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John Whiteoak outlines his current research and book project *The Tango Touch: "Latin" and "Continental" Influences on Music and Dance before Australian Multiculturalism*. This monograph examines the transplantation, exotic representation and hybridization of Hispanic and Continental European popular music traditions in Australia. It is due for completion in 2008.

"Australian Music": Music of "Place" or Music of a People?

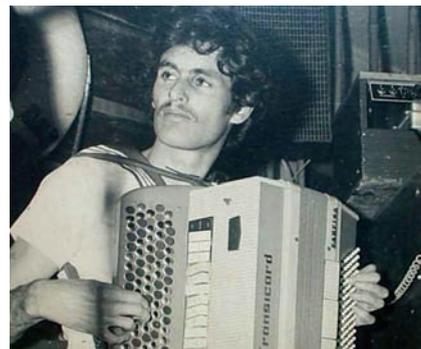
Around the time I began to think about how to write for this issue of *Review*, Paul Keating's keynote address to the Sydney Film School appeared in *The Weekend Australian* (July 14–15, 2007: 29). In his colourful, self-aggrandizing manner, Keating defined himself as a "patriot" in contrast to John Howard, whom he described as following the dangerous and divisive philosophy of nationalism with its stock in trade of "jingoism, populism and exclusion of the most calculating kind". Keating referred to his own type of patriotism as inclusive, cosmopolitan, and traditional, and noted George Orwell's claim that "nationalism is a notion arising from the myth of a people, whereas patriotism is a belief in a particular place and its history". The blustering polemic must be read as such, but Keating's notion of belief in Australia as a place—the locus of a unique, richly diverse, inclusive and ever-unfolding "Australian" history—as opposed to belief in the singular myth of an "Australian" people seemed to resonate with some of the things I wanted to explain about the motivations for my current book project, *The Tango Touch*. I shall return to these resonances later.



A ceramic figure given to the author in 1960. The image will be used on the cover of *The Tango Touch*.

The Tango Touch: "Latin" and "Continental" Influences on Music and Dance before Australian Multiculturalism is a history of the

importation and transplantation of, and professional creative engagement with, popular Latin-American, Spanish and other Continental European music and dance before Latino mass migration, official multiculturalism and the so-called "world music" scene. The idea for the book originated from my encounters with "Latin" and "Continental" (also called "International") music in dockside bars, cabarets and dance halls in ports around the Mediterranean, South America and numerous other regions as an Australian teenager in the British merchant navy, and from travel around Europe by motor bike and other transport as someone with an obsessive interest in European accordion playing. It also came from later experience as an accordionist in Melbourne, playing in various so-called "Continental" nightclub bands of mixed ethnicity. Yet despite extensive world travel experience, having enough Mediterranean genes to be frequently mistaken as European by patrons, and being married into a Hungarian post-war migrant family for whom "Gypsy" music was the sound of home, my perspective on all of this was monocultural. It was that of an Anglo-Australian outsider, intrigued with the exotic "difference" of working in European-Australian combos and playing "Continental" listening, dancing and cabaret music, of which Latin-American and other Hispanic-related music was an integral element.



The author with the Dutch/German cabaret band, *The Maharos*, in 1967.

Inside:

Review of *More than a Musician*. Research report by Sandra Pope.

review

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Since that time, I have reflected deeply upon the illusionary nature of “difference”. What is exotically different to the cultural tourist can be quite un-exotic and commonplace to “the other”, just as the exotic sounding dish *uova e pancetta affumicata* turns out to be just eggs and bacon in English. The pleasure and excitement of observing exotic musical, terpsichorean or other “difference” is similarly subjective and can be the opposite to what performers are actually experiencing, or even enduring at the time. Yet the illusionary, Anglo-centric perspective is very important to this study, since the nature of Australian creative engagement with Latin or Continental influences before the era of multiculturalism cannot be grasped without an understanding of their past appeal to mainstream Australian popular taste. This appeal—the appeal of mediated “difference” or “foreignness”—their foreign flavour—was the basis of their success as popular entertainment beyond ethnic minority patronage.

For the purposes of the book, *The Tango Touch*, I have mulled over and over how to capture in words the essence of what I thought I was, myself, observing and experiencing as an enthralled outsider in the 1960s Continental scene—especially with regards to “Latinness”. I had, for example, essentialized various Italian combo musicians I knew back then as having a natural mastery of Afro-Cuban and other Hispanic music, whilst producing a recognizably Italianized-Latin or “Italian-Latin” sound. Just how illusionary were these particular perceptions? In fact, they turned out to be less so than might be imagined.

The project is therefore partly the reflection of a personal journey away from a naive monocultural or Anglo-centric perspective to a more complex one, from which I have begun to see and understand things as they were to my non-Anglo musical colleagues—an observation point situated between neo-colonialism and post-colonialism. To this end, I have reconnected with European-Australian musicians I worked with or knew from

the Continental venue scene to gain their perspectives, as well as engaging with others I did not know then.

These include, for example, the accordion virtuoso and television personality, Lou Toppano, who joined the famous Harry Bloom Tango Band in 1935 as a teenager; the reputed Jewish, “Gypsy”, and Continental music accordionist, Leo Rosner, who answered my most important questions just by playing beautiful tango after tango in his inimitable accordion style; and Antonietta Koller, daughter of the handsome and ubiquitous pianist, bandoneon player, tango composer, theatre conductor, operetta entrepreneur, and cake manufacturer, Domenico Caffaro. In 1932, Caffaro formed what seems to have been Australia’s first dedicated “tango band”, the all-Italian Argentino Tango Band, for the 3LO program, *A Night in Rio*.



Domenico Caffaro, leader of the 1930s all-Italian Argentino Tango Band. Courtesy of Antonietta (Toni) and Ernst Koller.

I have also critically examined a wide range of relevant cultural studies readings and received helpful criticism of the conceptual basis of the project from members of the Cultural Studies Association of Australasia, the International Association for the Study of Popular Music, and the Musicological Society of Australia. Especially valuable suggestions were

provided by Professor Jon Stratton, Dr Jonathan Marshall and Dr Helen O’Shea in cultural studies, ethnomusicologists Dr Graeme Smith and Dr Aline Scott-Maxwell, and Hispanic music scholars, Dr Michael Christoforidis, Dr Elizabeth Kertesz and Professor John Griffiths, who was also, for some years, a guitarist in a Melbourne Italian-Latin combo.

The Tango Touch monograph frames a history based on deep foundational musicological and dance research, ethnography, discography, and extensive collection of rare archival materials (for the most part not held in public collections) within a cultural and social perspective conceived specifically for its “music and dance in Australia” subject matter. An important objective has been to provide useable insights into certain issues of racism, colour, authenticity, exoticization, identity, and xenophobia associated with the topic.

While the book provides a historical and demographic orientation to relevant aspects of non-Anglo migration and transplanted traditions, it is otherwise constructed around four overlapping themes: mediated Spanish influences from the 1850s; globally-mediated and more direct Latin-American influences from the tango to the bossa-nova; the relationship of a 1930s concept of Gypsy-tango music to later Continental influences, including “Bavarian”, “Russian” and other pre-multiculturalism, ethnically-themed entertainments; and Italo-Hispanic influences. The latter shows how Italian “affinity” with Hispanic music, the Spanish language, the accordion and certain stringed instruments enabled Italian-Australians to inhabit the cultural space left vacant by the absence of Latino performers and, in the post-war period of mass Italian migration, create a vast and vibrant music, dance and cabaret scene (*ballo Italiano*) based primarily around Italianized-Latin music and *canzone* (modern Italian popular song). Relevant later developments, including mass migration from Latin-America, official multiculturalism, “world music” and diverse reconstructions of the Gypsy-tango concept, are also examined.

“The Tango”, “Gypsies”, Accordions, and “Continental Music”

The Tango Touch is, by necessity, more about the creative representation (read delineation), hybridization and exoticization of the already mediated cultural products of overseas “others” than about locating cultural “authenticity”. Moreover, the stereotyped “others” (e.g. “Spanish Gypsies”, “Gauchos”, “Vaqueros”, “Latinos”, “Bavarians”, “Afro-Cubans” and so forth) often hailed from places, lands or regions, such as “Old Vienna”, “Andalusia”, “South America”, “the Alps” “the Mediterranean” or “the Continent”, that are themselves—at least from a cultural perspective—amorphous and sometimes overlapping constructs. As metaphors, “the tango”, “the Gypsy” and “the accordion” provide ways of demonstrating these problems. They also help to explain the interconnectedness of certain “Gypsy” stereotypes to “Latin” and “Continental” music in the era of Australian entertainment before multiculturalism.



Sheet music cover for *Play to Me Gypsy* featured by Jim Davidson’s Royal Palais Orchestra, Sydney ca. 1935. Original held by the author.

Tango-related habanera dance music was already familiar to some Australians by the late nineteenth century through, for example, Bizet’s famous Spanish Gypsy-themed opera, *Carmen*. The tango itself was popularized in Australia just prior to World War I as a Paris-, London-, and New York-mediated stage and social dance craze. While “tango” refers to specific forms of music and dance, the term has become, like “Gypsy”, capable of conveying subliminally an infinite variety of meanings and complexes of meaning, including a widely appealing and deeply mysterious “Latin” exoticism—even orientalism—that interestingly and sensually (even sexily) imbues almost any construct placed upon it. The tango was so loved and localised in European countries that, to many former refugees and post-war migrants, it is still the “sound of home”. The widespread notion—with at least some basis in fact—that tango music has roots in European Romani musical culture has been a very important part of its mystique. This notion is apparent, for example, in immensely popular 1930s Gypsy-tango songs like *Play to Me Gypsy* or *At the Balalaika*. Tango music—the first and longest enduring of all “Latin” genres—was therefore identified as an integral aspect of “Gypsy” music.



Harry Bloom’s Tango Band with Lou Toppiano on accordion, ca. 1937. Courtesy of the Australian Archive of Jewish Music, School of Music, Monash University.

The Rom stereotypes that became most influential and confusingly conflated in Australian popular entertainment were the Andalusian “Gypsy” (the well-known dark-flashing-eyed, flamenco-dancing, castinet-playing, hand-clapping and foot-stomping “Carmen” and the swarthier, brooding but handsome male dancer and fiery guitar-player); the romantic and virtuosic fiddle playing of the Hungarian Rom; and the melancholy and soulful vocal music of the Russian Rom. More important still was a generalised notion of the music of the Gypsy café and restaurant orchestras of “Old Vienna”, Budapest, Paris, Moscow and other major continental European cities, a model adopted by famous English “tango” or “Zigani” orchestra leaders like “Geraldo” (Gerald Bright) or “Alfredo” (Fred Gill) who, in turn, provided models—though not the only models—for tango or Gypsy-tango bands in Australia. The “Gypsy tango” concept also overlapped confusingly with other tango-related stereotypes adopted here, such as the “Argentino tango” bands, “Hungarian” and “Russian” Gypsy bands, “Gaucho-tango” bands, “League of Nations” (refugee) bands, “Rhumba” bands and “*Orquesta Tipica*”.

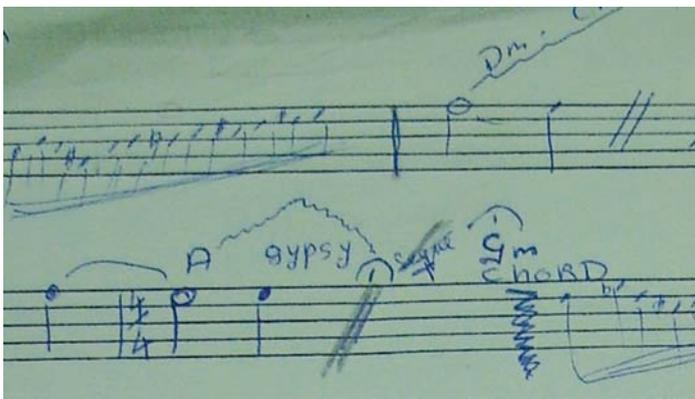


“ROMANY” LADIES TANGO BAND

“Romany Ladies tango Banda from the front cover of Victorian Dance News, June 1934. Courtesy of Australian dance teacher and researcher, Barrie Marr.

What matters here is, firstly, that the Gypsy-tango concept was one in which a very wide range of popular and light classical music could be embraced and presented in the romantic, expressive and patron-responsive “Gypsy manner” and thereby become Gypsy-tango, Gaucho-tango or other “tango” music and, secondly, the profound historical and metaphorical association between the early “Gypsy” or Gypsy-style café performer and the Continental venue performer of later years in Australia. For example, an article in *Music Maker* of November 1946 entitled “Continental style pays big Divs!” notes that “The basic principle [of the Continental orchestra at the Dorchester] is the playing of Latin music in its original style, which, coupled with their playing from table to table of Gypsy melodies, creates an atmosphere of the Continental cabaret.” Dancing to Continental music generally took the form of so-called “crush dancing” dancing adapted to small floors. Latin dance genres were especially suitable for this purpose.

While the “Gypsy fiddler” was the prime signifier of “Gypsy music”, the accordion has played an even more important and sustained role in Continental music. Its expressiveness, mellow richness, cross-genre versatility, and emblematic role in tango music made it (along with the fiddle and Spanish guitar) a core instrument of Gypsy-tango and later Continental music. Like the Gypsy fiddler, the accordionist could also play from table to table in the Gypsy manner and offer more or less the same light classical and popular Continental repertoire as a fiddler, plus genres that are more idiomatic of the accordion (such as dazzling Parisian musettes). The perception of exotic ethnicity associated with the accordion and its sound is further reinforced by the fact that it is (with respective performative and other differences) emblematic of the music traditions of many European countries. Moreover, Hispanic music—tangos, rumbas, sambas, la fiestas, beguines, paso-dobles and so forth—is a characteristic, much-loved part of solo accordion repertoire. Accordionists *must* have an affinity for Hispanic musics and their accompaniment cross-rhythms. This is one reason why



Portion of a score handwritten by the Jewish-Australian tango band fiddler (and classical violinist) Phil Cohen with his annotations for playing “in the Gypsy manner” (late 1930). Courtesy of the Jewish-Australian Music Archive, School of Music, Monash University.

Also significant for Australia was the belief, with a basis in fact, that Jewish musicians were, by professional tradition and disposition, expert performers of music “in the Gypsy manner”. Various Jewish-Australians became closely identified with both “Gypsy” music and Latin American music. These include Phil Cohen, a “Gypsy” fiddler in Harry Bloom’s famous ABC National Tango Orchestra, who left various hand-written scores with annotated embellishments and cadenzas “in the Gypsy manner”; Leo White (Weiss) of Romano’s Zigani band, who left commercial recordings of his later Afro-Cuban-style *Orquesta Tipica*; and the brilliant pianist and accordionist, Abe Walters, who eventually left Australia to lead famous and much recorded Afro-Cuban bands in London as “Don Carlos”.

many of the Italian-Latin bands formed within the post-war Italian migrant communities were led by accordionists.

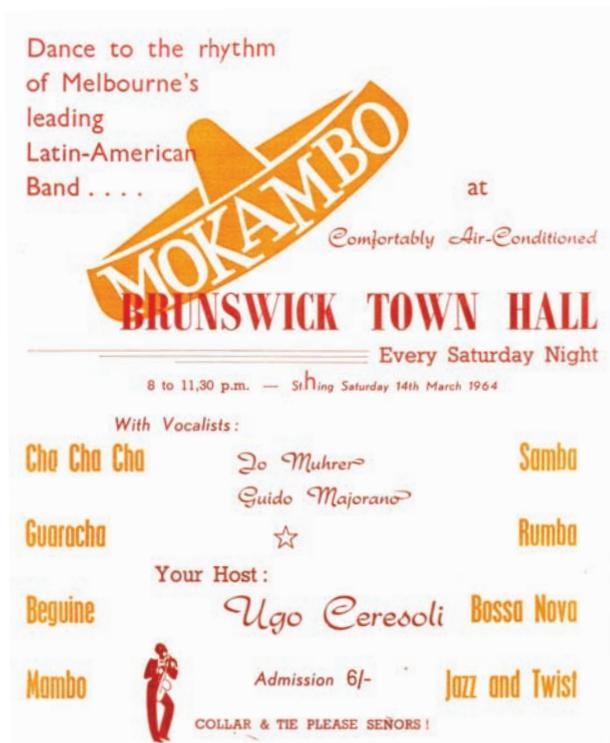
The Italian Touch

The Tango Touch themes embrace the work of musicians, dancers and choreographers from the cultural mainstream who, for whatever personal and professional reasons, engaged with challengingly unfamiliar forms, such as Afro-Cuban or Brazilian rhythms, to become recognized as practitioners or even creators of repute. It is equally concerned with the role of musicians, dancers, and others of non-Anglo heritage in the transplantation, importation, and interpretation of Latin and Continental influences. The most rewarding part of this project has, in fact, been that of trying to “get inside” the migrant experience and popular culture of the European-Australian and especially the post-war Italian migrant. The latter challenge has involved, for example, building genuine reciprocal friendships, becoming immersed in Italian community cultural activities, haunting the Italian Historical Society’s archives, and reading through forty years of *Il Globo* and *La Fiamma* for references to music and dance, but also with a deep curiosity about almost every aspect of post-war Italian-Australian popular culture. Struggling with Italian language and pronunciation, alone, has provided important insight into what is endured by many migrants. Publications resulting from researching this aspect of the book include “Italo-Hispanic Popular Music in Melbourne before Multiculturalism” for the *Victorian Historical Journal* (Vol. 78, no. 2, 2007) and “‘Mambo Italiano’: Ugo Ceresoli and his Orchestra Mokambo” for the *Italian Historical Society Journal* (Vol. 15, 2007).

The Italian research, in particular, revealed the extent to which the nature and detail of migrant cultural life, including music and dance, is shaped by the ever-shifting and colliding circumstances, contingencies, and other contextual factors of just being *in* Australia as a “place”. The post-war Italian-Latin music and social dance scene, for example, was the unrepeatable product of a unique period in Australian social history: the time of a remarkably bold first experiment in mass migration. Factors influencing the sound of Italian-Latin bands of the era—the localized Italianization of Latin music and the way they inflected their Italian music with Latin elements—included, variously, the necessity of recruiting from beyond the Italian community; the need to simulate Afro-Cuban big band sound plus backing vocals in Spanish with small accordion-led combos; being somewhat out-of-sync with popular taste in Italy; needing to be distinctive from others in the highly competitive Italian-Latin band scene; and aspiring to success in mainstream Australian entertainment whilst not wanting to lose bread-and-butter Italian community patronage. So unique was the very experience of living through this period (1950s–early 1970s) of Italian-Latin bands and the *ballo Italiano* that Italian-Australian regional clubs still host *Latino-Americano* nostalgia nights where patrons can tango, mambo and cha-cha-cha all evening to recapture the atmosphere and joy of those long ago “*tempi eroici*” (heroic times) of Italian immigration.

This example enables me to return to the opening paragraph and the question implied in the title of this article: is “Australian Music” the music of a place or the music of a people? To pose the question another way, can the spectrum of music-making examined for *The Tango Touch* project be considered “Australian music” in the national identity-reinforcing way that, say, Peter Sculthorpe’s or Smokey Dawson’s music is considered to be? Even the staunchest “patriot” supporter of the idea of Australia as the locus of a richly diverse “Australian” cultural history would have to say no, not in the same way—but perhaps in a different way. The Latin-Italian band era, itself, is documented by numerous LPs and singles that represent a huge, variegated and fascinating legacy of music of Australia as a place. It is therefore, at the one time, “Australian music” and Italian-Australian music.

DR JOHN WHITEOAK

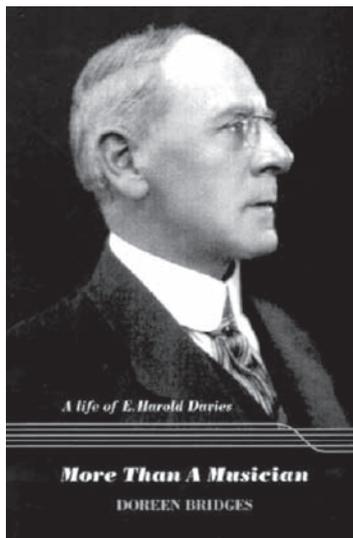


Poster for Ugo Ceresoli’s Orchestra Mokambo. Courtesy of Melinda Ceresoli.

More Than a Musician: A Life of E. Harold Davies

Doreen Bridges
ISBN: 1-74097-120-5

Publisher: Australian Scholarly Publishing, Melbourne, 2006
RRP: \$34.95 – paperback edition (200+ pp)



E. Harold Davies from the cover of More Than a Musician. Cover used with permission of the publisher.

Doreen Bridges has been aptly described as the doyenne of Australian music education, having not only been one of our most distinguished music educators during a long and productive teaching career, but also one of the leading music education researchers in Australia. She was the first person to be awarded a Ph.D. degree in music education by an Australian university (The University of Sydney in 1970) with a thesis entitled *The Role of Universities in the Development of Music Education in Australia, 1885–1970*. She was also a student of Professor E. Harold Davies during her undergraduate years at the Elder Conservatorium, University of Adelaide, during the 1930s and is therefore well qualified to have written the biography of an equally eminent Australian musician and music educator.

Born in 1867, E. Harold Davies—referred to variously by Bridges as Davies, “EHD”, Harold and “Doctor”, depending on her perspective of him during his life of almost eighty years—was the brother of the British composer Sir Walford Davies. However, Harold Davies was to achieve distinction in different spheres of music than his famous brother, having initially achieved prominence as a performer and music teacher and then during the last twenty-eight years of his life as Professor of Music and Director of the Elder Conservatorium. Davies’ undergraduate training in music and then his work towards his MusDoc. degree (the first to be awarded at an Australian university) was undertaken at the University of Adelaide in spite of what Bridges infers was the uninspiring and apparently ineffectual tutelage of the first professor of music at Adelaide, Joshua Ives. But, as the title of this book aptly describes him, Davies was much more than a musician and he emerges during the course of this biography, not only in multifarious roles within the sphere

of music, but also in the roles of husband, family man, broadcaster, citizen and arm-chair philosopher.

In a biography based on her own recollections of Davies as a teacher and mentor and then enhanced by careful research using primary source materials (Davies’ private correspondence, official university records and other archival documents) as well as oral histories from several of family members and from former students, Bridges has provided a comprehensive and scholarly account of the diverse roles of this most interesting man.

The beginning chapter of the book, entitled “An Immigrant’s Early Struggles and Successes”, documents Davies’ arrival in Adelaide, the influence of his brother, his early training as an organist, his courting of Ina Deland and their subsequent marriage and home making, and his studies for the MusDoc. degree. The next chapter describes the often arduous nature of his early professional work as a church organist and particularly as choirmaster of an often reluctant choir of boys at St Paul’s Church in Adelaide’s inner city, and then later the more rewarding work he undertook as founder and conductor of The Adelaide Bach Society. These early years were obviously difficult ones for Davies as he attempted to balance the demands of his professional life and ambitions with those of his home and family life. In this sense, these early chapters represent a story to which many people in contemporary society can easily relate.

Subsequent chapters document Davies’ experience firstly as a member of the teaching staff of the Elder Conservatorium of Music under Joshua Ives, and then a happier and more productive time in the first Faculty of Music established at an Australian university, which came during the tenure of the second Elder Professor, Matthew Ennis. The period up to beginning of World War I saw Davies’ collaboration with the University of Melbourne result in the establishment of a university-based system of public music examination as a means, in Davies’ estimation, of ensuring that an unwary public were protected from “bogus” music examining bodies, whether of local or overseas (English) origin. A well-placed chapter (Chapter 4) recounts Davies’ home and family life in his various roles as homemaker, husband, father and grandfather as well as providing a commentary on his recreational and holiday activities. However, as with so many Australian families during the period of World War I, one of their sons (the second son, George) was killed in France in 1916 and Bridges makes the point that it was only when his own children had themselves become adults that Davies was able to more fully relate to them and then to the following generation of grandchildren. This chapter in particular

indicates something of the early struggle that Davies perhaps had in balancing home and professional life.

In an aptly titled chapter (“Reaching the Pinnacle”), Bridges begins her description and analysis of Davies’ roles as Elder Professor of Music at the University of Adelaide and Director of the Conservatorium (he succeeded Ennis in 1919) and outlines his efforts at rebuilding and success in bringing the Conservatorium to its heyday in the late 1920s. This was achieved through the appointment of new, well-qualified staff, enhancing the relationship of the Conservatorium with local music teachers, establishing a series of concerts and recitals at the Conservatorium, the progressive raising of both academic and performance standards, and increasing the number of well-prepared students enrolled in diploma and degree courses. In the next chapter, Bridges undoubtedly builds on her doctoral research—where she considered the role of the universities in the development of music education in Australia—in documenting Davies’ work as an administrator, syllabus writer and examiner for the fledgling Australian Music Examinations Board. Foremost in Davies’ mind was a concern that there should be an autonomous public music examining body in Australia which could ensure proper standards and thereby ensure candidates were being well served by a credible and reputable music examinations system and this is given due emphasis by the author.

In Chapter 7 (“The Teacher and His Students”) Bridges discusses Davies’ approach to music teaching and learning as well as documenting the recollections of herself and other former students about “the Doctor”. This is an engaging chapter which “brings to life” Davies’ concern for the personal development and well-being of his students as well as, on a broader level, his pedagogical insights and judgements. One of his most enduring legacies—at least for piano students—that Bridge’s alludes to is *The Children’s Bach* (Allan’s Imperial Edition No. 354) which Davies edited and which was first published in 1934.

The final chapters document two other significant roles that Davies undertook. The first was as a communicator through a variety of means including local newspapers, speaking engagements and radio broadcasts. Allied to the latter was his role in influencing the policies of the Australian Broadcasting Commission, in particular, the promotion of good quality music that “survives the test of time and [is] of real worth” (p.127). The second role, which in many ways represents his most significant and forward-thinking endeavour, was his work as the pioneer ethnomusicologist in Australia. Davies undertook the first sound recordings and, what we would today think of as ethnomusicological analysis, of Aboriginal tribal music. He was a member of several expeditions to “the outback” including Central Australia and Eyre Peninsula in 1927, to Macumba and Alice Springs also in 1927, to Koonibba, Penong and Yardea in 1929, to Hermansburg in 1929 and to MacDonald Downs in 1930. Although he suffered a heart attack during his early sixties, Davies continued to maintain an interest in what was then referred to as anthropological research until his retirement from the Elder Professorship in 1947 and death soon after.

This biography of E. Harold Davies is well organised in terms of the many roles that he so richly fulfilled during his life of almost eighty years. Although the book is organised around the need to reflect these various roles that Davies assumed during his lifetime, the author has nevertheless maintained a good sense of continuity in this most engaging account of a life well-lived in the service of music. The book is eminently readable and yet written in a scholarly and authoritative style. One slight criticism of this generally impressive work is that the book tends to close a little abruptly—at least from my perspective—and a summary and synthesis of Davies’ manifold contributions to Australian musical, educational, social and civic life would have been worthwhile as a short concluding chapter.

ROBIN S. STEVENS

(Associate Professor in Music Education, Deakin University)

Time Capsule: Electro-acoustic Music CD

Faculty of Music, University of Melbourne

RRP: \$20

Directed by Dr Stuart Greenbaum. Mastering and Technical support by David Collins. Duration: 73:38

Time Capsule features 18 electro-acoustic works by students at the Faculty of Music. Stephen Ingham reviews this newly released CD below. The CD may be purchased through the Concert Manager, Margaret Lloyd. Email: mlloyd@unimelb.edu.au.

Once upon a time (and it wasn’t really all that long ago) *electro-acoustic music* was widely regarded as an arcane art. Its origins were the radiophonic workshops and broadcast studios of post-war Europe, where young and earnest composer-visionaries teamed up with technical specialists to explore a brave new macho world of machine-manipulated sound. From these origins, the new compositional modes of electronic synthesis and *musique concrète*, and the complex analogue technology required for their production, quickly migrated to some of the more progressive tertiary music

institutions worldwide. The University of Melbourne’s Music Faculty was one such institution, benefiting both from its proximity to the inspirational Grainger Museum and the assembled talents of many of its resident composers and technical staff over the years.

And in such locations electro-acoustic music might well have remained, to be consigned to relative academic oblivion alongside set theory and Schenker analysis—an elite and geeky offshoot of *avant-garde* modernism, with its own wacky cast of eccentrics and boffins busy celebrating its theories and

triumphs in dusty journals and at quirky conferences. That it manifestly didn't end up in this way we can now see was in no small way attributable to the interest in its creative potential and radical technologies taken by progressive rock musicians in the late 1960s. Forty years ago, Stockhausen was inducted into Sgt. Pepper's Lonely Hearts Club Band (there he is on Peter Blake's cover). The Beatles, Pink Floyd, and Hendrix were just the most prominent tip of a vast iceberg of experimentation extending well into the 1980s, and firmly placing the practice of electro-acoustic music in the mainstream culture.

Of course there was a rearguard action by academics to cling on to "their" turf—while rockstars wrestled with tape loops and theremins, with mellotrons and Moogs, the academic studios asserted their artistic and technical superiority, but in the end, market forces prevailed. In an unprecedented move, the leading commercial manufacturers of electro-acoustic tools actually agreed on a common standard in 1981, when MIDI was born. By the 1990s, musical composition and production techniques, spurred on by the digital revolution, resulted in hybrid studios and a gradual dismantling of received practices.

A generation of academically trained composers versed in the old ways, with intimate secret knowledge of degaussing, calibration tapes, razor blades, Swiss multitracks, and ring modulators, suddenly found their skills obsolete and faced an urgent need to "re-tool" themselves. Nowadays, schoolkids armed with little more than broadband access and a dodgy copy of ProTools, flex enormous technological muscle, create and perform happily outside the multimillion production studios and broadcast studios, distributing their wares electronically, completely independent of commercial sponsors.

So where does this leave the university electro-acoustic studio in the new millennium? This CD, essentially a compilation of student work over the past few years, assembled by Stuart Greenbaum and with expert technical supervision by David Collins, gives us a valuable insight.

Greenbaum tells us that the 18 works (young composers these days would probably call them "songs") were selected from some 80 pieces created in his studios since 1998, but he doesn't dwell on his selection criteria other than to say that they must be short (3-5 minutes—handy for today's iPods and attention spans) and employ "sounds from the natural world". This sits comfortably with the natural proclivities of today's student composers, who in my experience appear much more at home with programs like ProTools and Ableton Live than with the more "abstract" environments such as Csound or PD.

Let's for a minute imagine that we are present, forty years hence, at the opening of this "time capsule", in much the same way that those of us of middle age today still revisit the vinyl records of our youth in a kind of emotional time travel. Having managed with some difficulty to procure a "CD

player" to plug into our "stereo", we turn the lights low, as Greenbaum suggests, and try to unravel and appreciate the aims and aspirations of these 18 early twenty-first century composers. The first thing to strike us, perhaps, is the stylistic conservatism of many these sonic *études*. Lorenzo Alvaro's *Ground Zero* homage to the victims of 9/11 would not have sounded out of place on an early Floyd album, while Andrian Pertout's *Sonic Junk Yard* reverberates with the vintage sounds of legacy synths and exotic percussion reminiscent of some 1960's Californian experimentalist outfit. These are very well-crafted works, as are the majority of the pieces selected for inclusion.

A large number of the works (notably those by Shawcross, Di Sisto, Moore, and Jones) draw explicitly on personal experience; sounds from everyday life are transformed using simple DSP algorithms that serve to "frame" the everyday world in a way reminiscent of Kurt Schwitters's *Merzbilder*. Many are extremely witty in the way they exploit rhythmic *ostinati*—Joseph Goodman's loopy magpies and Adrian Vincent's manic car noises are good examples—and Warren Howden's *Bounce Down* is a splendid and vivacious assemblage of samples drawn from a wide variety of sports events.

Eva Popov's 747, like several of the works included, has an apparent simplicity but also has a depth which I found revealed after many listenings. Alan Lee's *The Growing Tree and the Cracked Footpath* is likewise extraordinarily evocative. Less effective, because of the comparative crudity of the processing, are the studies by Nishio and Zhang—time-stretching can be a useful tool, but if used to excess can sound downright ugly. Nancy Hosking's sheep piece *Just Like Us* also suffers from this to an extent, and, at 4 mins 16 secs is probably a little too long, but has some delightful moments.

Of the remainder, Steve Hodgson's *What Dwells Undetected in Hidden Spaces* is for me the most successful, connecting clearly and unambiguously with the Jonty Harrison/Denis Smalley spectral style developed in the 70s and 80s. His sensitive application of equalization to the sound of a Tibetan prayer bell could have been realised technically decades ago, but perhaps this is not the point—the work is powerful and dignified.

All in all, this CD, though necessarily limited in size and scope, offers a useful snapshot of creative practice under Greenbaum's direction. Congratulations to all concerned—but one small wish: is there any way that the mountains of past work produced over the years in the Melbourne studios could be made publicly available too?

DR STEPHEN INGHAM

Student Research: Update

Sandra Pope is currently completing her M.Mus. at the Faculty of Music. She outlines her current research into brass bands in Victoria in the abstract below.



The Lord Nelson Miners' Band. Winners of the first South Street Band Contest 1900. Courtesy of the St Arnaud Citizens' Brass Band.

Brass Bands in Victoria, 1890–1914

Brass Bands have long been a part of Victorian community music, although their history has been given little attention by musicologists. It is the aim of this thesis to explore some of the issues surrounding the early years of the brass band movement in Victoria.

The period from 1890 to 1914 was particularly important in the development of the movement. Prior to this, band instrumentation varied considerably according to the availability of particular instruments. In addition to the usual brass band instruments, flutes, clarinets and piccolos were often included as well as other non-traditional brass band instruments, such as French horns, ophicleides, trumpets, bugles, and various types of basses or tubas.

During the late 1890s the instrumentation became more standardized due to the influence of British immigrants who brought the prevailing trends to Australia. By 1900, with the establishment of the South Street Band Contest in Ballarat, the movement in Victoria was at its peak with almost every town boasting a band of some description. Melbourne and the larger regional towns had numerous bands.

This thesis examines several key aspects of banding within the period, focussing on membership and administration (including fundraising and other means of financial support), performances, contests, repertoire and instrumentation, and the social side of banding. The notion of “affiliation” and how this affected these key aspects will also be explored. Some bands were supported by a particular industry or factory or by private individuals, whereas others performed a municipal role.

There has been little scholarly research done on the history of brass bands in Australia, and almost none on Victoria. The published articles of John Whiteoak represent the largest body of work to date. Whiteoak's research into brass bands relies predominantly on his private research collection, which contains copies of brass band journals from the period 1900 to 1924, many of which are the only existing copies. Several articles focussing on the labour history of banding have been written by Duncan Bythell. Also, a number of books have been written to commemorate the anniversaries of individual bands. These histories are often anecdotal rather than scholarly in character. Nevertheless, they provide a fascinating insight into banding in particular towns or regions and are also useful in revealing other sources of information on banding.

Brass bands were usually amateur organizations, and the lack of primary sources presents difficulties for the researcher. One of the case studies in this thesis is of the Richmond City Band, for which minute books and correspondence are non-existent, and very few photographs have survived. The date on which the RCB disbanded remains unknown. Often the only record of a band's existence can be found in the pages of the local newspaper, where reliance must be placed on the reporting skills of one or two journalists.

For a study of this size, a detailed analysis of all the bands that existed in Victoria at the time would be impossible. For this reason, I have chosen a small number of bands as case studies, and whilst I do not claim that these bands are fully representational of the movement, it is hoped they will provide insight into banding in different regions. Each band was chosen to highlight a different aspect of banding. Richmond City Band was a prominent metropolitan band that regularly contested the large metropolitan and regional contests and usually gained a place. Wedderburn, a small country town north west of Bendigo, struggled to retain a band throughout the period. St Arnaud boasted two bands: the Lord Nelson Miners' Band (winner of the first South Street Band Contest in 1900) and Hellings' Model Band. Both these bands were well known throughout the state and their rivalry was intense. In addition to the detailed analysis of these bands, other bands will also be discussed more briefly, with the aim of contributing to the general literature on brass bands in Victoria.

SANDRA POPE
(M.Mus. student)

Lyrebird Press Comes to Melbourne

The Lyrebird Press has recently been established at the Faculty of Music, University of Melbourne to continue the work of Editions de l'Oiseau-Lyre (The Lyrebird Press) established in Paris in 1933 by Melbourne-born benefactress and patron of the arts Louise Hanson-Dyer (1884–1962). For the present time, Editions de l'Oiseau-Lyre continues to operate in Monaco, and the Melbourne press will complement the on-going publishing program of the parent company. General Editor John Griffiths has assembled a distinguished editorial board for Melbourne consisting of Margaret Bent (Oxford); Jim Davidson (Melbourne); Mark Everist (Southampton); Kenneth Gilbert (President, Editions de l'Oiseau-Lyre); Hugh Macdonald (Washington); and Kerry Murphy (Melbourne).

Lyrebird Press in Melbourne will continue the Editions de l'Oiseau-Lyre tradition of publishing scholarly editions of music. Five series of these critical editions are planned: *Historica* (early music); *Tablatura* (in collaboration with CESR-CNRS, France); *Opera* (both complete and excerpts); *Romantica* (19th-century music); and *Australiana* (Australian music). The inaugural volume in the *Australiana* series, Charles Edward Horsley's Concerto for Violin and Orchestra in D minor, opus 29 (1849), edited by prominent Melbourne conductor, musicologist and composer Richard Divall OBE, is due to be published next month. Horsley (1822–1876) was a London-born, German-trained composer who began an extended and influential stay in Australia in 1860.

Lyrebird will publish not only music editions but also books about music. Lyrebird's very first publication, fittingly, was a catalogue by French scholar Denis Herlin of the music collection amassed by Louise Hanson-Dyer. This collection, in private hands for seventy-five years, was recently transferred to the Louise Hanson-Dyer Music Library at the University of Melbourne—where it is now accessible to musicians, researchers and scholars—as part of the on-going relationship between the Press and the University. This superb collection comprises some 250 prints and manuscripts dating from the 15th to the early 19th centuries and is particularly notable for French

operatic works, British publications, works of the Italian renaissance and books on music theory. The meticulously researched catalogue, published in hardback, also contains an extended essay (in French and English) on Hanson-Dyer herself.

The most recent Lyrebird publication, launched at Monash University in mid-September, is *Growing Up Making Music: Youth Orchestras in Australia and the World (Australasian Music Research 9)*, edited by Margaret Kartomi and Kay Dreyfus with David Pear. A detailed, scholarly study of youth orchestras, this volume focuses mainly on the Australian Youth Orchestra but also discusses orchestras from other parts of the world, including North American youth orchestras and the renowned West-Eastern Divan Orchestra, founded by Daniel Barenboim and Edward Said. Contributors, in addition to the editorial team, include Philip and Andrea Bohlman, Andrew Ford and Ben Etherington. The *AMR* series, published now by Lyrebird in order to take full advantage of the press's established international prestige, will henceforth comprise peer-reviewed, edited volumes of related essays and single-author monographs and will consider works in any area of the history of Australian music and musicians, institutions and organisations, and in all styles and genres from classical to popular, indigenous and traditional, including the regional, social and ethnic communities which have shaped Australian music from its origins to the present. Suzanne Robinson is Series Editor of this revitalised *AMR*.

Publication proposals for *AMR* and other Lyrebird series outlined above are welcome. Please see www.lyrebirdpress.com or contact the Press at lyrebirdpress-info@unimelb.edu.au or by mail at the Faculty of Music, University of Melbourne, Vic. 3010.

The Ern Malley Project



Soprano Sian Prior at the Ern Malley concert, Castlemaine Festival, 7th April 2007.

The Centre for Studies in Australian Music is currently publishing a volume of songs settings of Ern Malley's *The Darkening Ecliptic*. The collected poems were the product of a hoax perpetrated upon the editor of the *Angry Penguins* magazine, Max Harris, by poets James McAuley and Harold Stewart. Robert Hughes, writing in the Preface to Michael Heyward's book on the subject, describes the Ern Malley affair as "without question, *the* literary hoax of the twentieth century".¹

The story of the hoax begins in 1943, when McAuley and Stewart invented the persona of Ernest Lalor Malley, a young poet who had died at the age of 25 from Graves' disease. With the intention of discrediting Harris and the modernist movement generally, McAuley and Stewart assumed the guise of Ern's sister Ethel, who claimed to have discovered the poems in her brother's possessions. The hoaxers forwarded the manuscript to Harris requesting his opinion. In response, Harris proclaimed the poems to be the work of "one of the most remarkable and important poetic figures of this country".² He devoted the Autumn edition, 1944, of *Angry Penguins* to the publication of the complete set of poems. The hoax was revealed soon after, with McAuley and Stewart claiming authorship, and arguing that the poems were "utterly devoid of literary merit".³ According to the authors, the poems had been randomly assembled on a single afternoon whilst confined to Victoria Barracks where both served in the Army Intelligence Unit. Harris was ridiculed in the press and

charged with publishing indecent material. A farcical court case ensued, resulting in Harris receiving a fine of £5, in lieu of 12 weeks jail.

Despite (or perhaps because of) its origin, *The Darkening Ecliptic* has continued to capture the imagination of artists, writers and musicians through to the present day. Books, academic papers, theses and a radio documentary have been written on the subject. Artists (including Sydney Nolan) have painted Ern Malley and composers have set the poems to music in styles ranging from classical to jazz. Students studying at the Faculty of Music, University of Melbourne, have for many years been required to set selected poems from *The Darkening Ecliptic* for voice and piano as a second year composition project. As a result, a large volume of song settings has come into existence. CSAM has collected the best of these compositions, as well as commissioning new works by students and staff associated with the faculty. The publication is expected to be available in early 2008.

A selection of songs from CSAM's Ern Malley publishing project was performed at the Castlemaine State Festival on 7th April, featuring soprano, Sian Prior; spinto soprano, Rebecca Long; baritone, Simon Meadows; and pianist, Dean Sky-Lucas. On 2nd September, three of the songs were performed by Sian Prior accompanied by Phillipa Safey at the Malthouse Theatre, as part of the closing night celebrations of the Melbourne Writer's Festival.

The composers included in the publication are: Katy Abbott, Lorenzo Alvaro, Andrew Batterham, Brenton Broadstock, Steven Hodgson, David Howell, Raelene Howell, Mark Elliot, Linda Kouvaras, Christine McCombe, Stuart Greenbaum, Barry Conyngham, William Hughes, Stephen Ingham, King Pan Ng, Sonoko Nishio, Andrian Pertout, Kevin Purcell, Johanna Selleck, Timothy Shawcross, Peter Tahourdin, Anthony Tenace, Adrian Vincent, Annie Hsieh, and Julian Yu. The 25 song settings of the 16 poems are composed for soprano, mezzo-soprano, tenor, baritone and bass, in arrangements for solo voice or voice and piano.

The Ern Malley poems are used with the kind permission of the publishers ETT Imprint. An order form for the song publication is provided overleaf.

1 Michael Heyward, *The Ern Malley Affair* (St. Lucia, University of Queensland Press, 1993) xvii

2 Heyward, xvi

3 Ern Malley, *Collected Poems* (Pymble, NSW, Angus & Robertson, 1993) 7.

PUBLICATIONS (all prices given below include 10% GST)

The following publications are available for purchase from the Centre:

- *Riders to the Sea*, opera by Fritz Hart. Full score \$88, vocal score \$44.
- *Giovanni*, opera by Alfred Hill. Full score \$55, vocal score \$33.
- *Stella*, opera by G.W.L. Marshall-Hall. Full score \$55, vocal score \$33.
- *Sound Ideas: Australian composers born since 1950*. A guide to their music and ideas, compiled and edited by Brenton Broadstock, \$38.50.
- *Aflame with Music: 100 Years of Music at The University of Melbourne*, 50 essays from the 1995 Centennial Conference held at the Faculty of Music, \$43.95.
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- *A Franz Holford Miscellany Including his Middle Sea*, compiled and edited by Jennifer Hill and Kerry Murphy, \$22.
- *Register of Theses in Australian Music*, disk \$33 (institution), \$22 (full), \$11 (student).
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- The journal *Australasian Music Research*, \$66 (institution), \$33 (individual), vol 1-4, 6-7; \$44 (institution), \$22 (individual), vol 5 only.
- *Index to the Australian Musical News 1911-1963*, by Lina Marsi, \$88 (institution), \$66 (full), \$44 (student).
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- Marshall-Hall Trust Publications: General
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