

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

Number 33

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EDITOR'S NOTE

Welcome to the October issue of *Notes*.

The Victorian Chapter Conference took place on 11 August and was very well-attended. Particular thanks are extended to Melanie Plesch and Joel Crotty for their adjudication of the Musicology Prize.

The recent AGM produced some changes to the Committee of the Victorian Chapter, with Paul Watt retiring as Secretary, and Christine Mercer as Conference Convenor. On behalf of MSA members, I would like to thank them both for the great contribution they have made to the Victorian Chapter during their terms of office. Since the AGM, Shelley Hogan has agreed to take on the job of Secretary, and Kieran Crichton of Conference Convenor, and we wish them well in their new roles.

Details of conferences for the remainder of 2007 are listed in this issue. I should like to draw your attention especially to two events to be held later this year – the Music Biography Study Day on 8 December, presented by the MSA Victorian Chapter, and the Percy Grainger Symposium on 7 December, presented by the Faculty of Music, Melbourne University.

Julie Waters

2008 CHAPTER COMMITTEE

President:	Joel Crotty	joel.crotty@arts.monash.edu.au
Secretary:	Shelley Hogan	s.hogan@pgrad.unimelb.edu.au
Treasurer:	Peter Campbell	pcamp@unimelb.edu.au
<i>Notes</i> Editor:	Julie Waters	julie.waters@arts.monash.edu.au
Conference Convenor:	Kieran Crichton	i.crichton@postgrad.unimelb.edu.au

ANNUAL GENERAL MEETING OF THE

MUSICOLOGICAL SOCIETY OF AUSTRALIA (VICTORIAN CHAPTER) 2007

President's Report 2007 - Musicological Society of Australia (Victorian Chapter)

One of the main objectives the committee wished to fulfil this year was to offer the membership an array of opportunities. I believe that the committee fulfilled this objective admirably. In December the Chapter organised an opera study day in which seven people spoke on a good cross section of topics. Michael Burden presented a delightful keynote on water closets and associated behaviour in London's theatres before 1830.

Regrettably, the Ethnomusicology study day did not have the take up required for it to eventuate. But the response was much brighter for the Australian Study Group for British Music (May), and for the Chapter Conference (August). Sound recording enthusiast Chris Long entertained both meetings with a wonderful presentation on the early recording process in Australia.

The Victorian Chapter newsletter, *Notes*, was delivered to our mailboxes in March. The conference reports from the membership are particularly informative and the wee accounts give the reader perspectives of events worldwide.

These activities would not have eventuated if the Chapter committee did not actively engage with the organisational tasks. I wish to take this opportunity to thank the committee – Paul Watt, Peter Campbell, Christine Mercer and Julie Waters – for their commitment. Paul and Christine are retiring from the committee and I wish them well for their future endeavours. It is to be regretted that the job of Secretary has been left unfilled. I hope a replacement will be found soon. The job of conference convenor was also vacant of nominations but after the meeting Kieran Crichton offered to undertake the role. There are some who have grand plans for the Chapter in 2008 but without a full committee the vision for the future will need to be curtailed severely.

Joel Crotty

President - Musicological Society of Australia (Victorian Chapter)

Treasurer's Report 2007 - Musicological Society of Australia (Victorian Chapter)

This year's report is similar to that of last year, as our activities have not changed in either scope or magnitude. The policy adopted last year to increase chapter conference fees to \$10 in order to make our major event of the year close to cost neutral, along with a large membership distribution from MSA National, has meant that the finances of the chapter are steady and sound.

Overall, during the past twelve months the Chapter has a surplus of \$400, with income of \$1000 conference expenses of \$600 being almost the only items of business. While the total reserves are only \$3,500, the Chapter can be assured that it has the reserves in hand to mount a larger-than-normal function or conference of some kind should that be desired.

FINANCIAL STATEMENT FOR THE PERIOD AUG 2006-JULY 2007

BANK BALANCE as at 1 August 2006		3155.69
PLUS Receipts		
> MSA Nat. chapter distribution	794.00	
> Vic Chapter conf registrations	230.00	
> Interest	0.29	1024.29
LESS Expenses		
> Chapter Conference & Events	329.30	
> Prizes	250.00	
> Administration	50.00	
> Bank charges and tax	0.00	629.30
BANK Balance as at 31 July 2007		3550.68

Peter Campbell

Honorary Treasurer – Musicological Society of Australia (Victorian Chapter)

Secretary's Report 2007 - Musicological Society of Australia (Victorian Chapter)

I would like to thank everyone for their support of and involvement in this year's activities as discussed by Joel in his President's Report.

One issue that continues is the establishment of the chapter's website. Despite many requests over two years, the website had not materialised, though Sue Cole has volunteered to run it once established. I would like to defer a discussion on this matter to the AOB part of the meeting.

Paul Watt

Secretary- Musicological Society of Australia (Victorian Chapter)

Newsletter Editor's Report 2007 - Musicological Society of Australia (Victorian Chapter)

The MSA Victorian Chapter has produced two newsletters since the 2006 AGM - one in September 2006 and one in March this year. I expect to follow the same practice for the coming year. The newsletter is available online to all Chapter members. As the email distributing the newsletter is occasionally returned unsent, I would ask all members to ensure that details of any changes to their email addresses are forwarded to the National Membership Secretary (and if possible, to me).

There has been positive feedback in particular on the conference reports appearing in the newsletter, and I would like to thank all contributors for their efforts in this area.

Julie Waters

Notes Editor - Musicological Society of Australia (Victorian Chapter)

SPECIAL ANNOUNCEMENTS

MSA Victoria *presents*
Music Biography Study Day
Saturday 8 December 2007

The aim of this study day is to hear from anyone involved in the research or writing of music biography, no matter whether your subject is well-known or unknown, no matter if you're writing an honours thesis or publishing a life-and-times tome.

Maybe you're writing a thesis on a little-known figure and your aim is simply to rescue that person from obscurity. Why are you interested in that person? Have you encountered any great difficulties in researching him/her? What did your subject do that no-one knows about?

Perhaps you're writing on a subject that needs a re-invention: what was wrong with past biographies? What does your biographical makeover have in store for your audience? How are you going to explain your subject's personal limitations or character-flaws in your work? What extra-musical considerations are important to understand your subject's 'musical life'? What may be innovative about your methodology? Whose biographical work has inspired your own approach? What do you do if you don't have many—or any—primary sources?

Keynote Speaker: Suzanne Robinson, University of Melbourne

Suzanne Robinson will deliver a paper entitled, 'Dickens, his chair and the fetishist's art: reflections on biography as hero-worship'.

Abstract

Biography is considered by its proponents to be a 'traditional, rather old-fashioned form' whose prescriptions and parameters evolve as slowly as man himself: after all, each of a biographer's subjects

is born and educated, falls in love and dies. But whose lives do we deem worthy of biography-of years of research, endless burrowing in archives and relentless pestering of friends and relatives? This paper reflects on that question in light of trends in new musicology, and with observations on the process of writing of a biography of Australian-American composer Peggy Glanville-Hicks (1912–90).

Proposals (250 words) for 20-minute papers should be emailed to Paul Watt by 24 November:
paul.watt@arts.monash.edu.au

Symposium: Percy Grainger at 125
Friday 7 December 2007

To celebrate 125 years since the birth of Percy Grainger, the Faculty of Music at The University of Melbourne will be hosting a one-day symposium on Friday 7 December 2007 at The Ian Potter Museum of Art (The University of Melbourne, Swanston Street, Parkville). The Symposium will coincide with the exhibition 'Facing Percy Grainger' at The Ian Potter Museum of Art (20 October 2007 to 3 February 2008). Set out below is the draft programme. This event will be free for all MSA members.

9.00-10.30 Session 1

Jennifer Hill (University of Melbourne)

'Grainger and his first piano teachers: Melbourne in the 1890s'

Belinda Nemeč (University of Melbourne)

'Grainger's Museum Legends on composers'

Mark Carroll (University of Adelaide)

'In his own words: Making Sense of Grainger's Autobiographical Writings'

11.00-11.30 Morning Tea

11.30-1.00 Session 2

Paul Watt (Monash University)

'Josef Holbrooke's promotion of British music and his gift to the Grainger Museum'

Michael Christoforidis (University of Melbourne)

The Hispanic Grainger

Sue Robinson (University of Melbourne)

'Being geniuses together: A reconsideration of the relationship between Grainger and Henry Cowell'

1.00-2.00 Lunch

2.00-3.30 Session 3

Graham Freeman (University of Toronto)

'Percy Grainger and the Sketch of a New Folk Music Aesthetic'

Peter Tregear (Trinity College, Melbourne)

'Nostalgia is not what it used to be': Percy Grainger and the Aesthetics of Kitsch.

Glen Carruthers (Brandon University)

'Percy Grainger and "the onward-march of democratic humanity"'

3.30-4.00 Afternoon Tea

4.00-5.30 Session 4

Allen Correll (University of Oklahoma)

'Percy Grainger's Wind Band Setting of *The Immovable Do*'

Linda Kouvaras (University of Melbourne)

'Is "Theremin" Still "the Only Instrument!": Grainger's Legacy in Postmodern Sound Art, or, "Everybody's Got Their Percy"'

Glenn Riddle (University of Melbourne)

The symposium will be followed by a reception hosted by the Grainger Museum at The Ian Potter Museum of Art.

CONFERENCE REPORTS

Music in Nineteenth-century Britain Sixth Biennial Conference: 5-8 July 2007, University of Birmingham

The above-mentioned Conference was held 5 – 8 July 2007 and was attended by over eighty delegates many of whom had travelled from countries outside Britain. The Conference opened with an optional visit to the Town Hall and St. Philip's Cathedral and despite inclement weather a large contingent turned out. Lewis Foreman from the University of Birmingham was the first speaker and he presented the recordings of several of the artists of the nineteenth century employing modern copying techniques that allowed them to be played in remarkably acceptable sound. The Keynote Address was delivered by William Weber of the California State University and he spoke of Cosmopolitanism versus Nationalism in Musical Life, 1770-1870. This was followed by a buffet meal and concert in the auditorium when Violinist Alexandra Wood, 'Cellist Gemma Rosefield and Pianist Joseph Middleton, performed works by Sterndale Bennett, Bridge and Parry.

In the session entitled 'Working with Concert Programmes – Some Issues and Applications' it transpired that the Royal College of Music has set up a data base of British concert programmes that is accessible on line. This will no doubt be of great assistance to British Music researchers.

Melbourne was well represented with six delegates: Sue Cole spoke on Birmingham, Royle Shore and the Tudor Church Music Revival, Kerry Murphy chaired a session on 'Music and Empire' at which Betty O'Brien spoke on the Australian contralto, Ada Crossley, as an Exponent of Empire, and Simon Purtell (Norman Macgeorge Scholar) gave a paper entitled 'Un-uniform tooting machines' and the 'Melba gift': the role of British musical instruments in the history of pitch standards in Melbourne in the late nineteenth and early twentieth centuries. Kieran Crichton presented his paper: 'Resisting the Empire? The Associated Board comes to Melbourne, 1897-1939' in the second session on Music and Empire, and Paul Watt spoke on Ernest Newman's plans for a Berlioz biography in the 1890s.

There was a good spirit of camaraderie at the Conference throughout the four days, the facilities were excellent and the general feeling was that it had been enlightening and enjoyable.

BETTY O'BRIEN

2nd British Music Study Day: 5 May 2007, University of Melbourne

The second event organised by the Australian Study Group for British Music, which was held on Saturday 5 May 2007 at the new Faculty of Music Postgraduate Centre at the University of Melbourne, consolidated the success of the inaugural event in November last year. Another full day of papers on British Music was presented, including two papers from scholars based at Monash University, and approximately twenty people attended throughout the day.

The program opened with Betty O'Brien speaking on Australian contralto Ada Crossley as a representative of the British Empire, followed by a discussion of Ernest Newman's proposed biography of Berlioz from Paul Watt. Kenji Fujimara then introduced us to his work on the piano music of William Hurlstone, complete with examples played on the somewhat out-of-tune upright piano. After morning tea (and more homemade cake) Christine Mercer compared the Australian composer Henry Tate's use of birdsong with Ralph Vaughan Williams's *Lark Ascending*. Ken Murray explored the importance of perceptions of Spanishness in the English reception of Sarasate's violin playing

After a very pleasant lunch at a near-by Italian trattoria, the afternoon's program included a discussion of the tune 'La Georgina', found in Georgiana McCrae's music books, by Rosemary Richards, an interesting introduction by Julie Waters to her work on Alan Bush and Marxism, and an extremely useful presentation by Daniela Kaleva on the State Library of Victoria's holdings relating to Gustav Holst and the British Music Society of Victoria.

I don't think that it would be doing a disservice to the other paper-givers, however, to say that the most intriguing presentation of the day was the demonstration of wax cylinder recording by Alison Rabinovici and Chris Long. While Chris was setting up his equipment we enjoyed an informative presentation on the early history of music recording, and heard Sir Arthur Sullivan express his prescient terror, recorded in October 1888, 'at the thought that so much hideous and bad music may be put on record forever'. Chris then recorded Alison playing 'My Fiddle is My Sweetheart', by G. H. Chirgwin, on her Stroh violin. The Stroh violin was an early form of amplified violin, probably used in many early recordings. The need for this mechanical amplification was vividly demonstrated in this session: Alison was ably accompanied on the piano by Christine Mercer, but as the piano was several metres from the horn, the accompaniment was almost inaudible on the recording.

Once again, a tone of friendly support and encouragement characterised the day's activities. The relaxed and relatively informal format has encouraged a wide variety of different types of presentations. This has generated a sense of camaraderie between people at different stages of their research projects, and has led to the exchange of information and support in a way that might not happen at a more formal conference. Although we have not yet decided whether these events will be held once or twice each year, I think that all were in agreement that these Study Days are a valuable addition to the calendar.

SUE COLE

Note: This report has already appeared in Issue 2 of CHOMBEC News (newsletter of the Centre for the History of Music in Britain, the Empire and the Commonwealth).

MSA Victorian Chapter Conference: 11 August 2007, Sharwood Room, Trinity College

The 2007 Annual Conference of the Victorian Chapter of the Musicological Society of Australia took place at the Sharwood Room, Trinity College, University of Melbourne, on August 11. The intimate setting, which was a change of venue from previous years, worked well.

Ten papers were read by honours and postgraduate students, covering a diverse range of topics. Sarah El-Atm was awarded the annual Musicology Prize for her paper, 'Middle Eastern music and Melbourne: Lifting the veil on a hidden *madinet*'. The adjudicators were Melanie Plesch and Joel Crotty. Shelley Hogan opened with a paper on the history of the double bass bow, focusing on 'historical disconnections in bow scholarship'; this was followed by Stephenie Helm's discussion of *Karada de oboeru*, a Japanese approach to learning gamelon. Other papers were by Richard Mason ('The Musical and Literary Allusions found in Gyorgy Kurtag's trio, *Homage a R. Sch.* Op. 15d'), Stephanie Rocke ('Luis Bacalov's *Misa Tango*'), Daniela Kaleva ('The Gustav Holst Collection and the British Music Society of Victoria Collection at the State Library of Victoria'), Marilyn Brown ('Outline on W.H. Keith Young'), Paul Watt ('The Musical Life of the New Brighton Tower and Recreation Grounds in the late 1890s'), and Nathan Parry ('Music as medicine in John Clerk's *Eheu, quam diris homines*'). Two related and particularly enjoyable sessions were Chris Long's presentation and discussion of early sound recordings, and Alison Rabinovici's paper on G.H. Chirgwin, the one-string Japanese fiddle, the phono-fiddle and cylinder recordings.

JULIE WATERS

'The Year of Conferencing Frequently': ICTM Study Group for Mediterranean Music in Venice; ICTM Congress in Vienna; IMS Congress in Zurich; Music in the World of Islam in Assilah, Morocco

2007 was a year of a more-than-usual number of international musicological conferences. Besides the annual ones, such as SEM in the last week of October in Columbus, Ohio (where I am serving as Program Chair) and the AMS in the first week of November, four conferences were held in near physical proximity between June–August 2007.

The first conference, in Venice, had as its theme 'Music of the Mediterranean', and was presented by the Levi Foundation (Fondazione Ugo e Olga Levi) for the International Council for Traditional Music (ICTM) Study Group for the Music of the Mediterranean, in its beautiful Palazzo Giustinian Lolin, San Marco, from 28–30 June. It was organised by Marcello Sorce Keller of Ascona in Italian Switzerland, who is well known in Melbourne following his two recent research visits to the Monash School of Music—Conservatorium and his upcoming HRC Fellowship in Canberra from February 2008. Bruno Nettl, Philip Bohlman, Ruth Davis and Martin Stokes were among the well-known scholars who presented.

The experience of living briefly in Venice was a delight. No sound of any vehicles could be heard, except for the swishing of boats on the canals, and the birdsong was different and memorable. Within walking distance of St Mark's Square and Venice's other delights, we delegates could have spent large parts of our time outside the palazzo seeing wonderful things; however, we stayed put for some fascinating discussions of the papers and the future of the ICTM Study Group for Mediterranean Music.

The second conference was the ICTM Congress in Vienna from 4–11 July. ICTM's General Secretary—our Aussie ethnomusicologist Stephen Wild—and his team were the main organisers of the event. Australians who presented papers included Gay Breyley, Helen O'Shea, Nino Tsitsishvili, Aaron Corn, Hugh de Ferranti, Allan Marett, Linda Barwick, Huib Schippers, Kimi Coaldrake and myself. Beverley Diamond from Canada gave a fascinating paper on ethnographic copyright, mentioning ways in which she and others have found to overcome its seemingly insurmountable problems. Some of us went to the Burgenland where we learned to perform Hungarian folk dances to the accompaniment of a band of strings playing songs that were in part recognisable as Bartok had written pieces based on them.

The third event was the IMS Congress in Zurich, held at the University of Zurich from 10–15 July. The main theme was 'Transition, Reception History, Transfers, Epochs'. Each morning began with a plenary lecture by a well-known scholar, followed by many simultaneous sessions. The event offered some wonderful evening concerts of music rarely performances. We were able to visit the Paul Sacher Foundation and the famous Schola Cantorum and the Museum for Musical Instruments in Basel. The Paul Sacher Foundation has an extremely valuable collection of scores from the twentieth—and twenty-first—centuries, including most of Stravinsky's works and a large proportion of Bartok's. Scholars who wish to spend say three months at this beautiful site, alongside the Danube, can apply for funding from the Foundation.

Several Australian-based delegates took part, including John Griffiths, Michael Christoforidis, Jane Hardie, Nicholas Routley, Peter Tregear, Lewis Wickes and myself.

The fourth conference, on Music in the World of Islam, was held in Assilah, Morocco, from 7–14 August. Invited guests were accommodated in a hotel on the beach, listening to the sound of waves all night every night (this conference was a hard assignment!). Meals were provided in the Palace next to the Portuguese fort in the town which is famous for its beautiful light that attracts painters and tourists. All papers were simultaneously translated into Arabic, French, Spanish and English, and they will soon be published on the webpage of the conference organisers at the Centre for the Music of the World, Paris. Jean Lambert and Jean During were among the famous French scholars of Islam participating. Gay Breyley and I were the only Australians present, but there were 30 other speakers from UK, USA, Canada, Denmark, Bosnia, Croatia, Azerbaijan and Iran.

I topped up this many-conference trip with a short bout of fieldwork on the Arabian peninsula in Oman, in and around the town of Muscat, visiting the Oman Centre for Traditional Music and witnessing song-dances that include body percussion performance at Omani weddings.

Among emerging news of future conferences, readers may be interested to note that a conference on (Auto)biography as a Musicological Discourse will take place in the Departments of Musicology and Ethnomusicology, Faculty of Music, University of Arts, Belgrade, from April 20–23 in 2008. Send your abstracts to Tatjana Markovic (tatjanam@eunet.yu) as soon as possible.

PROF MARGARET KARTOMI FAHA, AM, Dr. Phil
School of Music—Conservatorium, Monash University

A first for Australia: International Association of Music Libraries, Archives and Documentation Centres (IAML) International Conference: Sydney, July 2007

Over five years of preparation came to fruition in July, when almost 200 music librarians, archivists and professionals from related fields from all around the world, converged on the Sydney Conservatorium for a week to meet, network, view exhibitions, listen to music and savour the many cultural and tourist delights of Sydney. This was the first ever meeting of the IAML Conference in Australia. Normally held in the Northern Hemisphere, this year's meeting in Sydney meant many local and regional Australian librarians were able to attend. Despite a small IAML membership in Australia (just over 40 individual and almost 30 institutional members) the conference was successfully run with a Sydney-based Local Organising Committee, and dispersed responsibilities around state members. Congratulations should be made to all involved in the Organising Group as the conference was considered a great success by our international colleagues. Even the weather behaved—balmy sunny weather—warmer than some parts of Europe during the week!

The opening speeches of the conference raised the tone and profile of music librarianship from the very outset. It was a highlight to witness the appreciation of music librarianship by one of our most significant Australian composers, Peter Sculthorpe, who accepted the role of Patron of IAML (Australia). Further, Prof. Malcolm Gillies (only hours from flying to London to take up his new role as Vice Chancellor of The City University, London) in his address entitled *From Pencil to Podcast* outlined the promise and threat of electronic media to music librarianship as it stands today. Prof. Gillies put into a modern framework the role of music information specialists who, he suggested, need to capitalise on their specialist skills and knowledge through understanding of the aural medium, evaluation and selection of the millions of resource options, answering the high demand for speedy service and enabling the user's innovative thinking through "maximising musical resources". Prof. Gillies shared his observations of present undergraduate students' and the music lovers' use of online resources often consulting digitised copies of archival material, previously accessible only to a selected number of scholars, biography, documentation such as letters, essays, scores. The latter availability of primary sources, said Prof Gillies, enriches the vision of music students, music lovers and independent scholars and promotes innovative thinking.

The conference program was varied, with 2-3 simultaneous sessions. The papers and discussions were as diverse as: new digitisation projects, new cataloguing standards and procedures, dating of music, expositions of new collections and resources; sessions presented by public librarians, broadcasting and orchestral librarians, archivists, university librarians, copyright specialists, iconographers, musicologists and writers and several working groups, including a forum with four young library professionals.

The papers included the highly researched, historically grounded and excellently read papers of Graeme Skinner on Peter Sculthorpe's biography and David Pear's paper on the Percy Grainger Museum Collection. Other musicologists and library professionals from Melbourne presented papers ranging from the meticulously researched paper on twelve ragamala miniature paintings in the National Gallery of Victoria (Reis Flora); two presentations highlighting Monash University collections— the Jewish Archive (Bronia Kornhauser) and the Norodom Sihanouk Archival Collection (Aline Scott-Maxwell); three Melbourne collections associated with the Louise Hanson-Dyer (Evelyn Portek, Richard Excell and

Daniela Kaleva); and a paper highlighting the manuscript collection of E.J. Moeran at the Victorian College of the Arts Library (Georgina Binns).

There were valuable reports on digitisation projects in different libraries and technical papers on new online services. The latter were dominated by the work of the National Library of Australia and included reports on the upgrade of MusicAustralia which now includes an e-commerce service and access to contemporary in-copyright materials, PictureAustralia, PeopleAustralia and projects such as PARADISEC led by Linda Barwick. PARADISEC preserves and provides access to field recordings and research material of endangered languages and cultures of the Asia-Pacific Region. Kevin Bradley explained the technological methods of delivering aural history material. Updates of the new functionalities and content of the bibliographical indexes RILM, RISM, RIPM and RIdIM were given by the relevant representatives of these projects.

Considered one of the highlights of the conference, the paper presented by Grace Koch—"Music and Land Rights: Archival recordings as Documentation for Aboriginal Land Claims", provided profound insight into the role of music in indigenous land rights. The paper was expertly written and presented, while the content revealed valuable outcomes for the preservation and documentation of indigenous musical heritage from what has been a controversial issue in Australian politics and law. The paper left us with much hope that the process of land claims brings about re-enactment and recording of Aboriginal culture in the form of song, music and dance which can be preserved for posterity. Grace outlined the responsibility that falls on the shoulders of the archivist and music specialist and how record keeping and evidence presentation can affect the future of entire groups of indigenous people.

The conference gave the Australian music library/archive and musicological communities an unprecedented opportunity to display the diversity and depth in our collections, and the research projects bringing these collections alive through publication and performance, and community interaction.

A special Australian issue of *Fontes Artis Musicae: Journal of IAML* is currently being collated and edited, and includes many of the papers highlighted above.

Related sites:

IAML Sydney Conference 2007 – Program and Abstracts - <<http://www.iamlaust.org/sydneypro.htm>>

IAML (Australia) <<http://www.iamlaust.org/>>

MusicAustralia - <<http://www.musicaustralia.org/>>

PictureAustralia - <<http://www.pictureaustralia.org/index.html>>

PARADESIC - <<http://www.paradisec.org.au/>>

GEORGINA BINNS, Victorian College of the Arts
DR. DANIELA KALEVA, State Library of Victoria

MEMBERS' PUBLICATIONS

LINDA KOUVARAS

"From Port Essington to the Himalayas" : music, place and spirituality in two contemporary Australian compositions, *The Soundscapes of Australia : Music, Place and Spirituality* (Burlington, VT, UK: Ashgate, 2006).

'Modernist and Postmodernist Arts of Noise: Part 2: From the Clifton Hill Mob to CMO's Phobia.' *Sound Scripts: Proceedings of the Inaugural Totally Huge New Music Festival Conference 2005*. Vol. 1 (2006): 54-59.

'Issues at Stake beyond the "insuperable melancholy longing for the unity of interpretation with experience": *Postmodern Music / Postmodern Thought*. Eds Judy Lochhead & Joseph Auner. London: Routledge, 2002.

Beyond Structural Listening?: *Postmodern Modes of Hearing*. Ed. Andrew Dell'Antonio. Studies in Contemporary Music and Culture. Vol 4. NY & London: Routledge, 2002.' *Musicology Australia*. Vol. 27 (2004-5): 112-122.

'Complete Accord, by Miriam Hyde. Sydney: Currency Press, 1991.' *Musicology Australia*. Vol. 28 (2005-6): 136-140.

(with David Bennett) 'Modernist Versus Postmodernist Aesthetics: Contemporary Music Criticism and the Case of Matthew Hindson'. *Musicology Australia*, Vol. 27 (2004-5): 54-72.

(with David Bennett) 'Perspectives on Postmodernism: Sampling Australian Composers'. *Sounds Australian*, No. 67 (2006): 28-37.

Conference papers given

'Music, Identity and Landscape: Tropes of The Outback in Two Contemporary Australian Compositions'. Music and Visual Cultures, 42nd Meeting, Royal Musical Association, Nottingham (11-14 July, 2006).
Lecture-Recital, Western classical piano repertoire and original compositions, Ithaca Cultural Society, Greece (7 July 2006).

CD release

to enter the dream which includes all dreams: Four Settings of Texts by Chris Wallace-Crabbe: 'Why Do We Exist?' 'The Well-Dreamed Man' and 'An Elegy' (Choir and pno), Stations, dir. and conductor, Hildy Essex, pno, Linda Kouvaras, Melbourne: Australian Contemporary Chorale, Independent Release (2006).

Published compositions

Anagnorisis (53 days) : for solo piano and string orchestra. -2002. Sydney: Australian Music Centre (2006); *The Sky Is Melting* : for violin and piano. -2000. Sydney: Australian Music Centre (2006); *Three St Kilda Sketches* : for solo piano. -1997. Sydney: Australian Music Centre (2006); *?to enter the dream which includes all dreams* : four settings of texts by Chris Wallace-Crabbe, for choir (SATB) and piano. -2002. Sydney: Australian Music Centre (2006); *Art & Life: A Song Cycle, for high female voice and piano*. -1999. Sydney: Australian Music Centre (2006).

Performance premieres

Dusk (SATB Choir), "The Heart Speaks", Australian Contemporary Chorale, dir. and conductor, Hildy Essex, Trinity College, The University of Melbourne (9 Oct, 2006).

The Sixth Day of Christmas (SATB Choir) (premiere), "Modern Miniatures", Australian Contemporary Chorale, dir. and conductor, Hildy Essex, Shenstone, Merricks North, Vic. (26 Nov, 2006); also at Federation Square (5 & 12 Dec, 2006).

WHAT'S ON

2007

- 22-25 Nov** **Combined Australian and New Zealand Musicological Conference**, Queensland Conservatorium, Griffith University, Brisbane. The theme of the conference is 'Islands'. Under this over-arching theme, the conference will feature the following strands: 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.
- 7 December** **Percy Grainger Symposium** (details on p.5)
- 8 Dec** **Music Biography Study Day** (details on p.4)
- 14 December** **Elgar and Musical Modernism**, Institute of Musical Research, University of London, Gresham College. This is a one-day conference.
- 20-22 Dec** **First Conference of the ICTM Study Group**, Shanghai Conservatory of Music, Shanghai. The Study Group for Musics of East Asia was formed within the framework of ICTM in 2006. Persons interested in East Asian musical cultures are welcome to become members and attend the conference to exchange knowledge and ideas and further develop the field.

DETAILS OF INTERNATIONAL CONFERENCES MAY BE ACCESSED AT:

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