

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

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Contents

Editor's Note

2009 Chapter Committee

MSA Victorian Chapter Conference

MSA Victorian Chapter AGM

Conference Reports

What's On

EDITOR'S NOTE

Welcome to the September 2009 issue of *Notes*.

Details of MSA activities for the remainder of 2009 are listed in this issue. Please note that the annual MSA Victorian Chapter Conference will be held on Saturday 14 November, and that the venue is Monash University *Caulfield* campus. A Call for Papers is included in this newsletter. The chapter AGM will be held at the conference.

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 2010 to ensure publication in the next issue.

Julie Waters

2009 CHAPTER COMMITTEE

President:	Sue Cole	s.cole@unimelb.edu.au
Secretary:	Shelley Hogan	hogans@unimelb.edu.au
Treasurer:	Peter Campbell	pcamp@unimelb.edu.au
Notes Editor:	Julie Waters	julie.waters@arts.monash.edu.au
Conference Convenor:	Kieran Crichton	i.crichton@postgrad.unimelb.edu.au

CALL FOR PAPERS

MSA Victorian Chapter Conference, Saturday 14 November 2009

Building H, Level 7, Room 84
Monash University Caulfield Campus
900 Dandenong Road, Caulfield East

Presentations are invited exploring any aspect of music research.

Abstracts of 250 words are invited for individual papers of 20 minutes length, along with a note of any technical requirements, to reach the conference convenor, Kieran Crichton, by Wednesday 14 October. 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.

Following the conference, the Annual General Meeting of the Victorian Chapter of the MSA will be held, followed by dinner at a nearby restaurant.

Conference convenor: Kieran Crichton
Email: i.crichton@pgrad.unimelb.edu.au

**MUSICOLOGICAL SOCIETY OF AUSTRALIA
VICTORIAN CHAPTER**

Notice of Annual General Meeting and Committee Nomination Form

Please be advised that the chapter's AGM is to be held at the annual chapter conference on Saturday 14 November 2009 in Room 84, Level 7, Building H, Monash University Caulfield Campus.

Nominations are called for all Chapter committee positions:

President Treasurer Secretary Events Co-ordinator *Notes Editor*

Nominations may be made below and **must be received by the secretary by Wednesday 11 November 2009**. The form may be posted or emailed and scanned. Send the form to Shelley Hogan at Apartment 4, 26 Shelley St, Elwood VIC 3184, or email hogans@unimelb.edu.au.

The nominee, nominator and seconder must be current financial members of the MSA, and the nominee must be resident in Victoria. Elections will be held at the AGM on 14 November 2009. If only one nomination is received for any position, the nominee will be automatically elected.

The current committee comprises:

President	Sue Cole
Treasurer	Peter Campbell
Secretary	Shelley Hogan
Events Co-ordinator	Kieran Crichton
<i>Notes Editor</i>	Julie Waters

I, _____ (*insert name*) accept the nomination for the position of President / Treasurer / Secretary / Events Co-ordinator / *Notes Editor* (*circle one position*)

Nominee's signature:

Nominator's name *and* signature (Nominees may nominate themselves):

Secunder's name *and* signature:

CONFERENCE REPORTS

IAML-IMS, Amsterdam, 5-9 July 2009

Anyone looking for summer sun in early July would have been well advised to avoid Amsterdam this year. On the other hand, if music scholarship is your thing, it was a great place to be for five days of wall-to-wall musicology and music librarianship jointly hosted by the International Association of Music Librarians (IAML) and the International Musicological Society (IMS). As an inter-congressional session of the IMS, attendance was somewhat smaller than what is customary at the larger quinquennial congresses, such as the last one held in Zurich two years ago. The conference took place in the new Amsterdam Conservatorium building, inaugurated in the last two years, and in the stunning new Amsterdam Public Library located directly alongside the Conservatorium.

One of the advantages of the joint meeting of the two societies was that there were fewer parallel sessions in each discipline and delegates had fewer choices to make, and consequently fewer papers that had to be missed because of timetable conflicts. At the same time, there was a certain amount of cross-over between IAML and IMS sessions and areas of interest, and there was fluid interchange between sessions and musicologist and librarian delegates. Some of the plenary sessions were obviously planned to capture convergent interests. Notable in this respect was harpsichordist-conductor Ton Koopman's plenary session, "A private collector and his collection in musical practice," in which he discussed some of the early prints and manuscripts that he has collected over the last four decades, the problems of owning and preserving such a collection, and the challenges of enabling it to be used in a creative way for performance and research.

The theme of the IMS conference was Notation and Sound, a broad umbrella encompassing the full gamut of music while perhaps acknowledging in some way the joint venture with IAML. The musicological part of the conference opened with two sessions that dealt directly with this theme. Sergio Durante (Pavia), James Grier (Western Ontario), Mirjana Veselinovic-Hofman (Belgrade), Jurij Snoj (Ljubljana), Luca Aversano (Rome) and Violaine Anger (Val d'Essonne) presented papers that attempted to tease out the conference theme in terms of the "subject, object and goals of new and not so new musicology," notation as a semiotic system, the genesis of notation, notation and thought processes, and words as the mediation between notation and sound. While all speakers attempted to cover areas germane to the theme, not all achieved proved to be highly thought provoking.

Other IMS sessions covered a broad range of areas, although largely Europe-centred. These ranged from specific studies of medieval and renaissance notation, source studies, national musical styles in the seventeenth and eighteenth centuries, performance practice, mechanical music, studies of recordings, music and film, electro-acoustic music, the string quartet, oral traditions, popular music, and two sessions devoted to music of Africa and one on Asia. The sessions I attended largely reflect my own research interests and to single out any in particular does not do justice to the broad array of material being presented. Among the more notable were David Fialla's session devoted to the prosopography of renaissance singers, a huge database program that aims to map the footsteps of the hundreds of highly mobile professional singers of the fifteenth and sixteenth centuries; María Nagore's recording-based study of the violin tone of nineteenth-century virtuoso Pablo Sarasate; Alfredo Vitolo (Bologna) and Kate

van Orden (Berkeley) on a renaissance music library owned in the eighteenth century by Padre Martini; and two sessions on the practice of timbre between orality and literacy in European cultures organised by Herbert Schneider (Saarbrücken). Among the small number of Australians at the conference, Alan Maddox (Sydney) gave a well-received paper on his work on seventeenth-century Italian recitative declamation. My own contribution to the conference was as convener and moderator of a round table with Tim Crawford (London), John Robinson (Newcastle on Tyne), Arthur Ness (Boston), Dinko Fabris (Lecce), Philippe Vendrix (Tours), and Franco Pavan (Milan) on tablature notation and its particular role in preserving aspects of performance practice. The conference included an exceptional AGM to elect the location of the next full IMS Conference in 2012. This became necessary due to the withdrawal of Durban, the city selected at the 2007 AGM in Zurich. After presentations from two cities, Rome was elected the site of the 2012 Conference.

JOHN GRIFFITHS

Music Panel in the Windy City: Association for Asian Studies Conference, 26-29 March 2009

Dr. Made Mantle Hood was invited to give a paper in a panel session on the “Arts and National Identity in the 21st century,” held 26-29 March in Chicago, at the 2009 Association for Asian Studies Conference. The panel focused on National government policy and performance practice in Indonesia, Malaysia and the Philippines. The panel convener was Prof. Dr. Ricardo Trimillos from the University of Hawaii, Hood’s MA advisor from 1999-2001 when he was a graduate teaching assistant in Music Theory at the University of Hawaii. This panel presentation was the first occasion teacher and student have presented together on a panel at an international conference. Prof. Dr. Mohd. Anis Md. Nor from the University of Malaysia also contributed to the panel. Hood’s paper addressed the changing aesthetics of Balinese vocal music and the tensions and negotiations between rural and urban practitioners of traditional and popular music vocal styles. Balinese music’s new developments in vocal style are a result of young performers adapting popular western-based vibrato techniques into tradition-based singing styles.

During the busy four-day conference, over 3,000 participants attended 249 panel sessions addressing political, social, and economic, issues in China, Japan, Korea and many nations in South and Southeast Asia. Next year’s AAS conference will be in Philadelphia from 25-28 March 2010.

MADE MANTLE HOOD

Galpin Society and the Historic Brass Society meeting in London-Edinburgh, July 2009

In July 2009, together with my colleague, Aleks Kolkowski (Brunel University West London), I presented a paper at the combined Galpin Society and the Historic Brass Society meeting in London-Edinburgh. The conference, “Making the British Sound, Instrumental Music and British Traditions,” provided a platform for research on any topic concerning or illuminating the history of musical instruments and instrumental performance in Britain, in particular aspects which were characteristically British. The theme was immediately appealing to us as a collaborative project, as our individual research interests link in with various aspects of horn-amplified acoustic (pre-electric) string instruments, performance, history and reception.

As I was unable to attend the conference, Aleks presented in Edinburgh on behalf of us both. Preparing a collaborative paper is an interesting process, presenting both challenges and rewards. Collegial companionship and the exchange and development of ideas over a topic of shared interest were a real plus, while incompatible computer technology sometimes required some creative strategies.

Our paper, "Amplifying British Sound: The auxeto-instruments of Horace Short & Charles Algernon Parsons," explored the quest for louder sound reproduction in the acoustic era, namely the compressed air amplification technology of the auxetophone as applied to string instruments (1904-1906). Sitting at the intersection of musicology and the history of technology, our paper provided a particular focus on the artifact itself; the auxetophone devices in the Discovery Museum, Newcastle and the Science Museum, London, and associated documentary evidence. Auxetophone attachments were used by Henry Wood to amplify his double basses in the Queen's Hall Orchestra during the Promenade season of 1906; these were the first externally amplified musical instruments, preceding electronic methods of amplification by decades. The experiment was abandoned for various reasons, but the attempt highlighted Wood's prescient understanding of the possibilities of amplified sound. The auxetophone and its application to musical instruments represented a radical shift in the function and reception of recorded sound and amplified music, making it possible for the first time in history to successfully play at significantly loud volume in public spaces. It is the precursor to the public address system and electrical pick-ups for musical instruments which have so transformed modern music-making.

ALISON RABINOVICI

6th International Conference on Music Since 1900, Keele University, 2-5 July 2009

While previous conferences in this series have concentrated on music in the second half of the twentieth century and tended to be analysis-heavy, this year's properly lived up to its title, with a more chronologically and thematically even distribution of papers. There were three to four parallel sessions, interspersed with plenaries, a keynote and concerts. The highlight of the opening plenary, "After the Avant-Garde," was Björn Heile's (U of Sussex) exploration of modernism, in which he discussed, inter alia, the British avant-gardist synthesis of New Simplicity with Complexity to create what he calls "New Complicity."

In my own session on Indigenous Identities, Dylan Robinson's (U of Victoria) paper "The Exscription of First Nation Voices in Canadian Art Music" indicated important directions in a politically and culturally charged sphere of scholarship. Although the author himself was unable to attend, some interesting discussion was possible amongst the interested audience after my own paper on similar issues in Australian music, where interactions between indigenous and non-indigenous musicians to create art music are decades behind those in Canada.

Also of particular interest to me were the three sessions on French music, mostly pre-WWII, including Jessie Fillerup's (U of Mary Washington) excellent analysis of the aesthetics of the grotesque in Ravel's *Daphnis et Chloé*. The session on Fascist and post-Fascist Italy was exceptionally good, with papers from Italian, British and American scholars. The rest of the conference topics ranged very widely, from analysis, electro-acoustic research and narrativity to reception, performance practice, recording, film and television, politics and even "Remaking Early Music." The concerts were surprisingly hard work, even for

contemporary music buffs: two very long late-night electronic sessions, and a recital of excellent early twentieth-century repertoire ruined by a singer not up to the task.

Although Keele's rural campus required trekking between rooms, it meant most participants stayed on site and mingled in the dining hall and especially the postgraduate bar, at the end of each packed day, making for a very stimulating and sociable environment. The conference was extremely well organised throughout, with excellent IT instructions given to speakers beforehand and well trained volunteers ensuring sessions ran smoothly. The next Music Since 1900 conference is in two years' time in Lancaster (see www.sma.ac.uk), and the organisers have a lot to live up to.

TRISH SHAW

“Popular Music Worlds, Popular Music Histories,” International Association for the Study of Popular Music (IASPM) conference, University of Liverpool, 13-17 July 2009

Celebrating its twenty-first anniversary as a leading institution in popular music studies, the Institute of Popular Music at Liverpool was a fitting host for the fifteenth IASPM international conference. As the conference title suggests, popular music histories was an area strongly represented, particularly North American debates about 1960s pop and rock. Many of these papers provided contexts that are not found in stereotypical 60s narratives: Gary Burns on the West Coast Pop Art Experimental Band; Sarah Hill on the commodification of San Francisco hippiedom and the dangers of retrospective mythologies; Steve Waksman's overview of stadium concert history; and Devon Powers on the employment of countercultural figures within recording companies all provided meaningful dialogue between presenters and delegates.

In other U.S. contexts, Emily Gale's analysis of 'yacht rock' was both enjoyable and informative: who knew that the 'really smooth music' of Steely Dan, Toto etc in the 70s could be understood as something other than MOR (middle of the road)? Similarly, who knew that boxing great Joe Frazier possessed a back catalogue as a soul singer (explored by Hasse Huss)? The histories, cultures and geographies of the music collector was a further hub of activity, including the status of the individual collector, and archival projects to preserve aspects of pop heritage (Jez Collins) and forms of collecting in relation to canonical discourse (Roy Shuker, Simon Poole). Keir Keightly presented a masterful history of Tin Pan Alley's origins that gave delegates much to think about in terms of notions of the popular and subsequent negative discourses.

The conference also revealed larger projects afoot. The panel/project exploring popular music and national identities in post-dictatorship Portugal, Spain and Latin America (Hector Fouce, Ana Filipa de Carvalho, Ian Biddle, Christian Espinosa Spencer, Santiago Fouz-Hernandez) promised a refreshing re-examination of how music has shaped forms of modernity in newly democratic states. In terms of spaces and places, Sara Cohen and Brett Lashua's "Remapping Liverpool's Musicscapes" offered an exciting methodology of tracing popular music's impact on the city, and similarly, how the city exists within the material lives of musicians, through musicians' own interactive, ethnographic maps of Liverpool. Martin Cloonan provided an overview of his team's three year project investigating the history of the British live music sector which promises some interesting answers about relationships between the state and industry, particularly the roles of promoter and venue owner. Jason Toynbee discussed

the aims of his research project exploring the roles and influence of black musicians in histories of British jazz.

How musicians build and maintain careers was another focus. Johannes Brusila provided an interesting overview of the difficulties for Finnish-Swedish musicians in constructing both internal and external career narratives. Mike Jones' discussion of the industrial obstacles confronting musicians was a useful counter to the cheerleader view of pop's role in the cultural/creative industries, and Ian Rogers offered a companion piece on the career narratives of Brisbane 'indie' musicians. A major highlight for me was Matt Stahl's mastery of the complex U.S. industrial laws in relation to recording contracts, with Olivia Newton-John (yes, Olivia Newton-John) presented as an agent of change through efforts to dissolve her 1979 contract with MCA, and consequent 'master-servant' relationships embedded in law. Several papers provided interesting perspectives on the Asian music industries, including Taiwanese rock festivals (Chang-de Liu and) and television talent shows (Miao-ju Jian), and changes within Hong Kong pop markets (Eve Leung) that reinforced for me that supposed global shifts always have their localised nuances.

It was also great to see expertise applied to other contexts. Marion Leonard discussed her work as the curator of "The Beat Goes On: From the Beatles to the Zutons" exhibition at the World Museum Liverpool, with all delegates invited to a free roam around the exhibits on the Tuesday night. The sight of conference delegates shimmying to a Beatles tribute band in a reconstructed Cavern Club (simulacra heaped upon simulacra) was certainly something to behold on the Thursday night. Many delegates took the opportunity to explore the various ways in which Beatles tourism and other music heritage forms remain important to the city.

This is, of course, a particularly impressionistic review, given the scope of presentations over five days, and the choices that have to be made among many parallel sessions, an indication of the recent growth in IASPM membership. Moral and economic debates about copyright and industry revenue streams were under-represented, somewhat surprising given the ongoing attempts by mainstream industry and media figures to predict future business models, although some papers did examine technological shifts. Two final observations about conferences and global university geopolitics. Firstly, it is clear that diminishing university budgets have reduced the number of postgraduate and early career researchers able to attend such gatherings. Secondly, despite increasing university micro-management and administrative duties, the number of papers that spoke to projects that are engaging with contemporary cultural and industrial issues was encouraging. There are plans for an online publication of proceedings.

*Disclaimer: the reviewer was part of the organising committee in his capacity as general secretary of IASPM.

SHANE HOMAN

Seventh Biennial Conference on Music in 19th-Century Britain, University of Bristol, June 2009

Several months ago, at the end of June, the Department of Music, University of Bristol played host to the Seventh Biennial Conference on Music in 19th-Century Britain. Housed in the gracious and apposite Victoria Rooms, the conference demonstrated the range of interests being pursued by scholars within

this field. Peter Holman (Professor of Historical Musicology, University of Leeds) gave the keynote address for this conference, which reconsidered concepts of new tastes for old music in British musical circles from this time.

Several of the papers which I found to be the most beguiling centred around women's experiences and involvement in music-making, either on a professional or amateur basis. Judy Barger explored the nature and meaning of musical accomplishments for young women in Victorian England. Articles, letters and their replies published in *The Girl's Own Paper* (a weekly magazine from the 1880s) were drawn on to illuminate the way in which young ladies were encouraged to pursue music in certain ways - but not in others.

Leanne Langley's paper was concerned with quite a different story; entitled "Women in the Band: Music, Modernity and the Politics of Engagement, London 1913," this paper reconsiders the story of the introduction into the Queen's Hall Orchestra of six female string players in the October of that year. Langley convincingly wove together information garnered from a variety of sources, representing the complex web of issues which the Queen's Hall Orchestra sought to solve with the hiring of these women. The impact of musical life in London on female musicians working in Dublin was underlined by Jennifer O'Connor's paper on "The Influence of London on the Musical Careers of Irish Women." Michelle Meinhardt focussed on a discussion of sources and their possibilities in her paper on nineteenth-century music copy books.

A host of other areas of musical life in the long nineteenth-century were touched upon: in a regional sense, both Bath and Bristol and certain music-making tendencies in each area were examined. Andrew Clarke's paper on "The Role of Networking within the Musician Community in Late Georgian Bath" highlighted the importance of family networks within Bath's music scene. Stephen Banfield spoke about the importation of American music to Bristol, making particular reference to the prevalence of Sankey and Moody's gospel hymns. Popular performance was discussed (and even, most entertainingly, replicated) in a paper given by Janet Snowman on John Parry, theatrical performer, musicians and composer.

Various musical institutions were focussed upon: the wealth and educational nature of music-making to be found within the Mechanics Institutes of the time was discussed by Jana Sims. Trevor Herbert underscored the importance of the musical life of the Military, acknowledging its widespread impact on civilian and professional musical life in Britain. The practicalities of nineteenth-century musical careers were to be seen through the financial imperatives and career choices of several prominent musicians (including William Sterndale Bennett and Samuel Sebastian Wesley) as discussed by Peter Horton. In the same session Rachel Milestone considered the employment of town hall organists in various municipalities.

Performance issues further afield were addressed by Simon Purtell in his paper on performing pitch in Melbourne, wherein he presented debates about pitch standardisation raging in Melbourne at the turn of the twentieth century. Interestingly, in these debates themes of empire and allegiance were brought into play. Links between continents were also traced in Kieran Crichton's paper on the English organist Franklin Peterson and the development of music education structures in Melbourne.

Music criticism and cross-channel intellectual rivalry was examined by Paul Watt in his paper on French and English criticism in the late Victorian era which made particular reference to Ernest Newman and the Weekly Critical Review. An early nineteenth-century press resource came under the microscope in Michael Kassler's presentation on the Quarterly Musical Register, and in this paper Kassler revealed some of the theoretical tendencies of its writer, A. F. C. Kollmann, an important musical personality in terms of his links to the international music scene, and also in terms of his publishing activities.

One of the most enjoyable sessions for me personally occurred on the last half-day – in a session where a pair of Mendelssohn papers were presented. Sterling Lambert opened the session with a paper titled: "Mendelssohn's 'Marian' Symphony" in which he reconsidered the finale of the Scottish Symphony. An earlier choral Ave Maria of Mendelssohn's own composition was presented as a possible source for this finale, and convincing arguments were given for Mendelssohn's 'catholic' inspiration as a close to the symphony. This paper was followed by a lecture recital on Mendelssohn's Songs without Words – Nicholas Phillips gave an account of the background to these works, interspersed with several beautiful demonstrations.

Overall the conference offered a diversified selection of research and ideas for one to engage with, which accurately depicted the rich field that is nineteenth-century music history in Britain.

BONNIE SMART

Australian Study Group for British Music

Graduate Centre, Faculty of the VCA and Music, University of Melbourne, 5 September 2009

The organisers of this event, Paul Watt and Sue Cole, are to be congratulated on another well run afternoon. The "study period" can not really be called a conference because of its wonderful informality. Six speakers covered a diverse array of topics that on the surface seem only distantly related but, through discussion, connection points seemed to develop. The themes covered were violinist Marie Hall (1884-1956) (Christine Mercer); Japanese fiddles in English popular entertainment of the 19th and early 20th centuries (Alision Rabinovici); home music-making for Georgiana McCrea: Manuscript studies (Rosemary Richards); The early-20th century English revival of William Byrd's Mass for five voices (Sue Cole); Ethel Smyth's "The Wreckers" (Suzanne Robinson); and English composer Alan Bush and his alignment of Marxism and the "English national style" (Julie Waters).

Both Melbourne's VCAM and Monash's School of Music were represented on the day, which gave even the most jaded some positive hopes for discipline maintenance in this city.

JOEL CROTTY

Collaborations: Creative Partnerships in Music, Monash University, 4-6 June 2009

On 4-6 June a conference, Collaborations: Creative Partnerships in Music, was held at the Monash Conference Centre in Collins Street (the final day was at Monash Caulfield campus). Organized by Monash's Social Aesthetics Research Unit, School of English, Communications and Performance

Studies, and School of Music – Conservatorium, the conference showed that teamwork is indeed alive and well in Melbourne.

Universities represented at the conference included Monash, Melbourne, La Trobe, RMIT, Macquarie, and Newcastle. The keynote addresses were given by Janine Burke and Peter Doyle. Peter examined the “artist-producer” relationship and Janine’s paper explored the fascinating collaboration between Yoko Ono and John Lennon, a partnership that lasted for fourteen years and brought together her avant-garde experimentation (she had studied with John Cage) and Lennon’s popularism.

In a conference covering three days it is only possible to give a selective overview. Themes explored in the conference included cross-cultural collaborations (Margaret Kartomi, Catherine Ingram and Ros Bandt), tensions and harmonies (John Scannell and Peter Murphy) international collaborations playing with form and time (Elizabeth Scarlett and Julia Cornwell), and Pop-Rock and National/International contexts (Philip McIntyre and Anthea Skinner). Australian musical collaborations were represented in a number of papers: the creation of the chamber opera, *Voicing Emily* (Jane Hammond and Helen Noonan); violinist Alma Moody’s collaboration around the Pfitzner violin concerto (Kay Dreyfus); Australian Jewish musician Miriam Rochlin and WWII immigrant Jewish performers (Bronia Kornhauser); and singers and songwriters in Australian country music (Graeme Smith). Presentations having a more overt political focus included Joel Crotty’s paper on Romanian composers’ relationship with the communist past, and my paper on the commissioning of Alan Bush’s *Byron Symphony* by the GDR Radio. Collaborative models were also investigated: Stephanie Rocke’s paper on Karl Jenkins, and Katrina Dowling and Tony Toppi’s research into a rotating model for ensemble collaboration.

A particularly interesting paper was given by Ken Taylor, who introduced Joseph Schillinger and the philosophical issues underlying his pioneering System for composition. Clinton Walker delivered an enormously entertaining paper on the Bee Gees. Another paper I enjoyed was Helen O’Shea’s presentation on intersections between Irish art music and traditional Irish music, focusing on Sean O Riada and his ensemble, Ceoltoiri Chualann. All in all, the range of papers presented showed the diversity of musical research currently taking place in Australia.

After the official part of each day ended, conference participants were able to retire to some of Melbourne’s more colourful watering holes (the New Gold Mountain Bar was quite a find) to continue their discussions informally. Shane Homan and Peter Murphy are to be congratulated for organizing such an enjoyable and well-run conference. It was a luxury to have the expert assistance of a technician on hand at all times to ensure that powerpoint, and other uses of media, ran smoothly.

JULIE WATERS

WHAT’S ON 2009

26-29 Sep **Musicological Society of Australia, National Conference.** This is to be held at the University of Newcastle, NSW.

24 Oct **Society of Organists Conference.** For all enquiries, contact the conference organizer, Kieran Crichton: secretary@sov.org.au; ph. 0407 816 321.

14 Nov **Musicological Society of Australia (Victorian Chapter) Conference.** See details in this issue.

Details of international conferences may be accessed at:

<http://web.me.com/jpehs/golden-pages/Conferences.html>