

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

Number 34

April 2008

CONTENTS

Editor's Note

2008 Chapter Committee

Special Announcements

Conference Reports

Members' Publications

What's On

EDITOR'S NOTE

Welcome to the April issue of *Notes*.

Members are reminded to continue sending in information relating to recent publications, achievements, and other items of interest. These can be forwarded any time (julie.waters@arts.monash.edu.au), but should reach me no later than 15 August to ensure publication in the next issue.

Julie Waters

2008 CHAPTER COMMITTEE

President:	Joel Crotty	joel.crotty@arts.monash.edu.au
Secretary:	Shelley Hogan	hogans@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

SPECIAL ANNOUNCEMENTS

MSA National Conference

The University of Melbourne, 4-7 December 2008

The Musicological Society of Australia is pleased to announce that paper proposals are now being accepted for the 31st National Conference. Proposals on all music and music-related topics will be considered. The conference does not have a central theme, participants are however warmly encouraged to offer theme-based panels/sessions. Proposals for individual papers should consist of

- the name(s) and contact details of the presenter(s),
- title of paper, and
- a 250-word abstract.

A list of equipment required for the presentation (eg. CD Player, Data Projector) should accompany the proposal. Papers should be a maximum of 20 minutes in length, allowing for 10 minutes of questions.

Other details regarding the conference are to be found at

http://www.msa.org.au/conferences_events.html.

Submission of Abstracts

Please send all abstracts and informal questions to msa-2008@unimelb.edu.au by 16 May 2008. It is expected that the conference programme will be confirmed by the middle of June. Updates will be posted at www.msa.org.au. Please note that all paper-givers are required to be financial members of the Musicological Society of Australia.

Convenor: Prof John Griffiths

Program Committee: Peter Tregear (chair); John Griffiths (ex officio); Peter Campbell; Michael Christoforidis; Joel Crotty ; Craig DeWilde; Made Hood ; Dolly Mackinnon; Kerry Murphy; Suzanne Robinson; Jan Stockigt

CONFERENCE REPORTS

Islands: Combined Conference of the Australian and New Zealand Musicological Societies Brisbane, 22-25 November 2007

The combined 2007 conference of the Australian and New Zealand Musicological Societies was held at the Queensland Conservatorium Griffith University in November. Queensland Conservatorium has impressive modern and purpose-designed facilities, a pleasant reminder of how teaching and learning spaces can reinforce the value of music.

With the theme of 'islands', a major thread was ethnomusicological research. As intended, however, islands were also interpreted in creative and metaphorical ways. There were up to seven parallel strands in each session, which, while allowing so many more papers to be delivered, surely diminished potential collegiality over the course of the four days. Keynote speakers and the Encounters program of music performances were important unifying threads of the conference. The three keynote speakers were Nicholas Cook (Royal Holloway, University of London), Deborah Wong (University of California Riverside), and Andy Bennett (Griffith University). In particular, Deborah Wong's address was thought-provoking and timely in her exploration of political engagement within ethnomusicology.

Individual papers that particularly impressed me included Kathryn Sullivan's discussion of gesture in French Baroque cantatas and the convincing research of Rob Wills on the Ottoboni connection to Vivaldi in Rome. The full session of 'Palaeography Island' on the final day proved to be fascinating, as was the earlier panel discussion on sexuality, gender and race in music writing.

I imagine that the conference dinner is particularly memorable for most participants not for the catering or view – though I recall these being well chosen – but because it took place on the historic evening that was the federal election last year. While not a position statement described by Deborah Wong, it was clear through the night, from conversation topics and reaction to some well-delivered election updates, that delegates were somewhat politically engaged.

As a postgraduate who had not attended a national conference before, my experience was very positive, and one I would highly recommend to others.

SHELLEY HOGAN

Music Biography Study Day, ACU-National, St. Patrick's Campus, 8 December, 2007

A small but interested audience listened to a diverse array of topics in the area of music biography. The keynote speaker was Suzanne Robinson with a paper entitled *Dickens, his chair and the fetishist's art: reflections on biography as hero-worship*. The focus was on the Australian-born American composer Peggy Glanville-Hicks and the processes of writing a biography in a time that has seen musicology broaden its theoretical dimensions beyond the traditional historico-positivist parameters.

Sue Cole presented aspects of biographical concern in relation to Samuel Royle Shore and the revivalist push in the English Church music scene from 100 years ago; Nathan Parry re-confirmed his interest in the life and times of eighteenth-century Scottish composer John Clerk; while Paul Watt articulated another research angle on his work on Ernest Newman.

The Chapter would like to thank Patricia Shaw for her “behind the scenes” work before and on the day.

JOEL CROTTY

Annual Conference of the Australia-New Zealand branch of IASPM, Dunedin, December 2007

Stepping out of the Dunedin Airport building into a 13 degree December afternoon chill was a sharp reminder that Dunedin is near the southern extremity of New Zealand’s South Island. Despite the weather, Dunedin—known to popular music scholars for the so-called ‘Dunedin sound’—proved an excellent site for the 2007 annual conference of the Australia-New Zealand branch of IASPM. It is a very compact, attractive university town with plentiful moderately-priced accommodation concentrated along the main strip and handy both to the beautiful old campus of the University of Otago, where the conference was held, and to the town centre with its many cheap Asian and other restaurants. The conference was expertly convened and organised by Dan Bendrups, a former University of Melbourne Faculty of Music student, who is one of two ethnomusicologists (with Henry Johnson) in the University of Otago’s Music Department. Although the conference departed from IASPM’s usual single session, no-keynote format by having two parallel sessions, these were held in adjacent rooms off a large foyer area where everyone gathered for generously catered tea and lunch breaks. This enhanced IASPM’s inimitably informal collegiality which, as always, extended to plenty of partying and rigorous investigation of local music, eating and watering venues.

In line with the extreme geographical location of the conference, the theme was ‘music on the edge’ and this idea was explored in sessions as various as Heavy Metal, Music and Film, Instruments on the Cutting Edge, Music and Sport, Music and Politics, Music Ethnography, Deconstructing Repertoires, and Gender, Power and Identity, amongst others, and in papers that demonstrated IASPM members’ diverse scholarly approaches and wide-ranging subject matter. IASPM conferences typically draw scholars from a variety of disciplines, including cultural studies, media and communications and ethnomusicology. Ethnomusicology-oriented sessions that I attended reflected the local and Pacific focus of much Australian and New Zealand IASPM research, with papers addressing a variety of issues relating to the popular music of Fiji, the Solomon Islands, Papua New Guinea, Japan and multi-ethnic Australia and New Zealand.

Reflecting both the strong interest in IASPM of music and place and also the conference’s location, a notable feature of the conference was the large number of papers devoted to aspects of the music of Christchurch and Dunedin. The ‘Dunedin sound’, which came out of Dunedin’s significant alternative rock scene in the 1970s and ‘80s and was largely the product of art and music students from the university, was the subject of a whole session, with papers on ‘You’ll Only End Up Like Rimbaud’: Intertextuality and the Dunedin Sound’, ‘A Southern Gothic Imaginary: Poetics of Place in ‘The Dunedin Sound’’, and ‘The Verlaines Potboiler--Music on the Edge of (In)competence’, the latter presented by Verlaines’ member, Graeme Downes. Interestingly, some former members of the Dunedin music scene, including Downes himself, are now on staff in the Music Department at Otago and are therefore perpetuating the Dunedin tradition, both in theory and practice.

A number of MSA members presented at the conference, including some known to the Victorian Chapter. Besides myself (presenting my research on the Indonesian student music scene in Melbourne), these were John Whiteoak (Making Gemütlichkeit Down Under: Bavarian-style music and dance in German-speaking community and commercial popular entertainment) Robin Ryan ('Give me a Ticket to Heaven': Gospel Train Songs from an Inter-disciplinary Australian Perspective), Shelley Brunt, former MSA secretary and newly-elected president/chair of IASPM Oz-NZ (The Myth of Misora: Considering Authenticity and Imitation in Japanese Popular Song Performance), and of course Dan Bendrups, with 'A Cultural History of the Christchurch Latvian Choir'. Conference delegates were also treated to an hour-long concert and live recording session by Dan's dynamic and virtuosic Dunedin Latin-jazz fusion band, Cambio. A final day amongst the seals and albatrosses of the Otago Peninsula capped off a stimulating and pleasurable five days across the 'big ditch'.

ALINE SCOTT-MAXWELL

MEMBERS' PUBLICATIONS

Kay Dreyfus and Joel Crotty (both Monash University) guest-edited two themed journals, which were published in 2007.

With a theme of 'Music and Ideologies', the *Journal of Musicological Research* (Vol 26, Nos 2-3, Routledge: Taylor & Francis, June 2007), included articles by Joel Crotty: 'A preliminary investigation of music, socialist realism and the Romanian experience, 1948-1959: (re)reading, (re)listening and (re)writing music history for a different audience' (pp. 151-176) and Nino Tsitsishvili (Monash University): 'Social and political constructions of nation-making in relation to the musical styles and discourses of Georgian *duduk* ensembles' (pp. 241-280). The journal is available electronically as well as in hard copy from the Routledge (Taylor & Francis) website.

Six MSA members were involved in the creation of a special issue of the *Victorian Historical Journal* (Vol. 78, no. 2, Royal Victorian Historical Society, November 2007) on the theme of 'Music, Migration and Multiculturalism':

Graeme Smith (Monash University), 'Playing with policy: Victoria's 'World Music Café' the Boite and multicultural music in the 1980s and 1990s' (pp.152-169); Anne Doggett (University of Ballarat) and Wang Zheng Ting, 'Chinese music on the Victorian goldfields' (pp. 170-186); Bronia Kornhauser (Monash University), 'The Yiddish are coming! The Yiddish are coming!': The reshaping of Melbourne's Jewish community from 1890 to 1939 (pp. 206-227); John Whiteoak (Monash University), 'Italo-Hispanic popular music in Melbourne before multiculturalism (pp. 228-250); Aline Scott-Maxwell (Monash University), 'Melbourne's Banda Bellini: Localisation of a transplanted Italian tradition' (pp. 251-272); Kerrin Hancock (Monash University) (with Kay Dreyfus), 'Jewish liturgical music of South Africa: Transmission in the orthodox community of Melbourne' (pp. 272-285).

Copies are available from the office of the Royal Victorian Historical Society on office@historyvictoria.org.au

The same two editors are currently putting together two issues for *Music and Politics*, a new electronic journal first published in 2007. The journal, which comes out of the University of California at Santa Barbara, can be found at <http://www.music.ucsb.edu/projects/musicandpolitics/>.

The theme of the two issues, scheduled for publication in January and July 2009, is 'Music and the Intervening State'. Articles have been arranged under two sub-headings, 'Music and European Socialism/Post-Socialism' and 'Music and Social Action'.

KAY DREYFUS AND JOEL CROTTY

Aline Scott-Maxwell (Monash University) has sent in the following list of publications:

Scott-Maxwell, Aline. 'Finding a space for pop in the music of multicultural Australia', in D. Crowdy, ed., *Popular Music: Commemoration, Commodification and Communication: Proceedings of the 2004 IASPM Australia New Zealand Conference*, held in conjunction with the Symposium of the International Musicological Society, Melbourne, 11-16 July, 2004, Sydney: International Association for the Study of Popular Music: Australia New Zealand Branch, 2005, pp.41-53.

Scott-Maxwell, Aline. 'Otherness and Ordinarity, Blackness and Whiteness: Making Sense of Kamahl', in I. Collinson & M. Evans, eds., *Sounds and Selves: Selected Proceedings from the 2005 IASPM Australia/New Zealand Conference*, Wellington, Sydney: International Association for the Study of Popular Music & Perfect Beat Publications, 2007, pp.31-40.

Scott-Maxwell, Aline. 'Melbourne's Banda Bellini: Localisation of a Transplanted Italian Tradition', *Victorian Historical Journal* 78/2, Nov. 2007, pp.251-71.

John Whiteoak (Monash University) has also forwarded the following list of publications:

Whiteoak, John. 'Australian Music: Music of Place or Music of a People', feature article for *Review: Centre for Studies in Australian Music* 21, 2007: 1-5.

Whiteoak, John. 'Mambo Italiano: Ugo Ceresoli and his Orchestra Mokambo', *Italian Historical Society Journal* 15, 2007: 59-73.

Whiteoak, John. 'The Evolution of Jazz in Britain 1880-1935 by Catherine Parsons', reviewed for *Context: Journal of Music Research* 25, 2007: 130-132.

Whiteoak, John. 'Italo-Hispanic Popular Music in Melbourne before Multiculturalism', *Victorian Historical Journal* 78 (2), 2007: 228-250.

Whiteoak, John. "'The Italian Touch": Latin Music in Australia before Multiculturalism', in Ian Collinson and Mark Evans (eds.), *Sound and Selves: Selected Proceedings from the 2005 IASPM Australia/New Zealand Conference*, Victoria University of Wellington, Perfect beat Publications/IASPM, 2007: 7-17.

Whiteoak, John. 'Hillbilly, Cowboy and Western Music as Urban Popular Entertainment' in Mark Evans and Geoffrey Walden (eds.), *Markets & Margins: Australian Country Music*, Vol. 3, Gympie, Australian Institute of Country Music Press, 2005: 161-188.

Whiteoak, John. 'Light Music in Britain', reviewed for *Perfect Beat: the Pacific Journal of Research into Contemporary Music and Popular Culture* 7 (3), July 2005: 70-71.

Whiteoak, John. 'The Cambridge Companion to Jazz', feature reviews for *Perfect Beat: the Pacific Journal of Research into Contemporary Music and Popular Culture* 7 (1) July, 2004: 70-73.

WHAT'S ON

- 13 Sept** **Third Study Day of the Australian Study Group for British Music.** Further details will be provided later.
- 8 Nov** **MSA (Victorian Chapter) Annual Conference.** This day provides the opportunity for members to present a paper on their research. A formal call for papers will be announced later.
- 4-7 December** **MSA National Conference.** For details, see p. 2 of this issue.

FOR INFORMATION ON INTERNATIONAL MUSIC CONFERENCES VISIT:

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