

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

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CONTENTS

Editor's Note

2008 Chapter Committee

Special Announcements

Conference Reports

Members' Activities and Publications

What's On

EDITOR'S NOTE

Welcome to the October issue of Notes.

The MSA Victorian Chapter Conference will take place on Saturday 8 November and we look forward to seeing you there. The Annual General Meeting of the Chapter will be held at the Conference. The other important dates to note in your diary are 4-7 December, when the MSA National Conference will take place.

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 1 February 2009 to ensure publication in the next issue.

Julie Waters

2008 CHAPTER COMMITTEE

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SPECIAL ANNOUNCEMENTS

Victorian Chapter Conference

Saturday 8th November 2008

Faculty of Music Graduate Centre, University of Melbourne
151 Barry St, Carlton

Presentations are welcome on any aspect of music research, but topics on Australian music are especially encouraged. Abstracts of 250 words are invited for individual papers of 20 minutes length. Abstracts should be sent to the conference convenor, Kieran Crichton, together with a note of any technical requirements. The date for submission has been extended to 6 November.

The Musicology Prize (\$250.00) will be awarded to the best paper delivered by a postgraduate student. Papers will be judged on their clarity of argument, expression and presentation. This is the perfect opportunity for scholars presenting papers at the MSA National Conference (to be held in Melbourne, 4-7th December) to give their presentation a 'test run.'

The conference will commence at 2.00 pm and will be followed by dinner at a restaurant in Lygon St. Entrance fee is \$5.00. The Annual General Meeting of the Victorian Chapter will be held at the conference.

Conference convenor: Kieran Crichton

Email: i.crichton@pgrad.unimelb.edu.au

CONFERENCE REPORTS

Music Culture and Society Conference, Monash University, 6-8 March 2008

Musicologists have eagerly sought interdisciplinary connections for the last twenty years. But these connections don't just arrive out of good intentions, but are best forged in direct organisation. The Music Culture and Society Conference grew out of the School of English, Communications and Performance Studies at Monash University. In March this year it gathered scholars from a number of fields, and set up links that promise to continue into future conferences, collaborations and cross-fertilisations. Further conferences and publications are already in the planning stage.

The conference was initiated by Peter Murphy and Eduardo de Fuente, social theorists from Monash University. They brought aboard musicologists, ethnomusicologists from the Monash School of Music, as well as other scholars from disciplines such as cultural studies, sociology, anthropology, Asian Studies and urban design. There were two eminent keynote speakers. Michael Bull of the University of Sussex has broken new ground between phenomenological sociology and cultural studies with his work on iPod culture. Agnes Heller is a critical theorist of enormous reputation and influence, author of over 40 books and a powerful representative of European critical thought and philosophy. She has had a long association with Australia since her time with the sociology department at Latrobe University in the 1970s and 1980s, and with the journal *Thesis 11*, and she maintains her link with Melbourne.

The 25 papers presented ranged widely and the ambitious scope of the conference was evident in the abstracts of the papers. Popular Music studies was represented in ethnographies of Indie Music festivals, of DIY music subcultures, or with close readings inspired by Birmingham School Cultural Studies (Chris Worth on Velvet Underground) or Critical Theory (Peter Murphy on Bob Dylan). Historical Musicology was aired in studies of Romanian Music (Joel Crotty), 20th C English composition (Julie Waters) or Australian Jazz (Craig De Wilde). Ethnomusicology informed the papers on Japanese adoptions of western music (Alison Tokita and Philip Flavin), Indonesian Pop in Melbourne (Aline Scott-Maxwell) and Australian World Music (Graeme Smith). Other scholars (John Rundle and Stuart Grant) applied a phenomenology of listening to investigations of the musical experience.

Agnes Heller presented a paper on the shifts in Opera performance in the twentieth century. Her insights into middle-European culture in the mid twentieth century were breathtaking in their confident authority, and exemplary of a style of intellectual engagement which may itself be historically situated.

It is difficult to give a sense of the breadth of contributions and the intellectual traditions which were mobilised in a review such as this. Fortunately the conference was expertly recorded and presentations are available on-line through the attractive website, the address given at the end of this article. You can download the sound files, and browsing through the abstracts and sampling the presentations will give you a sense of the ambition and scope of the conference. This is a virtual conference worth attending. At a more concrete level, the intellectual links were further strengthened at the conference dinner in a Brunswick Street restaurant, entertained by alt-bluegrass band Redfish, which featured conference participant John Dickson as an arresting vocalist.

Website: <http://www.arts.monash.edu.au/ecps/communications/news-and-events/2008/music-culture-society.php>

GRAEME SMITH

Third Study Day, Australian Study Group for British Music, University of Melbourne, Saturday, 13 September, 2008

The third Study Day of the Australian Study Group for British Music was held at the University of Melbourne on Saturday 13 September. About 25 people attended the various sessions throughout the day and, as is our usual practice, the presentations comprised a mix of short discussions on work-in-progress as well as the more usual, and formal, 20-minute presentations followed by 10 minutes of questions.

There were four informal work-in-progress discussions. The first was by Alison Rabinovici who discussed her research on Augustus Stroh and the problems faced by a musicologist in 'placing' this extraordinary inventor in historical context. The audience was treated to details of Alison's research paths, and great interest and admiration was shown over the extent to which Alison had been able to discover who Stroh's London neighbours were! This was followed by a presentation by Stephanie Rocke on Karl Jenkins' *The Armed Man: A Mass for Peace* in which hard questions were asked about an 'authentic' appropriation (or misappropriation?) of chant and, indeed, the ethics of setting the Mass in such a manner as this. The third such presentation was by Rosemary Richards, who discussed the significance of Canberra's Carillon in relation not only to its British origins but in the context of other carillons globally. Finally, Katrina Dowling did a 'show-and-tell' on a Dolmetsch recorder from the Monash Music Archive. This was followed by a recital from Katrina (on her own instrument) of the first movement of Gordon Jacob's *Sonata for Treble Recorder*. Our thanks go to Kate Webber who gave up a large chunk of her Saturday afternoon to attend the conference and to accompany Katrina.

There were five formal presentations, the first of which was given by Therese Radic on the multi-talented E.H. Sugden, the first Master of Queen's College, University of Melbourne. Few in the audience had ever heard of Sugden, but it was soon discovered that his role in the musical life in Melbourne, and beyond, was far-reaching. The second presentation was by Elizabeth Kertesz on Ethel Smyth's 'self-representations' and the composer's various struggles to find a 'voice'. Of particular interest (to me at least) were Liz's in-depth discussions on Smyth's style that involved 'looking forward and looking back'. Melanie Plesch (one of whose ancestors Smyth knew and whom Liz quoted in her paper) gave a fascinating insight into musical criticism in Buenos Aires in the early nineteenth-century, which covered some rather hilarious opera criticism and observations on concert etiquette in both England and Argentina. This was followed by a presentation by Paul Watt outlining the broader shape and context of a new project, a history of musical criticism in England in the 1890s. Finally, Sue Cole's cryptically titled paper, 'Of English loons and 6-foot flagpoles' was the bizarre story surrounding the publication, afterlife (and the many equally weird historical and social tangents) of Leigh Henry's controversial biography of John Bull.

PAUL WATT
Co-convenor

**15th International Conference on Nineteenth-century Music, University College Dublin,
Wednesday 25 June to Saturday 28 June 2008**

This conference focused on five thematic areas: The Symphony Concert in the Age of Beethoven; Ireland and Nineteenth-century Musical Culture; Russian Music in the Late Nineteenth Century; Music and Popular Culture; and Italian Opera and the Verdian Legacy. The keynote presentation was by John Deathridge on 'The Long Nineteenth Century and the Invention of German Music'. This interesting but dense paper was spoilt by being scheduled at 6.30 pm at the end of a busy day of papers. All around me heads were nodding. I made a mental note for any future conference organising: never schedule a keynote at the end of the day! The conference as a whole suffered from location. It took place in a huge 1960s (I was told) barn in which many other conferences were taking place simultaneously, 40 minutes out of Dublin central, and where there were no facilities for dinner. It made me aware of how important it is to have meals organised if there is nothing else close at hand.

There were some great papers at the conference. Of all thematic areas I probably attended most papers on Ireland and Nineteenth-century Musical Culture. There were, of course, many resonances here with Australia, resonances which culminated in a wonderful concert of music inspired by Thomas Moore, which included compositions of Vincent Wallace performed by a pianist, Una Hunt who had just issued a CD of E. J. Moeren's piano music. I was asked by a number of separate people about Moeren, whose music seems to be experiencing a renewal in interest in the UK. My own paper on Nellie Melba was well received and I attended a number of great sessions on singers including an entire session on Catalani.

Although the greater majority of the participants at the conference were from the UK and North America, there were also paper givers from South Africa, Germany, France, Portugal, Hong Kong, Poland and Spain, a wide mix of countries. The next conference will be held in 2010 at the University of Southampton.

KERRY MURPHY

**'English Cathedral Music: The Long Nineteenth Century to the Present' Study Day, Durham, 9
July 2008, and the Annual RMA Conference, University of Aberdeen, 15–18 July 2008**

This July I was fortunate enough to attend two very stimulating conferences: the 'English Cathedral Music: The Long Nineteenth Century to the Present' Study Day (Durham, 9 July 2008) and the annual RMA Conference at the University of Aberdeen (15–18 July 2008). The Cathedral Music Study Day was a relatively intimate event, with 9 papers and a keynote address. All of the papers were given in the Concert Room of the University of Durham's Music Department, a delightful room directly adjacent to the Cathedral, and the ideal venue for an event of this kind. As there were no divided sessions, everybody attended all the papers, generating a very convivial atmosphere. The organisers deliberately interpreted the idea of English Cathedral Music fairly broadly, including a paper on Healy Willan in Canada and a survey by Ian Burk (ACU) of 'The English Cathedral Music Tradition in Australia', amongst discussions of Samuel Sebastian Wesley, Robert Lucas Pearsall (given with true performer's élan by Anthony Rooley), Howells, Elgar and others. The overall quality of the papers was high, and the tactful and diplomatic questions after one or two of the weaker papers should have alerted the presenters, in the nicest possible way, to areas needing more work. I particularly enjoyed Rebecca Frost's discussion (based on her current doctoral research) of BBC policies on the broadcast of church

music in the 1920s, and Tim Day's keynote on the use of early recordings in the study of cathedral music. As always with events of this kind, the informal networking was at least as beneficial as the official program, and it was a great pleasure to finally meet Tim, one of the few people who have published in my research area (revivals of early English choral music). The dinner and late night bar sessions therefore played a particularly important role. At these less formal events it became obvious that many of those in attendance were actively involved in English Cathedral music as conductors, singers and organists, and the organisers are to be congratulated on bridging the gap that often exists between scholars and practitioners. There was a genuine sense of excitement about the event, which I discovered, to my surprise, was the first of its kind.

The RMA conference was, of course, on a much larger scale, but was still surprisingly modest (especially when compared with the monster that is the AMS annual meeting). This can no doubt be partially attributed to the relatively inaccessible location: I heard that it took one person ten hours to get to Aberdeen from Oxford. But I suspect that the importance of the RMA conference has also been reduced by the success of the many period-specific conferences such as the Nineteenth Century and Medieval and Renaissance conferences, all affiliated with RMA, and held every second year. Although the Aberdeen conference was, theoretically, a general conference, there were two very strong themes, reflecting the research strengths of the University of Aberdeen: Byrd's keyboard music and what I believe is known as acousmatic music. There were a few free papers, but the conference, overall, was divided very firmly into two camps – and the twain only met very infrequently. Although this is perhaps not ideal, it worked quite well for me as I had a strong interest in the Byrd sessions, and once again a convivial and supportive atmosphere soon developed amongst the Byrd fanciers. The opportunity to meet Richard Turbet, a Byrd fancier whose work I have long admired, was a particular pleasure.

The Byrd theme was chosen to celebrate the presence in Aberdeen of the famous manuscript of Byrd's keyboard music known as *My Ladye Nevells Book*. This extraordinarily valuable MS was in the possession of the Marquises of Abergavenny until 2006, when it was acquired by the British Library. It certainly provided a wonderful focus for the conference: it was the subject of several very interesting papers, and Davitt Moroney gave a recital of Ladye Nevell pieces 'in the presence of the manuscript' at the Aberdeen Art Gallery (the only venue in Aberdeen with the appropriate security and climate control). This strong connection with performance was continued in a lecture/recital of Byrd's music by Rachelle Taylor and by the attendance of harpsichord maker Malcolm Rose. Rose gave a fascinating paper on a claviorganum from 1579 – that is, contemporary with Tallis and Byrd – from the Victoria and Albert Museum, and provided a modern reconstruction of the harpsichord component of this bizarre hybrid instrument that was used by both Taylor and Moroney in their concerts.

The overall success of this conference – quirky though it undoubtedly was – is a credit to the organisers, especially David Smith (who was largely responsible for *My Ladye Nevell's* journey north). It is particularly gratifying in light of the somewhat chequered history of the Music Department at Aberdeen. The Music Department was officially closed in 1992, with one senior lecturer remaining, attached to the Cultural History Department. The demand for his music courses was so great that with a couple of years a second lecturer was appointed. Amalgamation with the Northern College of Education in 2000 created a pool of eight lecturers, as part of the School of Curriculum Studies, and in 2007 full departmental status was restored. The Department now has 13.2 full-time equivalent positions – so there may be hope for us all!

SUE COLE

MEMBERS' ACTIVITIES AND PUBLICATIONS

Research News from Margaret Kartomi

The following news from Margaret Kartomi is to be published in the Newsletter of the School of Music—Conservatorium at Monash University and is reproduced here for readers of Notes.

Over the last year or so I have been working on various aspects of my current ARC project ('From Muslim devotions to global niveau: the art of body percussion music as expression of cultural memory in Aceh and the diasporas') which included fieldwork in Sumatra, writing articles and speaking at conferences. It has meant a substantial amount of international travel (one of the best things about being a researcher) though airline food and sitting around transit lounges constitute the downside of the job. Below is a list of the major research activities I have worked on this year:

1. I undertook fieldwork in Aceh in July-August, where I made recordings of various Muslim and secular music genres and interviewed 16 groups of artists. These recordings will be transcribed and analysed and used in my forthcoming publications but they'll also be deposited in the Sumatran Music Archive in the School of Music for other scholars to use. Some of this material will be made available to the general public because they will be deposited the MusicAustralia programme managed by the National Library of Australia. You can access this programme at: <http://www.musicaustralia.org/>.
2. I gave research papers on Aceh at the ICTM (International Council for Traditional Music) Study Group conference in Ljubjana and an invited paper at the multi-disciplinary Australia-Netherlands Research Collaboration Conference on Islam in Indonesia at the University of Leiden, Holland. Both of these conferences were held in early July. In October I gave a keynote address in Sydney at 'Music and Movements in Indonesian Culture' organised through the Australia Research Council's Asia Pacific Research Network. The address was entitled 'Body percussion in Acehnese music and movement'. In November I will be giving a paper at the annual meeting of the Society of Ethnomusicology at Wesleyan University in the USA, and attending the International Korean Musicology Conference, Pusan. The theme for the latter conference is 'Korean Music in the World, past, present and future', and I will be delivering the keynote address entitled 'New Directions in the Discourses on Music-Cultural Identity with reference to Korea, Asia and Europe'. I will also be giving a paper at the annual meeting of the Musicological Society of Australia's annual conference in December. This paper, along with those of colleagues in two dedicated sessions, addresses key issues and problems in the construction of musical identities.
3. I continued with work on my new book, *Musical Journeys in Sumatra* (under contract for the University of Illinois Press), which will be published in 2009. Two chapters deal with the musical arts in Aceh. I've also written an article entitled 'Effects of the Armed Conflict, the Tsunami, and the Peace Accord on the Musical Arts in Nanggroe Aceh Darussalam' which is currently in peer review.
4. I have begun preparing another CD of my Acehnese recordings with Celestial Harmonies Record label due for release next year.

5. In 2006–8 I served on the committee of the AUAC (Australian Universities' Aceh Research Training Centre) to train Acehese in research methods. We established the AUHC with funding from the Australian Government in Banda Aceh. I have visited the AUHC twice.

6. With my research assistants I was able to deposit and process in the Monash Music Archive most of the audio recordings and photos made on my 3 field trips (2006–8) to Aceh. I've also added various books and pamphlets to the archive and will, in due course, add the many transcriptions that have been made of sound recordings that have appeared in my publications on Acehese music-culture. In addition, I obtained copies of rare publications on Acehese arts in the Ali Hasjmi Library in Banda Aceh for deposit in the Monash Music Archive, and digitised all my recordings and videos of Acehese music for deposit on Music-Australia in the National Library of Australia.

MARGARET KARTOMI

WHAT'S ON

8 Nov MSA (Victorian Chapter) Annual Conference. University of Melbourne. Faculty of Music Graduate Centre, 151 Barry Street, Carlton.

4-7 December MSA National Conference. University of Melbourne. Faculty of Music Conservatorium Building > http://www.msa.org.au/conferences_events.html

29 October-2

November 2009 Performers' Voice. National University of Singapore ><http://www.performersvoice.org/>

FOR OTHER INFORMATION ON INTERNATIONAL MUSIC CONFERENCES VISIT:

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