Abstracts

Limestone Plains-Song: An Historical Survey of Choral Music in Canberra, 1913–1993
Peter J. Campbell MMus, Australian National University, 1996

The compilation of a detailed performance history of choral music in the city of Canberra was undertaken. The organisational and artistic histories of the various musical organisations that presented choral music in Canberra since its foundation in 1913 are set down and discussed in the context of the development of the city. Parallels may be drawn between the establishment, expansion and transformation of Canberra as the seat of government, and the growth and change seen in choirs and other musical bodies. Shifts in repertoire and reputation are also explored, along with the role choral music has played in the development of what is today regarded as a vibrant musical culture. This collection, documentation and dissemination of basic data will enable further analysis of issues involving the musical life and traditions of the community.

The thesis is divided into two parts, preceded by an introduction discussing methodology, definitions and the literature review. The first part presents the narrative history of choral music organisations in Canberra. The larger second part is a catalogue of the concert presentations by all choral groups, detailing the works performed, the dates, venues and the personnel involved. The value of this listing is enhanced by indexes to the performers (organisations, conductors and soloists), compositions and composers.

Australian Ragtime Music 1946–1996: An Historical and Analytical Survey of Selected Repertoire
Gwen Carbone MMus, Australian Catholic University, 1997

The aim of the study is to document the body of ragtime music not covered by previous research over the period 1946–1996, and to analyse selected scores and assess the significance of the body of pieces as part of Australia's jazz and contemporary art music repertoires. Australian ragtime music (1946–1996) includes approximately 304 pieces by fifty two musicians. The majority of these are by jazz musicians and approximately eight percent are by composers designated for the sake of the study as 'formally trained.' Although ragtime does not necessarily form the basis of Australian jazz musicians' repertoires, it does exist as part of well know bands' performance repertoires.

There is a tradition of Australian ragtime to be found predominantly but not exclusively within traditional jazz circles. It has departed from vocal tradition, is no longer dance oriented, is both performance and composition based, follows American (classic rag) formula but is often musically adjusted to suit Australian tastes, sometimes (though not necessarily) incorporating Australian titles and themes.

The study concludes that there is an established ragtime tradition in Australia and that the genre is more significant in the history of Australian jazz music than in the history of Australian art music. An overview of the repertoire shows that there is a difference between the approach to form by 'formally trained' composers compared with that of composers with a jazz background. Through titles reflecting national icons and locations, Australian composers often signpost their nationality regardless of the relevance such action has in relation to the musical content of these pieces. Although ragtime music lends itself quite readily to dancing having evolved from dance forms in the main, modern Australian ragtime is not written for dancing but for jazz concerts and recordings. It is both a performance based and compositional idiom which often departs from the strict form found in the classic ragtime repertoire. Ragtime in Australia has, throughout the fifty-year period, appealed to musicians who see themselves as purists or traditionalists, people wishing to perpetuate a tradition not redefine it. As a result of this approach, many pieces exhibit little evidence of development or innovation.

Hans Ott, Hieronymus Formschneider, and the Novum et insigne opus musicum *(Nuremberg, 1537-1538)*
Royston Gustavson PhD, University of Melbourne, 1998

The work of the Nuremberg bookseller and publisher, Hans Ott, and the printer, block cutter, and type-cutter, Hieronymus Formschneider, is examined in part I. Ott's publications form two series: that devoted to secular music contains three lied anthologies (the *Schöne auszerlesne Lieder* is identified as his 'lost' second lied anthology), and that devoted to sacred music includes anthologies of motets and mass ordinaries, and was planned to continue with mass propers. All but his last anthology were printed by Formschneider; the printer of the 115 *guter newer Liedlein* (1544) is identified as Berg & Neuber, with whom, at the time of his death, he was planning further volumes including the Choralis Constantinus. Ott's six realised anthologies are among the most important and influential German sources from the first half of the sixteenth century.

Formschneider was one of the great artisans of his time, noted especially for preparing woodcuts from artists' sketches and for the Fraktur and music typefaces that he cut; his work as a printer was secondary. It is argued that his role in the production of books and music was purely as a printer, those who commissioned the printing being responsible for the volumes' intellectual content and sale to the public. The music prints which he was believed to have edited are assigned to others. Arguments for a direct link with Senfl are dismissed: the 1526 *Quinque salutationes* is a 'ghost,' and correspondence shows that others were responsible for the publication of the *Varia carminum genera*.

Their most ambitious collaboration, the *Novum et insigne opus musicum*, a two volume anthology of one hundred motets published in 1537-1538, is examined in part II. It is of key historical importance as the first anthology of Latin-texted sacred music which shows the influence of the Reformation, and as the most influential print in the establishment of the central motet repertoire in Reformation Germany. Ott's primary concern as compiler was with the verbal texts, which he revised as he felt appropriate. His revisions fall into two groups: the emendation of ceremonial motets to make them in praise of members of the dedicatee's family, and the Protestantisation of texts. He appears not to have been responsible for the contrafacta which involved completely new texts, and apparently had little concern for purely musical matters.

The anthology is of great interest as a physical object. It has survived in more exemplars that any other set of partbooks published before 1550; all but two of the 177 known extant partbooks have been examined first-hand. The discussion of in-house practices focuses on the internal order of printing, the proofreading, and in-house correction; evidence is put forward for a print-run of 500 copies. The provenance and use of each exemplar is considered, drawing on evidence including bindings, manuscript additions, and the many annotations made by sixteenth-century users. This allows conclusions to be drawn about issues ranging from music education in the Lutheran Latin schools or the understanding of perfect mensuration in mid-sixteenth-century Germany, to attitudes about Marian texts and the dissemination of music in Protestant Europe. The wealth of material allows a picture of the compilation, printing, and reception of a sixteenth-century music print to be drawn in unparalleled detail.

Musorgsky's Orthography: An Approach to Tonal Structures in His Music
Simon Perry PhD, University of Queensland, 1998

This thesis presents orthographic analyses of selected works of Musorgsky. The thesis argues that more traditional methods, such as voice-leading analysis or set-theory analysis, are, because of their particular historical and stylistic origins, limited in their application to Musorgsky's music and, on this basis, it sets out to demonstrate the value of an orthographic approach. The thesis takes existing orthographic analyses of the music of later transitional, or post-tonal, figures such as Skriabin and Bartók, and extends the application of this approach to an earlier transitional repertory. The analytical meaning of orthography in this repertory arises from the friction between the common-practice implications of traditional notation and attempts by composers to give cogent articulation to an increasing number of non-traditional pitch structures.

The thesis falls into six chapters. The first chapter reviews common perceptions of Musorgsky, especially the notion that his music is somehow technically deficient or limited by a self-didactic eccentricity. It concludes by surveying analytical approaches to Musorgsky's music, and orthographic analyses of Bartók and Skriabin. The second chapter expounds the methodological principles of orthographic analysis. It examines common-practice conventions of orthography and then takes typical orthographic "problems" found in post-common-practice styles in order to show how novel structures are illuminated by the notational friction described above. The chapter concludes with a case study of Brahms's Intermezzo op. 118, no 6, which demonstrates how conventions of common-practice notation are sustained in a piece from the central tradition.

Chapters Three to Five are dedicated to the analysis of Musorgsky's music. Each takes a work, or selections from a work, leading to a discussion of several related orthographic and tonal issues. The music examined includes selected passages from *Boris Godunov* and *Pictures at an Exhibition*, and the entire song cycle *Sunless*. Several issues arise from these analyses, notably Musorgsky's use of octave symmetry and polymodalism, and his radical conception of relationships between individual chords and prevailing keys. The sixth chapter synthesises these findings and presents a revised view of Musorgsky's tonal thinking and practice, based on his orthography. At the centre of these findings lie key observations concerning the fusion in his music of "functional" and "non-functional" elements. This concluding chapter also speculates on the further potential role of orthographic analytical methods for music of a transitional nature, especially those of Eastern European traditions.

The Guitar in Nineteenth-Century Buenos Aires: Towards a Cultural History of an Argentine Musical Emblem
Melanie Plesch PhD, University of Melbourne, 1998

This study examines the role of the guitar in Argentine culture through an in-depth analysis of historical, musical, pictorial and literary documentation from nineteenth-century Buenos Aires. Esteemed as an instrument of art music and simultaneously stigmatised by its relationship with the gaucho during the first half of the nineteenth century, the guitar was promoted, towards the 1880s, to the status of 'national instrument.' However, at the same time it was celebrated as the musical emblem of the nation, the prestige of the classical guitar diminished, and it was relegated to a peripheral position within mainstream art music. This apparent paradox, it is argued, is deeply entrenched in the process of identity construction and nation-building that took place in Argentina during that period and is the result of discursive practices that present and represent the instrument (as well as Argentine culture) in an endless play of binary oppositions. The monolithic image of a unified 'Argentine guitar' is questioned, and it is proposed that the physical object which we call guitar was regarded as at least two different cultural artefacts between which a continual slippage of meaning occurred. Accordingly, the binary opposition 'classical guitar/popular guitar', is considered analogous to the forceful antimony 'civilisation/barbarism', a well-known dichotomy that has had a profound influence on Argentine and Latin American thought since it was coined in 1845 by Domingo F. Sarmiento in his influential *Civilzación y Barbarie*.

This dissertation is organised in two sections. The first examines the situation of the guitar from the revolution of May 25, 1810 until the end of Juan Manuel de Rosas's government in 1852. Chapter 1 provides a brief overview of the social map and the political history of this period, addresses the ideological agenda of the élite groups that came to power after the May revolution and presents the dichotomy civilisation/barbarism. Chapter 2 focuses on the gaucho guitar. Literary and pictorial representations are scrutinised in three levels, focusing on their role in the élite's construction of the Self and the Other, their importance in the genesis of a dominant discourse on the gaucho, and assessing the actual information about the gaucho's musical practices that they convey. Chapter 3 explores the classical guitar tradition in Buenos Aires during the first half of the nineteenth century in the form of a documentary history, demonstrating the presence of the guitar in the music-making of the upper-classes and its prestige and esteem within the porteño musical world. Critical biographies of the major guitarists and guitarist-composers of the period are provided, and the extant music composed in the area is described and analysed.

The second section of the study is concerned with the guitar from the fall of Rosas up to the centennial of the May revolution in 1910. Chapter 4 sets out the historical and theoretical background for this period, focusing on the national building process and the debate on 'Argentineness' generated by the unwanted effects of mass immigration and the rapid modernisation of the country. This situation gave rise to the so-called 'resurrection' of the gaucho and the appropriation of his cultural universe as the essence of Argentine identity. The role played by representations of the guitar in this process is examined in Chapter 5, drawing attention to their most salient characteristics: distancing and nostalgia. The images of the gaucho guitar in literature, visual arts, advertisements and piano music are analysed and it is argued that the manner in which the guitar was incorporated into these discourses discloses the ideological agenda of the nation-building project. Chapter 6 concentrates on the classical guitar tradition during this period and, in that respect, it can be regarded as a mirror of Chapter 3. Although the instrument was still cultivated by the middle and upper-classes, it

experienced a substantial loss of prestige, and it was no longer deemed at the same level as other art music instruments. As in Chapter 3, the spaces for performance are explored, critical biographies of the main guitarists of the period are offered, and the extant repertory is described and analysed. A catalogue of the guitar music composed in Buenos Aires during the nineteenth century is presented in the Appendix, providing a thematic index, publishing data, and location of copies where available.

The Composer as Critic: Three Australian Case Studies, 1950–1975
Adrian Thomas PhD, University of Queensland, 1996

Following an overview of music in Australia during the years 1950-75, this thesis documents the contributions of three contemporary composer/critics, Dorian Le Gallienne, Linda Phillips, and Felix Werder, to the maturation of the musical culture in Melbourne during those years. Within this time-frame, there is a primary emphasis on the years 1950–67, with a special focus on the 1950s, a decade of Australian music history which has hitherto received little attention from historians and music researchers.

A principal aim of the thesis is to accomplish a detailed examination and critique of the writings of these three figures in Melbourne daily newspapers. Particular attention will be given to those music criticisms which illuminate their position on issues of significance to the developing musical culture in Melbourne. Dorian Le Gallienne was music critic for the *Argus* during 1950–57 and for the *Age* during 1957–63. Linda Phillips wrote music criticism for the *Sun News-Pictorial* from 1949 until her retirement in 1976. Felix Werder assisted Le Gallienne on the *Age* from 1959 until the latter's death in 1963; he held the position of its music critic from then until 1977.

The thesis is divided into broad parts. Part I sets out the background against which Le Gallienne, Phillips and Werder lived and worked. It draws together the perspectives of historians, musicians and commentators on music in Australia during the period 1950–75, incorporates contextual material, as appropriate, and concludes with an overview of musical activity in Melbourne at the time. Part II examines the lives and works of Le Gallienne, Phillips and Werder. Each of its three chapters is divided into three sections: a brief biography on each person, followed by an overview of his or her work as a composer; an examination of the work of each person as a music critic; a concluding assessment of the success or otherwise with which each of them combined the role of composer and critic. Part III focuses on the composer/critic in the broader context of key cultural issues prevailing in Melbourne during 1950-75. The subjects of Chapter VI are the various music organisations operating in Melbourne and the impact of their policies on Melbourne's musical culture. In Chapter VII, the attitude of the public to a range of matters in the musical life of the city is scrutinised, as is their attitude to Australian performers and composers. The public stance taken by Le Gallienne, Phillips and Werder on each of these issues is highlighted, and any changes in public behaviours which occurred as a result of their advocacy are noted.

The conclusion draws together the main threads of the argument, and summarises the overall achievements of Le Gallienne, Phillips and Werder. There are two significant correlations revealed by the case studies. First, there is a clear relationship between the compositional and journalistic styles of the three composer/critics. Second, the esteem in which their compositions were held by the music community varies directly with the level of acceptance of their music criticisms. The case studies demonstrate that, although each of the three contributed to the musical life of Melbourne, Dorian Le Gallienne was the most significant and influential figure,

both as a composer and as a critic. Additionally, the special focus on the 1950s reveals a considerable upsurge in musical activity during that decade which is inadequately reflected in existing literature; accordingly, a recommendation is made for a rewriting of Australian history and music history to take account of these findings.

Paradigms and Anomalies: Female-Style Genderan *and the Aesthetics of Central Javanese* Wayang
Sarah Weiss PhD, New York University, 1998

This thesis is a study of the gender-construction and aesthetics of the so-called female style of *gender* playing during the all-night performance of shadow-puppet theatre in Central Java. It was once usual for the wife of a Central Javanese *dhalang* or puppeteer to perform on the *gender*, as his main accompanist. During the course of the nineteenth and twentieth centuries, this practice became less and less common. At the same time, the musical and theatrical practice of shadow-puppet performance in Central Java became more codified and rule-bound in ways which reflect male Javanese preoccupations with issues of potency and order. The style in which urban, educated Central Javanese male musicians and *dhalang* now perform is considered the norm, the "essential" Central Javanese style, the creation and development of which is located in the realm of "the ancients," that is, the Central Javanese courts. This process has defined everything else—Central Javanese village styles and other Javanese regional styles— as marginal, as aberrations, as dilutions of the "pure" or "true" Central Javanese court style, as other. Female-style *gender* playing falls into the latter category. It is described as uncontrolled, rule-less, and guided by feeling or *rasa*. Yet, it is this style of accompaniment, in contrast to the rule-bound, refined performance of male-style *genderan*, that many *wayang* enthusiasts and performers still feel is most suited to the traditional performance of *wayang*. Based on sources ranging from the twelfth-century Javanese version of the *Bharatayuddha* to *wayang* performances from 1995, my analysis of female-style *genderan* examines this seeming paradox and begins the reconstruction of an older Central Javanese aesthetic in which the interaction between maleness and femaleness—as the generative interaction between chaos and order—was expressed on many levels in *wayang* from the stories told to the aural interaction between the "female" sounds of the *gender* and the "male" sounds of the *dhalang*'s voice.