

Articulation

*Newsletter of the Sydney Chapter of the
Musical Society of Australia*

Volume 3, no. 1: March 2000

CONVENOR'S REPORT

Anne Power

Welcome to a year of stimulating musicology. As we prepare for the 23rd National Conference, we also look back on achievements in 1999. The Graduate Music Symposium, in late July, was jointly convened by Elizabeth Brookes, David Cashman and Robyn Holmes for the Sydney and Canberra chapters and the Graduate Program of the Canberra School of Music. Nineteen papers were given by students from the Canberra School of Music, the University of New South Wales, the Sydney Conservatorium and the Music Department of the University of Sydney, the University of Western Sydney Nepean, and Melbourne University. It is to be hoped that some of the research in these papers may have developed into presentations for the National Conference.

The Annual General Meeting was held on 28th November and David Cashman stepped down as Convenor. A vote of thanks was made to David Cashman, Jenny Neville and Meredith Connie and all the members of the outgoing committee. The new committee was elected: Anne Power as Convenor; Terry Clinton as Treasurer and representative to the National Conference Committee; Adrian Renzo as Secretary; and committee members Peter McCallum, Sally Macarthur, Barry Kenny and Elizabeth Brookes. This team aim for the State chapter to be inclusive of different musical focal points.

The theme of the 23rd National Conference, 'Music as Cultural Interpretation' intends to embrace all aspects of musicological research. Keynote speakers Susan McClary, Robert Walser and William Dart promise challenge and reflection. There are distinguished panellists and a wide range of papers. I look forward to meeting colleagues from within and outside of the membership of MSA there.

Musicology at
the Department
of Music,
University of
Sydney

'Strongly
Thematic' Nature
of Conference
Prompts Wide
Participation

National
Conference 2000
Programme

Book Reviews:
Michael Nyman,
Robert Fleisher

Inside



Then, having reached maturity, I was forced to conclude that there are two laws no human being can escape: the first idea that comes into a person's mind will be the most obvious one; and, having had an obvious idea, nobody ever thinks that others may have had the same idea before

Umberto Eco, 'How to Justify a Private Library'

MUSICOLOGY AT THE DEPARTMENT OF MUSIC, UNIVERSITY OF SYDNEY

Many of Australia's leading music scholars have trained at the Music Department, University of Sydney. The Department, currently headed by Professor Anne Boyd, has established a reputation for its emphasis on Ethnomusicology and Western Historical Musicology, for the study of Aboriginal music, and for the study of music traditions of South East Asia. A number of satellite performance groups demonstrate some of the research strengths of the Department, while a fortnightly Research Seminar for staff and students offers a focus for research activities.

The most prominent musicological event for the Department this year is the 23rd National Conference of the MSA, 'Music As Cultural Interpretation', to be convened by Associate Professor Allan Marett. This promises to be a very stimulating event, with papers canvassing a broad range of scholarly approaches to music (including popular music studies, historical musicology, anthropology, art criticism, and music education). For further information concerning the conference, see the report in this newsletter.

The Music Department has a thriving postgraduate community, with researchers exploring a broad range of topics. The titles of PhD dissertations currently underway give an indication of the scope of inquiry: 'The repertoire of Habad women in Israel' (by Rachel Freilich); 'Eye movement and memory in the sight-reading of keyboard music' (Associate Lecturer Tony Souter); 'The musical heritage of the Yanyuwa' (Margaret Sharpe). Other theses-in-progress deal with the music-making of Methodist churches in New South Wales, 1902–1977 (Kelvin Hastie), and with Gregorian chant (Neil McEwan).

Members of the Faculty are engaged in a variety of musicological (and extra-musicological) activities. For example, Professor Richard Charteris continues to prepare editions of early seventeenth century Venetian music, Lecturer Graham Hardie is writing a book on Raymond Hanson (1913–1976), and Associate Professor Nicholas Routley will complete a CD cycle devoted to Josquin's secular vocal music in 2001.

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 David Cashman, Terry Clinton, Adrian Renzo 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 Adrian Renzo.

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Further information regarding research at the Music Department is available at <http://www.arts.usyd.edu.au/Arts/departs/music/MusicHome.htm>.

'STRONGLY THEMATIC NATURE' OF CONFERENCE PROMPTS WIDE PARTICIPATION

Following is a progress report on the upcoming 23rd National Conference of the MSA by Convenor Allan Marett, edited from a version published in the February edition of the MSA national newsletter. A draft programme for the conference also is included in this edition of *Articulation*. The conference, being held jointly with the 17th Annual Conference of the New Zealand Musicological Society, is being hosted by the University of Sydney Department of Music at the Seymour Centre theatre complex from 27 to 30 April. The overarching theme of the conference, 'Music as Cultural Interpretation', aims to include all aspects of musicological research.

The draft programme suggests that the strongly thematic nature of the conference has proved to be most attractive. Almost 100 papers have been scheduled and of these the majority address the themes of the conference. This is perhaps not entirely surprising since these themes were formulated to address issues and concerns raised by members of the society.

On the opening morning, in the plenary session dedicated to the theme Cultural Interpretations of Music, Susan McClary will deliver a keynote address entitled 'TEMP WORK: Music and the Cultural Shaping of Time'. There will also be a plenary panel on Encyclopedias and Canon Formation at which the Editor of the new *New Grove*, Stanley Sadie, and the editors of the *Currency Companion to Music and Dance in Australia*, Aline Scott-Maxwell and John Whiteoak, will speak.

Friday is dedicated to the theme The Contribution of Musicology to the Study of Popular Music. Rob Walser and William Dart will give keynote papers and a plenary panel convened by Philip Hayward will address the issue, Australian Music Studies—Disciplinary Conflict and Collaboration. We are greatly encouraged by the inclusion of papers by a substantial number of scholars from the popular music research community, and look forward to some lively discussions.

The Symposium on Research in Indigenous Performance: Current Issues which forms the core of the programme on Saturday has been strongly supported, not just by musicologists but by scholars in adjunct fields like anthropology, art criticism and music education; so much so that we have had to extend it into Sunday. The Symposium opens with a panel which includes the prominent Aboriginal activist and academic Marcia Langton and the Curator of Aboriginal Art at the Museum of Australia, Djon Mundine. A lunchtime performance of Central Australian song and dance, at which a CD of their songs will be launched, will be given by the Mungamunga singers and dancers from Tennant Creek.

Most of Sunday's programme is dedicated to free papers. We have also been able, however, to accommodate a range of papers not directly related to the conference themes on other days of the conference.

Among events associated with the conference are the Inaugural Alfred Hooke Memorial Lecture, a newly endowed public lecture in the Department of Music at Sydney University. This will be delivered on Friday evening by Susan McClary and is entitled 'The Prisonhouse of Mode: Subjectivity in the Renaissance Italian Madrigal'.

The conference dinner is to be held at Darling Mills Restaurant, a restaurant famed for its wine list, and one of Sydney's best.

Please register as soon as possible and please also arrive early if possible on the first morning, as we expect heavy pressure on the registration desk.

Allan Marett, Convenor

For further information on conference registration contact Kirsty Beilharz, phone: (02) 9351 4790, fax: (02) 9351 7340, e-mail: kirsty.beilharz@music.usyd.edu.au

MUSIC AS CULTURAL INTERPRETATION: PROGRAMME

27th – 30th April 2000

The 23rd National Conference Musicological Society of Australia and
the 17th Annual Conference of the New Zealand Musicological Society

Thursday 27th April

8.30am–9.30am Registration. Everest Theatre Foyer, Seymour Centre

9.30am–11.00am Plenary Session. Everest Theatre, Seymour Centre

Indigenous Welcome

Pat Davison

Opening of the Conference

The Vice Chancellor of Sydney University, Professor Gavin Brown

Convenor's Welcome to Delegates

Allan Marett

Keynote Address: Cultural Interpretations of Music

Chair, Allan Marett

Susan McClary: *TEMP WORK: Music and the Cultural Shaping of Time*

11.00am–11.30am Registration. Everest Theatre Foyer, Seymour Centre

11.30am–1.00pm Everest Theatre, Seymour Centre

PARALLEL SESSIONS

ISSUES IN AESTHETICS

Chair, Nicholas Routley

Paul Attinello: *A Passion for the Violent Ineffable: Modernist Music and the Angel*

Gavin Carfoot: *Time and Time Again: Interpretations of Time and Ramifications for Musicology*

Diana Springford: *Music and the Dogmatic Image of Thought*

Old Darlington School

MEDIEVAL AND RENAISSANCE

Chair, Julia Szuster

Warren Drake: *Music as Prayer: Towards a Cultural Interpretation of the Late Fifteenth Century Motet*

Kathleen Nelson: *Indicating the Semitone in Medieval Chant Notation*

Jason Stoessel: *Algorism and the Notation of the Ars Subtilior: Some Observations on the Dating of the Works of Baude Cordier*

Studio 1

CLASSICAL MUSIC OF SOUTH ASIA AND MUSICAL ETHNOGRAPHY

Chair, Kimi Coaldrake

John Napier: *Echo, Appropriation and Gloss: Hearing a Second Voice in North Indian Vocal Performance*

Jyosna La Trobe-Burton: *Rarb Music Culture*

Roland Bannister: *Some Practical Philosophical, Methodological and Theoretical Challenges in Music Ethnography*

1.00pm–2.00pm

Lunch

2.00pm–3.30pm

PARALLEL SESSIONS

Old Darlington School

FEMINIST THEORY

Chair, Susan Erickson

Sally Macarthur: *The Power of Sound/The Power of Sex: Alma Mahler-Werfel's Songs*

Maree Macmillan: *From Scream to Scream: Femininity as Performance from Lulu to Run*

Lola Run

Helen Rusak: *Opera in the Hands of a Woman: Elena Kats-Chernin's Iphis*

Studio 1

MUSIC IN NEW ZEALAND

Chair, Warren Drake

Allan Thomas: *Cultural Interpretations Close to Home: A Study of the Music in a Small*

Town in New Zealand in 1946

Bolke Water: *The Analysis of Discourse About Music*

Glenda Kearn: *Space, Emptiness and Dislocation in Recent New Zealand Music*

Room 412

EAST ASIAN MUSIC

Chair, Cathy Falk

Yang Mu: *Bringing on the Girls! – A Case of Feminising Brass Bands in Fujian, China*

Kimi Coaldrake: *Rock 'n' Kodo: Transgression or Transcendence in a Japanese Drum Tradition*

Myung-sook Auh: *The Influence of Confucianism on Korean Traditional Music*

4.00pm–5.30pm

Plenary Session. Old Darlington School

Panel: Encyclopedias and Canon Formation

Chair, Graham Hardie

Stanley Sadie: *Introducing the new New Grove*

John Whiteoak and Aline Scott-Maxwell: *Mapping Music and Dance in Australia*

John Phillips: *A Study in Canon Formation: The First Published Version of Bruckner's*

Ninth Symphony

6.00pm–7.30pm

Concert. Gamelan – MacLaurin Hall

Friday 28th April

8.30am–9.30am

Registration. Everest Theatre Foyer, Seymour Centre

9.30am–11.00am

Plenary Session. Everest Theatre, Seymour Centre

Keynote Addresses: The Contribution of Musicology to the Study of Popular Music

Chair, Ian Maxwell

Rob Walsler: *Analysing Popular Music: Ten Apotegms and Four Instances*

William Dart: *Our Voice: Towards a Kivi Music Vernacular*

11.00am–11.30am

Registration. Everest Theatre Foyer, Seymour Centre

11.30am–1.00pm

Everest Theatre, Seymour Centre

PARALLEL SESSIONS

POPULAR MUSIC IN AUSTRALIA

Chair, TBA

John Whiteoak: *What's in a Word: Improvisation or Improvisatory?*

Shane Homan: *Access all Eras: The Australian Tribute Band*

Julian Callaghan Day: *Corporeal Counterpoint: An Exploration of Polyphonic Sound-*

Directed Physiology in 20th Century Popular Music

PARALLEL SESSIONS

Old Darlington School

FEMINIST ISSUES

Chair, Sally Macarthur

Susan Erickson: *Elisabeth Jacquet de la Guerre's Sonatas of 1707: A Feminist Perspective*

Brooke Green: *Exhibiting Esther: Elisabeth Jacquet de la Guerre's perspective*

Leonie Squire: *Chopin and the Romantic Genius*

Studio 1

POPULAR MUSIC TO THE NORTH OF AUSTRALIA

Chair, Philip Hayward

Caroline Brennan: *Kelantan: Religious Identity and Culture at Odds?*

Helen Reeves Lawrence: *Dislocation and Tension in Papua New Guinean Society: The Popular Songs of Lawrence Tanda*

David Salisbury: *Aspects of Musical and Social Identity in the Talempong Musical Tradition of the Payakumbuh Region, West Sumatra, Indonesia*

Lunch

1.00pm–2.00pm

2.00pm–3.30pm

PARALLEL SESSIONS

Old Darlington School

READINGS OF POPULAR MUSIC

Chair, William Dart

Dan Bendrups: *Stasis, Solidarity, Subservience and Success: Investigating the Origins of Latin-American Popular Music in Melbourne*

Adrian Renzo: *'Handbag' and Homos: A Marriage of Convenience*

Cathy Falk: *Exposing the Structure of a Work of Art and Accounting for its Impact are not the Same Thing: Reflections on an Analysis and Interpretation of the Hmong Funeral Tradition*

Studio 1

ROCK'N'ROLL, JAZZ AND MUSICALS

Chair, Aline Scott-Maxwell

Gary Tamlyn: *Rock the Joint: Reconsidering Rock'n'Roll's Stylistic Origins*

Tim Passmore: *The Musicology of Musicals: Cultural Hegemony and the Phantom of the Opera*

Stephen Snook: *Franco and Django: Physiological Correlates of Pitch Structure in Donatoni's Algo for Solo Guitar*

Room 412

STUDIES IN OPERA

Chair, John Phillips

Deborah Crisp and Roger Hillman: *Verdi as Cultural and Political Icon in the Taviani Brothers' Film Night of the Shooting Stars*

Patricia Brown: *The Verdian Trajectory: Changing Social and Cultural Values Represented in the Singing of Verdi in the Twentieth Century*

Michael Christoforidis: *Exotic Parody or Hispanic Masterpiece? The Critical Reception of Bizet's Carmen in Madrid (1887–88)*

4.00pm–5.30pm

Plenary Session. Old Darlington School

Panel Discussion: Australian Music Studies – Disciplinary Conflict and Collaboration

Chair, Linda Barwick

Philip Hayward: *Musicologists Come From Other Planets*

Stephen Wild and Craig de Wilde: *When a Name Gets in the Way: The Seamless Web of Music Research*

Jill Stubington: *Boxes, Boundaries and Free-Flowing Exchanges: Another View of Australian Musicology*

6.00pm–7.30pm

Department of Music, Inaugural Alfred Hook Lecture

(Reception)

Everest Theatre, Seymour Centre

7.00pm–8.30pm

(all conference delegates are invited to attend)

(Lecture)

Chair, Anne Boyd

Susan McClary: *The Prisonhouse of Mode: Subjectivity in the Renaissance Italian Madrigal*

Saturday 29th April

8.30am–9.30am

Registration. Everest Theatre Foyer, Seymour Centre

9.30am–11.00am

Plenary Session. Everest Theatre, Seymour Centre

SYMPOSIUM ON RESEARCH IN INDIGENOUS MUSIC: CURRENT ISSUES 1

Chair, Franca Tamasari

Marcia Langton: *Performers, Virtuosity and Status*

Djon Mundine: *Knowing when to say Ole!*

Linda Barwick: *That Contracting Business: From Dreaming Tracks to CD Tracks*

11.00am–11.30am

Registration. Everest Theatre Foyer, Seymour Centre

11.30am –12.30pm

Everest Theatre, Seymour Centre

SYMPOSIUM ON RESEARCH IN INDIGENOUS MUSIC: CURRENT ISSUES 2

Chair, Allan Marett

John von Sturmer: *Death by Symbolism and the Recovery of the Real*

Richard Moyle: *Deceitful Singing: Grave Concerns about Songs from Beyond the Grave*

PARALLEL SESSIONS

Old Darlington School

FREE PAPERS

Chair, Patricia Brown

Simon Perry: *Composer as (Un)witting Analyst: Imprints of Structure and Meaning in the Score*

Susan Bunting: *The Protection of Music as Intellectual Property*

Studio 1

MUSIC IN INSTITUTIONS

Chair, Michael Christoforidis

Ann MacKinnon: *The Melodies of Madness: Music as Recreation in Queensland Mental Institutions ca 1860–1930*

Felicity Andreasen: *The Integration of Home Culture and School Culture: The Case of Music Education*

12.30pm–1.30pm

Seymour Centre Foyer

Lunchtime Concert. Introduced by Marcia Langton

CD launch and performance by Mungamunga singers and dancers from Tennant Creek

1.30pm–3.00pm

PARALLEL SESSIONS

Old Darlington School

SYMPOSIUM ON RESEARCH IN INDIGENOUS MUSIC: CURRENT ISSUES 3

Chair, Jill Stubington

Lapulung Dhamarrandji: *Music from the Heart: Our Rights and Struggle for Recognition*

Steven Knopoff: *What is Music Analysis? Problems and Prospects for Its Use in Studies of Aboriginal Song Performance*

Peter Toner: *Five Ways to Sing About Water, Six Ways to Sing About the Sulphur-Crested Cockatoo: Different 'Versions' of Dhalwangu Songs*

Studio 1

NON-INDIGENOUS AUSTRALIAN MUSIC 1

Chair, Peter Platt

Anne Boyd: *Australian Cultural Identity in Music: Peter Sculthorpe's Earth Cry*

Sue Robinson: *Glanville-Hicks and the Idea of the Orient*

Jillian Graham: *The Indomitable Margaret Sutherland – Marriage, Family and Creativity*

Room 412

FREE PAPERS

Chair, Peter McCallum

Craig De Wilde: *Songs of the American Civil War: The Chronicle of a Tragedy*

Angeline Brasier: *Evocations of Spain in Pauline Viardot's Solo Songs.*

Elizabeth Kertesz: *Understanding Unconventionality: Structural Subversion in Ethel Smyth's Operas The Wreckers and The Boatswain's Mate*

3.30pm–5.30pm

PARALLEL SESSIONS

Old Darlington School

SYMPOSIUM ON RESEARCH IN INDIGENOUS MUSIC: CURRENT ISSUES 4

Chair, Steven Knopoff

Sally Treloyn: *An Investigation of Scotty Martin's Jadmi Junba: A Song Series from the Kimberley Region of Northwest Australia*

Tony Redmond: *Captain Cook meets General Macarthur in the North Kimberley*

Aaron Corn: *The Didjeridu as a Site of Socio-Economic Contestation in Northeastern Arnhem Land*

Fiona Magowan: *Contesting Cultures of Musical Coincidence: Reconceptualising Torres Strait Island influences upon Australian Aboriginal popular music*

Studio 1

NON-INDIGENOUS AUSTRALIAN MUSIC 2

Chair, Anne Boyd

Anne Power: *Synthetic Developments: Entering a New Space in Music Theatre*

Joel Crotty: *John Antill's Symphony on a City and John Peterson's Port Kembla: Commentaries of Australian Industrialisation through Music*

Peter Campbell: *'...Semper Sint in Flore': The Blossoming of the Australian Intersarsity Choral Movement Since 1950 as an Historical and Social Representation of Culture*

Jennifer Royle: *Presenting the 'Fair Dream': Australian Commemorative Music as Cultural Product, 1879–1888*

PARALLEL SESSIONS

Room 412

MUSIC AND TECHNOLOGY

Chair, Richard Toop

Greg Schiemer and Girish Makwana: *An Electronic Realisation of Tabla Tarang*

Greg Schiemer and Terumi Narushima: *Tuning an Instrument According to its Timbre:*

Undercurrent, A Composition for Carillon

Kirsty Beilharz: *A Re-evaluation of Media and Intercultural Exploration in Recent*

Theatrical Works by Composers Nicola LeFanu (UK), Liza Lim (Australia) and Kirsty Beilharz (Australia)

6.00pm–7.00pm

Old Darlington School

Carol Zarbock and Rose Elu (Paper and Performance): *Music and Dance of Kupai*

Omasket – Customary Cultural Material in an Ambassadorial Setting

7.15pm for 8.00pm

Conference Dinner

Darling Mills Restaurant

134 Glebe Point Road, Glebe

Sunday 30th April

9.30am–11.00am

PARALLEL SESSIONS

Old Darlington School

FREE PAPERS

Chair, Craig de Wilde

Patricia Shaw: *The Idea of the 'Modern' Orchestra in Early Twentieth-Century French*

Treatises on Instrumentation and Orchestration

Jula Szuster: *The Role of the Violin in Early Seventeenth Century Italian Ensemble Music*

Alan Davison: *High-art Music and Low-brow Types: Physiognomy and Nineteenth Century*

Music Iconography

Studio 1

SYMPOSIUM ON RESEARCH IN INDIGENOUS MUSIC: CURRENT ISSUES 5

Chair, Richard Moyle

Liz Reed: *NoKTurnL: Rapping and Mapping the Country*

Maroochy Barambah and Ade Kukoyi: *The use of 'Modern-Tribal music' to maintain,*

protect and promote the Cultural Integrity of the Turrbal people of Brisbane and the Gubbi Gubbi people of the Sunshine Coast in Queensland

11.30am–12.30pm

PARALLEL SESSIONS

Old Darlington School

ENGLISH MUSIC

Chair, Kathleen Nelson

Robert Walker: *The Angry Organist – A Story About Musical Craft in the Culture of*

Eighteenth Century England

Megan Prictor: *The Musical Pilgrim: Art Music as Salvation in Inter-War England*

Studio 1

SYMPOSIUM ON RESEARCH IN INDIGENOUS MUSIC: CURRENT ISSUES 6

Chair, Kathy Marsh

Jenny Newsome and Jardine Kiwat: *Making Space for Creative Processes: Curriculum*

Issues in Teaching and Learning at the Centre for Aboriginal Studies in Music (Double Session)

REVIEWS OF TWO BOOKS

by Anne Power

- 1.** Nyman, Michael. *Experimental Music: Cage and Beyond*. 2nd Edition. Cambridge: Cambridge University Press. 1999. ISBN 0 521 65383 5. 196 pp. PB.

Michael Nyman talks with penetrating observation on his own composition process in Andrew Ford's *Composer to Composer* (1993), so it is interesting to revisit this second edition of *Experimental Music: Cage and Beyond* where he applies his insight to other composers. He projects two extreme ends of a musical continuum: the composers like La Monte Young, Terry Riley, Steve Reich and Philip Glass who saw the idea of music as a sensual entity, a pure sonic experience; and those like Cornelius Cardew, Christian Wolff and Gavin Bryars who saw the idea of music as an intellectual and spiritual experience. Nyman does not keep these mutually exclusive but uses the two ideas as a frame for other observations. In his preface to the second edition, he problematises the US/UK axis and observes that the original bibliography shows how limited the written resources were in the early 1970s.

Nyman revisits Cage's influence in many areas: in his ideas of rhythmic structures, chance and random procedures, electronics, notation and improvisation. He explores connections with minimalist music in a comprehensive way and notes differences of approach. For example, Nyman writes that Reich is not interested in 'secrets of structure that you can't hear' such as the results of Cage's chance processes which are used deliberately to obscure any perceptible organisation (151). The discography of experimental music by Robert Worby has been significantly updated for this second edition. It is a fine text and one which is warmly welcomed back into print.

- 2.** Fleisher, Robert. *Twenty Israeli Composers: Voices of a Culture*. Detroit: Wayne Stuart University Press. 1997. ISBN 0 8143 2648 X. 380pp. HB.

Robert Fleisher is professor of music theory and composition at Northern Illinois University. An enlightened foreword to his book by Shulamit Ran makes the point that, for most people, our knowledge of contemporary art is largely parochial (12). Fleisher's interviews with Israeli composers are therefore a significant contribution to the field of ethnomusicology. It is fascinating to follow the ideas of three generations of composers and compare the situation with Australian composers. The identified 'first generation' are distinguished composers transplanted from their birthplace, coming with European and Slavic traditions behind them and exploring the possibility of an eastern Mediterranean style. The 'second generation', taught by these transplanted composers, strove to establish an identity, seeking a more profound orientalism and embracing serialism. The present generation feel their identity is not determined by a particular style or approach.

The interviews were conducted in the summer of 1986, in the aftermath of the Lebanon crises and before the Gulf War. Fleisher writes that his background in composition led him to pose queries concerning musical influences, methods and materials; and his ethnomusicological studies prompted questions concerning identity and nationalism, the motivation and ideas behind particular works, and

composers' views of their own work in the broader context of contemporary Israeli music (27). Conflicting views concerning the identity of Jewish, Israeli and 'Hebrew' music have surfaced in music criticism and journals and Fleisher, presenting these comprehensively, notes that all the perspectives are reflected in the interviews, as they are in ongoing differences within Israeli society.

The first group of interviews includes Russian-born Mordecai Seter and four German-born composers: Hanoch Jacoby, Josef Tal, Haim Alexander and Abel Ehrlich. All of these composers also contributed to society in Israel as performers and composition teachers. Jacoby conducted the Philharmonic Orchestra in Haifa while Tal founded the Centre for Electronic Music in Jerusalem. Alexander set up improvisation courses and Ehrlich experimented with teaching Israeli music in the 1950s. Seter's teaching over almost five decades reflected his view that an artistic creation is 'essentially the work of an individual' (110). The last two composers are perceptive about the link between Israeliness as a person and a composer. Ehrlich says: 'Common fate, family (and) past made me into an Israeli, (so) that I cannot analyse special features of mine (as composing music) in a rational way' (105). Seter agrees: 'All of us Israelis have a general fate... it's political... you have a specific point of view of the land you live in' (116).

The second generation interviews are with Ben-Zion Orgad, Tzvi Avni and Ami Maayani. They respond to the cultural pluralism of Israeli society and they reflect in their music the experience of travel and study abroad. All have been active in promoting contemporary Israeli music internationally. Orgad sees his Israeliness as an acknowledgement of the collective memory of a people. Avni believes that Israeli composers are more committed socially and culturally because they make an active choice to live where they do (146). Maayani believes that music that comes from Israel has to represent 'something special and unique that comes from this zone' (156).

A single unified national style has not emerged in Israeli music, but there is a sizeable body of music which refers to something 'Israeli'. The third generation are represented by twelve composers. They 'do not feel the burden of representing a culture or being nationally identified' (41). Three are women: Tsippi Fleischer, Noa Guy, and Betty Olivero. Five were born outside of Israel: Aharon Harlap in Canada; Daniel Galay in South America; Gabriel Iranyi in Romania; Stephen Horenstein in America; and Haim Permont in the (then) USSR. The other four composers are: Arik Shapira, Yinan Leef, Ari Ben-Shabetai and Oded Zehavi. They raise a number of issues in common. Galay, Fleischer, Guy and Zehavi talk about the need to 'convince audiences that contemporary music concerts are about their society' (203) and 'bring new audiences to the concert halls of modern music' (296). These interviewees are also from the generation of composers that served in the army. Several talk about composing music while in tanks and about their emotional involvement with those experiences. All confirm the importance of their traditions and that the time and place in which they compose forms the cultural subtext of their individual expression. Their individual interviews make fascinating reading and the selected discography is a valuable resource for research. This is a book which expands musical horizons.

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA

The Musicological Society of Australia exists to promote musicology by all possible means. It provides a base for co-operation between institutions and individuals interested in the subject, with the aim of fostering the highest possible level of musicological research and education. Each year the Society organises a National Conference, and holds symposia and study weekends at both national and chapter levels. Members receive copies of the MSA Newsletter and the annual volume of the Society's journal, *Musicology Australia*. Chapters may publish their own bulletins, newsletters and proceedings (*Articulation* is the newsletter of the Sydney Chapter of MSA).

Membership of the Society is open to all who are interested in its purposes. There are five categories of individual membership for which the 2000–2001 annual fees are as follows (prices include GST):

ORDINARY	AU\$55	(Overseas AU\$66)
STUDENT	AU\$27.50	(Overseas AU\$38.50)
SPOUSE	AU\$27.50	(Overseas AU\$38.50)
EMERITUS	AU\$27.50	(Overseas AU\$38.50)
LIFE	AU\$1,100	(Overseas AU\$1,320)
INSTITUTIONAL	AU\$55	(Overseas AU\$66)

Institutional/Library membership includes *Musicology Australia* and Newsletters

If you are interested in joining the Society, membership of which includes subscription to *Musicology Australia*, please make your cheque or postal order payable to 'Musicological Society of Australia' and forward to:

The National Secretary
Musicological Society of Australia
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