

Articulation

Newsletter of the Sydney Chapter of the
Musicological Society of Australia

Volume 1, no. 2: November 1998

CONVENOR'S REPORT

David Cashman, Convenor, MSA Sydney Chapter

The last months of 1998 have been a little quieter than the first ones, but this is, no doubt, a result of the successful Graduate Music Symposium '98 (which was satisfying but exhausting), and the impending work of the Sydney Music Research Symposium '99 (see below for details).

First things first. Sarah Weiss has, understandably, felt it impossible to keep up with her commitment to the MSA and Sydney University Music Department and her family. She has, thus, stepped down from the convenorship of the Sydney chapter. Meredith Connie has agreed to step into the secretary's shoes (size ten-and-a-half) and, after great debate and lobbying (ha!), your new convenor is me. The shoes of the previous convenor are even bigger than those of the previous secretary, so I have a job ahead of me. I would, however, like to acknowledge the work of Sarah Weiss and the role model she has been to me. I'll do my best to carry on her inspiring role.

The Graduate Music Symposium '98 was held at the Redfern campus of Sydney Conservatorium. About fifty people attended this, which was very pleasing to see. Thirteen papers were presented on topics ranging from jazz to opera to distortion in music to chant notation. It is encouraging to see so much music research is occurring in Sydney. Graduate (and undergraduate) students from all major musicology departments in Sydney (and one from Canberra) gave papers, which provided a welcome breadth of opinion and views.

Two events are coming up which are of importance. As you will read later in these pages, the Sydney Music Research Symposium is being held on 20 and 21 February at the University of Western Sydney, Nepean. This conference is being co-convened by Sally Macarthur and myself. The call for papers has gone out and will close on December 7, so get those abstracts in! For details, contact the Secretary, Meredith Connie on 9310 2436.

Secondly, it's that time of year again! The Sydney Chapter will host its AGM this year on 12 December at Sydney University Music Department. We look forward to your attendance.

Next year will be a full one. There are plans for a series of occasional lectures and one or two other events. Watch this space for details.

On behalf of the committee, I would like to wish all members the compliments of the season, and best wishes for a prosperous new year.

Musical analysis, to put it banally, is either a means or an end. It aims at theory and is thus its first step; or it tries to do justice to a musical work as a particular individual formation.

Carl Dahlhaus, *Analysis and Value Judgement*

New Scarlatti
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MUSICOLOGY AT THE UNIVERSITY OF NEW SOUTH WALES

Dr Jill Stubington

The School of Music and Music Education in the Faculty of Arts and Social Sciences at the University of New South Wales sees itself as a comprehensive source of professional musical development for its students, and as having its central research interests in musicology, ethnomusicology and music education.

The School offers a number of degrees and courses to undergraduate students. These include the Bachelor of Arts (BA) with a major in music, the Bachelor of Music (BMus), and the double degrees Bachelor of Music Bachelor of Arts (BMusBA) and Bachelor of Music Bachelor of Education (BMusBED).

All students in the degree courses offered by the School take the core three-year programme in Music, which explores musicology: music history, style, musical perception and analysis, and music technology and ethnomusicology, with particular courses in Australian Aboriginal music and South Asian music. Students taking the BMus and BMusBA courses take a separate stream in music performance which requires private tuition on their major instruments, a class in music performance, and participation in one or more of the School's performance groups. Within the class in music performance there is room for some specialisation in performance, musicology, composition or jazz studies. The performance groups include the Collegium Musicum choir, the UNSW Orchestra, the Burgundian Consort, the wind band, the jazz ensemble, the handbell ensemble, the early music ensemble, and the bush band. Students taking the BMusBED course take a stream in music performance which requires private tuition on their major instruments, a series of minor instrumental studies and participation in one or more of the School's performance groups.

Articulation, the newsletter of the Sydney Chapter of the Musicological Society of Australia, is published three times a year, in March, July and November.

This issue was prepared by Terry Clinton, Meredith Connie and Caitlin Rowley. Design and layout are by Caitlin Rowley.

Contributions from all sources are welcome, from short articles to information on upcoming events that may be of interest to MSA members.

For ease of handling, the best way to submit material is via email to either Terry Clinton or Caitlin Rowley. Telephone enquiries may be made to Terry Clinton or Meredith Connie.

Terry Clinton: Email: tcclinton@mail.usyd.edu.au
or tcclinton@mail.usyd.edu.au
Ph: (02) 9519 1091 or (02) 9514 1623

Meredith Connie: Ph: (02) 9310 2436

Caitlin Rowley: Email: carowley@comcen.com.au

Postal address: MSA Sydney Chapter
c/o PO Box 11
Holme Building
The University of Sydney NSW 2006

Students in the BMus, BMusBA course also take subjects in orchestration and arrangement, the history of performance conventions, and a seminar in musicology. Students in the BMusBED course take a separate stream of courses in music education.

The School offers several postgraduate coursework degrees including a Graduate Certificate in Suzuki Pedagogy. The Master of Music by coursework is normally taken over two years, and classes are held in the evening.

All of the undergraduate degrees can be taken at Honours level. The Master of Music (Honours) and the Master of Music Edu-

SCARLATTI TOCCATA EMERGES IN AN AUSTRALIAN-PRODUCED EDITION

A keyboard work not previously included in the catalogue of compositions by Alessandro Scarlatti has been issued in print for the first time by Sydney early music publisher Saraband Music, in one of two new Scarlatti editions prepared by Dr Rosalind Halton of the University of New England.

The editions—a toccata for harpsichord and a cantata for soprano, recorder and continuo—are drawn from manuscript sources in the Santini Collection, held in the Diözesan Bibliothek in Münster.

The toccata comes from folios 1–3 of MS 864 of the collection—a manuscript which otherwise contains cantatas by Alessandro and Domenico Scarlatti and two other composers. In her introduction to the toccata edition, Dr Halton says this lone *Toccatà da Cimbalò* has to date never been included in a list of toccatas by Scarlatti, nor has it appeared in the Münster library catalogue, ‘situated as it is in a volume of cantatas.’ Dr Halton argues that the solo instrumental work is an autograph, basing her identification on a number of features peculiar to Scarlatti’s hand and notational practice.

Dr Halton says that the paper on which the toccata is notated is identifiable as being from the same source as a following cantata in MS 864, *Quella pace gradita*, an acknowledged Alessandro Scarlatti autograph. Apart from the general appearance of the hand in which the toccata is notated, she says specific clues that identify Scarlatti as at least the copyist include the handwriting style of the tempo indications, the clef forms and the peculiarities of stave braces, note beams and barlines.

As to confirming Alessandro Scarlatti as the composer, among structural similarities to other of his works, Dr Halton points to the ‘notational fingerprint’ of his ‘taste for notating the metre C3/8 in irregular bar lengths’, a feature seen in the final section of the work. ‘The very existence of such a section in this toccata points almost certainly to Scarlatti’s authorship of the work,’ she says.

The second Scarlatti edition is the cantata *Clori mia, Clori bella* for soprano, recorder and continuo. This edition is based on two sources in the Santini Collection. The work is datable to 1699. Quoting from Dr Halton’s introduction:

‘*Clori mia, Clori bella* deals with neither doves nor any other sort of *augellin* (small bird) and the recorder has maybe a freer hand than is usual in this period to engage in imagery of a different sort ... The first aria depicts the silvery waters and murmuring of the river Tiber, where the lover weeps over the loss of his Clori; the second aria sees the lover resolve to overcome his inhibitions and to let his heart speak, “now eloquent in the language of sighing”.’

A work already popular with performers, Dr Halton believes this edition of *Clori mia, Clori bella* is probably the first to present the text of the manuscript without changes to the performance markings. It includes a keyboard realisation by Dr Halton, an experienced continuo player of this repertoire.

Both editions are available from Saraband Music; the toccata is \$10 and the cantata \$20. Phone (02) 9419 7473 for further details.

A MILLENNIUM OF MUSIC—WHERE TO NEXT?

Terry Clinton

The end of a century always is a cue for a review of the events of preceding decades as if the turning over of the calendar can actually neatly segment the progress of human affairs into 'before' and 'after' a particular date.

For those of us who follow the European system for marking out the years the approaching signpost is even more imposing than the one that loomed for our immediate forebears—the change to a new millennium.

And, as it apparently was for the people who pondered the significance the previous thousand-year mark, the latest big anniversary has inspired both expectation and a good deal of dread (consider the predictions of technological apocalypse surrounding the so-called 'millennium bug' and it doesn't seem such a giant psychological jump back to the period that was later rather dismissively labelled the Dark Ages).

For those of us interested in studying the music being made now, and the records of music made during the past thousand years, it is no less tempting to review what has been and suggest what might be to come. Along with the inevitable five-minutes-to-midnight listings of the best movies and books of the century, what are likely to be nominated as the most significant achievements in music and will the selections be reviewed with knowing amusement in another hundred years? Will such ruminations mean much to people outside the Western tradition, or has the electronic communications-driven expansion of Western culture really proceeded so far?

With millennium consciousness focusing attention on all levels of human endeavour (at least in the Western world) it seemed fitting that the upcoming Sydney Music Research Symposium should invite contributions from music scholars under the very broad thematic umbrella of a 'fin de siècle' experience that can draw on the achievements of one thousand years.

The symposium, *Predictions and Inaccuracies: Collisions of Musical Histories and Futures Approaching the Millennium* will be held on the weekend of 20–21 February 1999, at the University of Western Sydney, Nepean.

The MSA Sydney Chapter Committee is inviting proposals for papers on any topic concerning the study and practice of music, for inclusion in the symposium programme. The conference title is intended merely as a unifying theme for the event, not a specification for papers. The closing date for submissions is Monday 7 December. Co-convenors of the symposium are Dr Sally Macarthur and Mr David Cashman.

Proposals should be sent either by email (to dcashman@mail.usyd.edu.au) or by post to:

Sydney Music Research Symposium

MSA Sydney Chapter

PO Box 11

Holme Building

The University of Sydney

Sydney NSW 2006

EVENTS

Please let us know about upcoming events that could be of interest to MSA members, particularly if chapter members are involved and/or the advertising budget doesn't cover anything more than a few flyers. The next *Articulation* is due out in March next year and will cover the period until July 1999. Email is the best submission method: terry.clinton@uts.edu.au or tblinton@mail.usyd.edu.au. By post: *Articulation*, MSA Sydney Chapter, c/o PO Box 11, Holme Building, The University of Sydney, Sydney NSW 2206. The MSA Sydney Chapter website (at <http://www.geocities.com/Vienna/Choir/3042/index.html>) will soon also have an Events section, which will be kept current, so as a new event is planned, please let us know.

** Events which have their dates italicised are interstate events.

NOVEMBER

25/11, 26/11 & 27/11: Wagner at the Millennium, the International Wagner Symposium. The University of Adelaide. Info: (08) 8395 5332

26/11: Sydney Conservatorium Jazz Outreach Concert. 7.30pm, Newtown Theatre 354 King Street, Newtown. Tickets \$10/\$5. Info: 9351 1208

27/11, 28/11 & 29/11: Crossing Boundaries, the 21st National Conference of the Musicological Society of Australia. The University of Adelaide. Info: (08) 8395 5332

28/11: Sydney Conservatorium Youth Access Program Concerts. 4.00pm, Conservatorium Recital Hall, Australian Technology Park. Admission free. Info: 9351 1207

29/11: Taverner Consort of Voices: From Renaissance to Classical, with Eleanor Lewis (cello) and Pastor de Lasala (organ). Palestrina: *Stabat Mater*, Haydn: *Salve Regina*, J C Bach: three motets, J S Bach: excerpts from the unaccompanied suites for cello, also works by Handel, Mozart. The majority of the organ pieces will be Pastor de Lasala's transcriptions, including his recently published Church Sonatas by Mozart. 2.30pm, St Peter's Presbyterian Church, Blues Point Road, North Sydney. Tickets \$15/\$10 at the door. Info: 9888 5296 or 9876 3225

29/11: Elisabeth Jacquet de la Guerre and Her Times: Rarely performed music by Jacquet de la Guerre (1665–1729), plus works by Couperin, Uccellini and Gabrieli. Presented by Backgammon: Early music by women composers. 3.00pm, Christ Church St Laurence, George Street, Railway Square. Info: 9571 8674 or 9888 5454

DECEMBER

5/12 (8.00pm), 6/12 (6.00pm): Sydney University Musical Society: Carolfest. Great Hall, University of Sydney. Tickets \$20/\$15, from Ticketek (9266 4800). Info: Michelle: 9181 5123

6/12: *Messiah* with Baroque Orchestra. 3pm, Christ Church St Laurence, Railway Square

11/12, 14/12 & 15/12: Purcell: *Dido and Aeneas*. A full staging by 000 Productions. 8.15pm, crypt, St James' Church, 173 King St Sydney. Info: 9519 9132

12/12: Musicological Society of Australia Sydney Chapter Annual General Meeting. 2.00pm, Music Department, University of Sydney.

18/12 (7.00pm), 19/12 (2.30pm & 7.00pm), 20/12 (2.30pm): The Renaissance Players: Christmas Pudding Concerts 1998. MacLaurin Hall, Main Quad, University of Sydney. Tickets \$25 (concessions available), available from Michael's Music Room at Town Hall (9267 1351). Info: Christine: 9351 2923

JANUARY

10/1: *Sacred Music Throughout the Ages*: an associated event with the conference Prayer and Spirituality in the Early Church. Music includes Gregorian chant, Hildegard to Howells. 8:30pm, Christ Church St Laurence, Railway Square

◀ p. 5: Events

FEBRUARY

20/2 & 21/2: Sydney Music Research Conference 99: *Predictions and Inaccuracies: Collisions of Musical Histories and Futures Approaching the Millennium*. University of Western Sydney. Info (email): dcashman@mail.usyd.edu.au. See also article in this issue.

MARCH

2/3: Conservatorium at St Andrew's, Staff Series. 1.10pm, Upper Chapter House, St Andrew's Cathedral, corner George & Bathurst Streets Sydney. Admission free. Info: 9351 1263

9/3: Conservatorium at St Andrew's, Staff Series. 1.10pm, Upper Chapter House, St Andrew's Cathedral, corner George & Bathurst Streets Sydney. Admission free. Info: 9351 1263

10/3: Australia Ensemble workshop demonstration featuring Roger Woodward. Bartók: *Contrasts*. Presenter: Roger Covell. 1.10pm, Sir John Clancy Auditorium, UNSW

13/3: Australia Ensemble concert featuring Roger Woodward. Haydn: *Symphony No 95*, Bartók: *Contrasts* and Schubert: *Piano Trio in Eb*. 8pm, Sir John Clancy Auditorium, UNSW. Info: 9385 4874

APRIL

17/4: Australia Ensemble concert featuring Ben Martin. Edwards: *Laikan I*, Mozart: *Andante and Rondo*, Janacek: *Mladi*, Schnittke: *Prelude in Memoriam Shostakovich*, Shostakovich: *Piano Quintet*. 8pm, Sir John Clancy Auditorium, UNSW. Info: 9385 4874

MSA Sydney Chapter now has its own website!

located at

<http://www.geocities.com/Vienna/Choir/3042/index.html>

The website will contain up-to-date information about events of interest to MSA Sydney Chapter members, such as the February Sydney Music Research Conference, and maintain a listing of events.

It will also contain articles from previous issues of *Articulation* which may be of interest to an international audience, as well as Sydney musicologists, a downloadable PDF of the current issue, and articles submitted by members.

Contributions of events details, articles, suggestions and the like will be enthusiastically received by email by either Caitlin Rowley (carowley@comcen.com.au) or David Cashman (dcashman@mail.usyd.edu.au), or by snail mail to the Chapter's PO box (see publication details box on page 2 of this issue).

Active Figures in Music Research in Sydney

Interview with Peter Dunbar-Hall

Meredith Connie

Fighting off the construction noise that plagues the central Sydney area, I interviewed Peter Dunbar-Hall over a strong cup of coffee at approximately 8.30am (rather early for me).

Peter Dunbar-Hall has published, and continues to research, in a variety of areas in music. As Chair of Music Education at the Sydney Conservatorium of Music, one of his primary concerns is, of course, music education. Other concerns include popular music, Aboriginal music, obscure Italian composers, and his most recent project, commercial Australian radio in the 1940s. His work crosses the disciplines of music education, musicology and ethnomusicology, as well as collaborative efforts with academics from related fields, such as cultural geography, and any combination of the above.

Right from the start of his publishing career, which began about fifteen years ago as an adjunct to being a high school teacher, Dunbar-Hall pushed issues that he thought were of vital importance. In the various textbooks published for teaching popular music in schools, he and his colleagues 'always made sure there was a gender balance' (as role models are very important), a good portion of Australian artists, 'and we always made sure we had indigenous things, and we always made sure we had really different things.' They tried to integrate their concerns right across the field, in a non-tokenistic fashion. It made the books unusual at the time. 'Now, of course, you expect that ... [The textbooks] were written at a particular time to answer particular problems at a particular time. Now people need different textbooks because there are different expectations and different ways of doing things.' Dunbar-Hall emphasises the need for variety and consistently new approaches in research and resource materials.

He introduced a popular music elective in the music education course upon his arrival at the Conservatorium. He describes it as focusing on ways of using creativity to teach, and describes its instigation as 'a real fight.' 'When I tried to introduce it as one of the music education courses I was told it wasn't important and students didn't want to do that kind of thing. It's interesting, because it was an elective and all the students wanted to do it, so it seemed pretty logical [to run it].'

Dunbar-Hall gleefully describes himself as a leftie 'left over from the sixties,' and readily admits that he pushes agendas. Out of the varied topics he researches, although they are all important, he considers his work on Aboriginal music as the most important. 'The Aboriginal thing is very important, but that's a political thing, that's not only a musical thing on my part.' He elaborated, saying 'I think it's because Australia ought to know more about Aborigines and I think academics have a role to support that. When I was writing my PhD these people gave me a lot of information, a lot of help, and now it's my job to use my position as an academic with access to publication to get that out to the public that wouldn't normally see it. And that's why I also do a lot of work that isn't refereed, that [goes into] journals and 'magazine'-type stuff, or radio-type programmes or TV work, because that means the general public will get access to it.'

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◀ p. 7: Peter Dunbar-Hall

There is a danger, according to Dunbar-Hall, of forgetting the purpose of research, and one of the main culprits is that publishing has taken on an enormous importance. 'I think there's a real problem at the moment in Australia with the politicisation of research as an economic commodity in the world of academia.' He explained that 'everybody does research and everybody gets published, but you have to tick the boxes for the federal government so that your institution gets funding. It's easy to lose sight of why you do the research. I try to do research because I think it's important for the area of music, whether it's music education or musicology or ethnomusicology. This centralised checking-up of people ... it's a very strange way to run a country, I think.'

There is one way to counteract this rather serious turn of events, though: 'I'm always intrigued about attitudes to research—everybody holds it up as the great be-all and end-all of academic life, and yes, it's very important, but everybody seems to forget that it's also meant to be fun.'

◀ p. 2: Musicology at UNSW

cation (Honours) are research degrees, and the PhD in Music or Music Education are also available.

Associated with the School is the entrepreneurial unit which administers the Australia Ensemble, one of the premiere chamber music groups in Australia, and University of New South Wales Opera. The unit also organises performances by the Collegium Musicum, Ensemble Classicum, and Recital Documentaries.

◀ p. 4: A Millennium of Music

Proposals should provide the title of the proposed paper, an abstract of no more than 250 words, the estimated duration, the author's name, mailing address, telephone number, email address and institutional affiliation.

For further details, contact the Chapter Secretary, Meredith Connie, on (02) 9310 2436, email: meredith.connie@pgrad.arts.usyd.edu.au. Email inquiries also can be directed to David Cashman at: dcashman@mail.usyd.edu.au.

Some organisational matters still were being finalised as *Articulation* went to press, but updated information on the symposium will be posted as soon as it comes to hand on the MSA Sydney Chapter website. The URL is:

<http://www.geocities.com/Vienna/Choir/3042/index.html>