

Research Reports

Spanish Connections at the School of Music

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It has been most gratifying to witness the development of interest in Spanish music in the School of Music and to see this materialise into a strong relationship with Spanish universities and other musical institutions. Our involvement has blossomed and broadened in such a way that it is no longer just an area of personal interest, but one that involves various students and members of staff. This relationship gives us a recognised role in Spain in our research work, teaching, and the development of musicology in Spanish universities. For an issue of *Context* that includes two articles on topics of Spanish music research, it is timely to report on some of these activities.

My own research in sixteenth-century Spanish instrumental music has been an abiding passion for over 15 years. It has resulted in numerous publications here, in Spain and elsewhere concerning the vihuela. These studies have dealt with matters of style in vihuela music, biography and studies of printing practices, and my current investigations are leading towards a broader study of musical activity among the middle classes of Spanish renaissance society.

Melbourne postgraduates Michael Christoforidis and Ken Murray, both initially lured to Spanish research by the guitar, are undertaking research into aspects of twentieth-century Spanish music. Christoforidis has spent extensive periods at the Manuel de Falla Archive in Granada and has broken significant new ground in his research both of Falla's music for the guitar and its impact on his broader musical style, as well as tackling the issues of Nationalism and Neoclassicism in Falla's music. His most recent travel to Spain was funded by the Spanish Ministry of Foreign Affairs through its program of scholarships to foreign Hispanists. He has also received a major grant from the regional government of Andalucía to conduct a bibliographic research project. Murray's research focuses on guitarist Angel Barrios, close friend and confidant of Falla.

Frequent travel to Spain has also provided the opportunity to teach in Spanish universities, to establish working links with various institutions. The School of Music has been forging a formal link with the Universidad Complutense of Madrid, and its musicological arm, the Instituto Complutense de Ciencias Musicales (ICCMU). As part of this program we are developing a bibliographic database of writings in English on Spanish music, and in each of the last three years one doctoral student has been sent from Madrid to work on common projects and

continue their research in Melbourne for a three month period. Both Christoforidis and I are contributing articles to the *Diccionario de la Música Española e Hispanoamericana* being produced at ICCMU for the Ministry of Culture and have translated the introductions of a new series of publications of Spanish nineteenth-century masterpieces. The *Diccionario* is an ambitious project to produce a multi-volume encyclopedia of the music of Spain and Latin America, and its first volume is scheduled to appear in this quincentenary year.

In matters of performance our connection is bilateral. As well as my own performances of vihuela music in Spain, Associate Professor Ronald Farren-Price has taken opportunities provided by our links to perform in Spain, to give masterclasses at the Real Conservatorio in Madrid, and to be a member of the jury at the international piano competition in Jaén for the last two years. In 1991, the School invited the Spanish pianist Guillermo González to be artist-in-residence for a period during second semester. González, the 1990 recipient of the national Premio de Música, is a pianist of formidable interpretative capacity and an outstanding ambassador of Spanish culture. To coincide with his visit, various Spanish publishers and institutions donated an enormous collection of scores, musicological editions, and books to the University library, which were presented to the University by the Ambassador of Spain. During the same week of festivities, flamenco guitarist Paco Peña visited the School and aroused great interest, not only due to his inspiring and soulful interpretation, but also through his capacity to explain many of the technical, historical and sociological issues relating to the gypsy tradition.

The University of Melbourne is probably one of the few in the non-Spanish world to offer undergraduate studies in the music of Spain. Introduced in 1991, these studies are in their infancy and have to grapple with the difficulty of a secondary literature still primarily written in Spanish. Courses include a very broad panorama of areas from the middle ages to the present day, also including traditional music and contemporary popular music. These studies are also available to postgraduate students.

The wealth of the Spanish tradition is enormous. While certain areas of the tradition are well known and have earned a place in the broad history of western music, a substantial amount of music remains virtually unknown. Through the current surge of activity in Spain sparked by the development of musicology in Spanish universities and the creation of various archives and institutions, much of this repertory is in the process of revival. If the current activity in Melbourne continues to expand at its present rate, the reputation we are gaining in Spain will be even more deserved, and the rewards for performers and scholars yet richer.

Register of theses at The University of Melbourne 1992

M.Mus. theses passed in 1991/1992

- Greenbaum, S. Pat Metheny's *The First Circle* (1984): Transcription and commentary.
Kildea, P. World War I and the British music industry.
Kouvaras, L. Aspects of the postmodern condition in *Southern Cross: Double Concerto*—a work by Barry Conyngham.
Nunn, P.J. [Composition folio.] The organ music of Ian Bonighton.
Raymond, E. The influence of Bach on Chopin's Preludes and Etudes.
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PhD theses in progress

- Christoforidis, M. Nationalism and Neoclassicism in the works of Manuel de Falla.
Ekkel, G. Voice-leading and the church modes in Renaissance polyphony.
Erdonmez, D. Guided imagery and music.
Gong, X. Q. Comparative study of underlying philosophical theories of Western and Chinese music.
Grunstein, S. Bach keyboard Partitas.
Gustavson, R. Hans Ott's *Novum et insigne opus musicum* (RISM 1537¹) and *Secundus tomus novi operis musici* (RISM 1538³), and the editing and transmission of the early sixteenth-century motet.
Kasztelan, H. Tonal and atonal fusion in Bartok's *Studies* Op. 18.
Kildea, P. F. Sociological influences on the music of Benjamin Britten.
Kouvaras, L. I. Aspects of Postmodernism for recent contemporary Australian opera.
McCull, S. *Kritisch bewegte Formen*: Music in the Viennese press 1896-1897.
Patton, F. E. The life and works of Florence M. Ewart.
Reiner, Th. The concept of musical time.
Stockigt, J. Jan Dismas Zelenka: The complete Psalm settings.
Van der Meulen, S. *Empfindsamkeit* in eighteenth-century music.
Walker, R.H. In what is constituted musical meaning, significance and value.

MMus theses in progress

- Allison, D. Effectiveness of music in ante-natal, labor and postnatal phases on mother and infant.
Barlow, P. [Composition.]
Catanach, A. Eighteenth-century flute music: Aspects of performance on eighteenth-century and modern instruments.
Ceff, L. A. Investigation of sound color in the electronic music studio, including historical and analytical approaches.
Devers, D. Music and morale-boosting in Australia during World War II.
Dixon-Lawrence, R.H. Early nineteenth century violin pedagogy.
Duggan, E. [Computer aided composition.] Analysis of computer music by B. Conyngham.
Farmer, E.-A. Performance practice of the organ works of Cesar Franck with a focus on recorded performances of Franck's works by Charles Tournemire.
Finsterer, M. Investigation of major influences on Australian contemporary composition.
Furman, A. Haydn's London visits 1791-1795: Impact on his keyboard style.
Greet, M. Analysis of Benjamin Britten's String Quartet no. 3.
Hindson, M.J. [Composition.] Analysis of *Red Lightning* by Michael Smetanin and *Lace* by Gerard Brophy.
Joseph, D. [Composition.]
Murray, K.J. Manuel de Falla and Angel Barrios.
Prohasky, G.S. Brahms's transcription for bassoon and analysis.

- Segal, D. Fanny Hensel.
 Thompson, L. A study of the micro and macro structures in the first three symphonies of Brenton Broadstock, and their relation to light as referred to in their respective titles.
 Todzy, J. [Composition: 4 works]. Analysis: Indeterminacy in the works of Bruno Maderna.
 Tregear, P. The life and operas of Fritz Benniscke Hart.

M.Mus. theses under examination

- Edwards, J. The effect of musical experience, level of cognitive functioning and cues on the known song recall ability of older adults who have some form of dementia.
 Hamilton, V. Performance practice of the Baroque period: Late seventeenth-, early eighteenth-century country France.
 Horowicz, D. [Composition: Quintet for nine instrumental players and voice; work for solo guitar; work for voice and chamber ensemble; work for string orchestra.] Analysis of two works by Lutoslawski—a comparative dissertation.
 Perry, S. Multiple meaning in Dmitri Shostakovich's Eighth String Quartet, op. 110.
 Purcell, K.J. *La Bohème*: an analysis of the opera's musical and dramatic congruence as evident through its structural proportionality.
 Shaw, P. Metaphor as a compositional determinant in the String Concertos by Barry Conyngham.
 van Pinxteren, W. Musical style in selected Fantasias and Preludes of Joachim van den Hove.