



THE UNIVERSITY OF
MELBOURNE

review

THE CENTRE FOR STUDIES IN AUSTRALIAN MUSIC

ISSN 1443-9018

NUMBER 14, DECEMBER 2001

The Marshall-Hall Trust

Researchers and readers in Australian music history will have come across a series of modest volumes held in most of Australia's major public and University libraries. They are part of a growing set of editions of previously unpublished music written in Australia prior to 1930, and published under the imprimatur of the Marshall-Hall Trust in association with the Centre for Studies in Australian Music.

So far five volumes of *Musica Australis* have been issued. These comprise *Ten Songs* of Fritz Hart, edited by Peter Tregear, now at the University of Cambridge, *Selected Works for Women's Chorus*, also by Hart, edited by Anne-Marie Forbes and Bronwen Arthur, and *Songs* of GWL Marshall-Hall edited by Kerry Murphy and Jennifer Hill. The most recent volumes published are a two-volume set of the complete music of the Australian novelist Henry Handel Richardson, edited by Bruce Steele and Richard Divall.

At the moment a further three volumes of music are at final proof stage, a volume of Australia's first piano music by the brothers Frederick and William Ellard, the complete songs of the pioneer South Australian/German composer Carl Linger, and the virtuosic *Twenty-four Monographs for Piano* by the composer and 1908 Olympic Games gold medallist in rowing, Frederick Septimus Kelly, edited by Divall and Steele. Also soon to be published is a *Catalogue of the Marshall-Hall Collection, Grainger Museum*, compiled by one of the trustees, Dr Thérèse Radic, and prefaced by an extended biographical study of the composer.

The Marshall-Hall Trust was founded at the instigation of Dr Richard Divall, opera conductor, Associate Professor at the Faculty of Music and a Senior Associate at the Centre for Studies in Australian Music at the University of Melbourne. The funds for the Trust were provided in a bequest by the late Marshall-Hall Inman, who was the grandson of the composer Marshall-Hall. The philosophy of the trust is to encourage editions of early Australian music from

Australian musicologists, to publish their work in scholarly volumes, and, on a philanthropic level, to distribute them freely to major Australian and international libraries. The reaction from these institutions, especially significant overseas libraries, has been very positive, and a major publishing schedule has been put into operation by the Trust.

A committee of five trustees, all eminent in their own fields, governs the Marshall-Hall Trust. The committee comprises Thérèse Radic; Lady Potter AO, Life Governor of the Potter Foundation; the new chairman of the National Library of Australia and previously Governor of Victoria, The Hon Sir James Gobbo AC; Emeritus Professor John Poynter AO OBE; and Richard Divall.

The Trust's honorary artistic consultants include two pioneering scholars in the field of Australian music studies, Emeritus Professor Roger Covell AM of the University of New South Wales and Emeritus Professor Andrew McCredie AM. The latter now spends half of each year working in Germany and the other half in his new home, Melbourne.

That these published works should be made readily available to performers is one of the Trust's aims, and volumes are also

distributed to specially chosen musicians who are active in the musical area of each publication. This has encouraged both public performance in a wide range of venues in Australia and overseas, as well as recording. One CD about to be issued by Tall Poppies (TP 155) includes the William Sharp settings by Fritz Hart, sung by soprano Merlyn Quaife, accompanied by Michael Kieran Harvey. ABC Classics recently issued a disc of songs and dances of colonial Australia, under the title *Australia Unite*. Here the State Orchestra of Victoria is conducted by Divall, who edited and orchestrated the music. It includes works by Linger, Spagnoletti, the Marsh brothers, JW Tate and several pieces written about the Antipodes by William Shield and Jean Rochefort, prior to the foundation of Sydney (ABC 461 826-2).



Frederick Septimus Kelly, Finale, No. 1, *Twenty-Four Monographs for Piano*

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Also in the field of facilitating public performance, the Trust has funded the production of several sets of full orchestral parts for the operas *Riders to the Sea* by Hart and *Stella* by Marshall-Hall. In 1997 a staged production of *Riders* was given in Cambridge under the baton of Peter Tregear, and Richard Mills conducted excerpts from *Stella* as part of Opera Australia's Centenary of Federation concerts.

As mentioned above, future publications include music by the extraordinary sportsman/concert pianist and composer Frederick Septimus Kelly. This Australian was said to be the finest single sculls rower of his generation, but one who found time to fulfil his ambition of becoming a significant composer. He has recently been described by one authority as "Australia's most unknown composer", and the tag is appropriate. Kelly was a friend of Balfour Gardiner, Saint-Saëns, Percy Grainger and Donald Tovey and during a lifetime of sport, academic studies and composition managed to leave in manuscript a large corpus of works that is now being studied by the Welsh musicologist Rhian Davies and Thérèse Radic.

Kelly was a close friend of the English poet Rupert Brooke; they both enlisted in 1914 in the Naval Division, where Kelly saw meritorious service in the Dardanelles. He was one of the last five Allied officers who embarked from the peninsula, was with Brooke at his death which followed shortly after, and was himself killed in the Somme in 1916. He was awarded the Military Cross.

Kelly left behind a series of songs, piano studies and orchestral works, some of which were only completed six weeks before his death. His *Elegy* for Orchestra, dedicated to the memory of Rupert Brooke and composed in Alexandria in 1915, has been edited by Steele and Divall, who have also nearly completed a further volume of Kelly's piano music, the *Twelve Studies*. It should be mentioned that Kelly's extraordinary skill at the piano enabled him to write advanced and technically ferocious works for the instrument.

Kelly also left extensive diaries (1907–1915) that have been edited by Thérèse Radic and are to be published by the National Library

of Australia in September 2002. Kelly's circle of friends was remarkable, and the diaries are important in that they mention events and experiences with many of the world's notable figures, including Saint-Saëns and Ravel.

Another volume near completion is of orchestral works for soloist and orchestra by GWL Marshall-Hall. It will include the *Phantasy* for horn and orchestra, edited by Tregear, and the large-scale *Ballad* for tenor and orchestra, set to Keats "La Belle Dame sans Merci", edited by Divall.

Further work is currently underway on the complete surviving music of the pioneer Benedictine Abbot and founder of the monastery at New Norcia, WA, Dom Rosendo Salvado, and on works by the Packer family of composers, ancestors of the Australian publishing dynasty. Richard Divall is undertaking these, while Thérèse Radic is preparing a volume of music relating to European interpretations of the music of Australia's indigenous inhabitants.

The Trust always welcomes submissions for projects from Australian musicologists regarding possible future publications and editions. Further information can be obtained from the Chair of the Trust, Richard Divall, C/- Centre for Studies in Australian Music.

RICHARD DIVALL OBE



Carl Linger, Opening, Song No. 4, *Vier Gedichte Lieder* (manuscript now lost)

Australia's Printed Music

The Collector's Book of Sheet Music Covers by Robyn Holmes and Ruth Lee Martin
(Canberra: National Library of Australia, 2001)

The Collector's Book of Sheet Music Covers is a beautifully designed volume including full-colour reproductions of the covers of ninety-five of the National Library's enormous collection of over 100,000 music items, each published in Australia or relating to this country in some way. Many of the covers are of very well-known songs—most of the obvious choices are there, though not "Advance Australia Fair"—and each is in excellent condition. The items are not selected purely for their iconographical significance or the simple visual appeal of their covers. After the introduction "Mythologising Music", the book is structured around three essays of about 2000 words each—"Constructing Nation", "My Place" and "Icons, Idols and Entertainments"—and the music selection has been made to illustrate each theme in turn. Following each essay the covers of the music discussed are reproduced, spaciouly laid out, together with explanatory notes.

There is something of the exhibition catalogue about this book; as I understand it, its publication coincided with an exhibition at the National Library this year entitled "Between the Sheets: A Century of Australian Music", but is independent of it. It is very reasonably priced at \$15.50. The book's title is interesting: if the collector of the title is the National Library, then why not "a" collector? Many libraries and individuals are avid collectors of this material, though not admittedly on the same scale. If "the collector" is the putative purchaser of the volume, then we might expect more of a collector's guide than the volume as published. And certainly the authors, musicologists Robyn Holmes and Ruth Lee Martin, have looked beyond just the covers, often to the texts and sometimes to the music of these items in their commentary.

The first essay "Constructing Nation" covers the familiar academic territory of nation building. This links together music as

diverse as Nathan's "The Aboriginal Father" (pp. 6, 10–11) with "The Irish Exile in Australia" (pp. 6, 14–15), and many more conventionally nationalistic songs, including songs of war. "My Place" is concerned not just with location dances and songs like "City of Sydney Polka" (pp. 49, 54–55) and "Along the Road to Gundagai" (pp. 51, 70–71), but there are popular pieces of overseas origin like Bishop's "Home Sweet Home" (pp. 49, 58–59) and, more obliquely still, three depictions of the "Orient". The third essay looks at the world of "fiction, fantasy and fun, of consumerism, of sport. Characters, heroes, icons and idols" as represented in sheet music. The expected "Our Don Bradman" is there as is "Aeroplane Jelly" and quite a number of other advertising jingles, and representatives of sheet music linked with film, television, or stage show. "My Country" (I Love a Sunburnt Country) in the very attractive 1982 edition featured on the cover, is the last piece discussed as symbolic of "the hope and spirit of reconciliation between Indigenous and non-Indigenous Australians" (p. 99).

I would take issue with some small points in the book. For example, are cover designs lacking in visual imagination really indicative of the small market for "classical" music? (p. 2) Relatively plain covers could be chosen to indicate the quality and seriousness of what lies within, not just to contain printing costs. The very simple cover designs of Franz Holford's Albert Editions in the 1960s and 70s, for instance, were widely regarded as elegant in their time. And the covers of music with a large market can lack visual imagination; for example the standard Boosey ballad cover of May Brahe's "Bless this House", published in England, is plain but instantly recognisable. The point could also be more clearly made that it is in the self-published sheet music—and there was a lot of it—that dissenting voices from those of the dominant culture

can be heard. The unusual poignancy of the cover and relatively complex style of James E Dodd's "Gallipoli" (pp. 28–29) is well-observed by the authors, but not linked to its status as an apparently self-funded publication. And the claim that sheet music is cheap (p. 95) is questionable. Relative to wages, Australian-published sheet music could not be described as cheap until the popular 6d editions of the early twentieth century. Publishers' albums in the nineteenth century and beyond represented the best-value in local music, and cheap imported music was a recurrent threat for local publishers. And the comment about sheet music being "designed to use and toss away, fragile, cheaply printed, loosely bound" (p. 99) could be qualified with the observation that at least in the decades surrounding the turn of last century such sheet music was often carefully preserved by hand-sewing ribbon along its spine—Meg performs this task for her father in the novel by Ethel Turner, *Seven Little Australians*—or by the binding of many pieces of music together into one robust volume for the use of an individual or family.

While I understand that the book is not directed, primarily, at the academic market, I would have preferred it to include a bibliography. There is no index, nor cross referencing from the essay texts to the cover reproductions, but I acknowledge that such features are costly in time and money for authors or book publishers. There is currently very little published about Australian sheet music and this enjoyable and attractive book is a welcome addition to the literature.

JENNIFER HILL

Music and Copyright: The Use of Expert Witnesses in Musical Copyright Cases

The use of expert witnesses has become essential in musical copyright cases where questions of originality and similarity arise in an infringement dispute. Expert evidence is opinion evidence. The general rule is that witnesses testify to facts, not opinions. It is the task of the jury, or the judge, to decide what significance these facts have. Opinion evidence is defined as evidence which seeks to draw inferences from facts (Part 3.3. *Evidence Act 1995* (Cth)). Because opinion evidence is seen to trespass on the function of the court to determine facts and form opinions about those facts, it is only admissible pursuant to certain exceptions. One of the most important exceptions is the expert witness. An expert witness is a person who is not necessarily an eyewitness but who possesses acknowledged expertise in the area in which he or she is testifying and is thus permitted to give an opinion. In music cases, musicologists are the witnesses called on to give an expert opinion. Their evidence can lead to problems with today's music, for example when an academic—usually the witnesses are academics from music departments of major universities—comments on rap, sampling, electronic music or any other music which is outside his or her field of expertise.

A case in which a high level of expert evidence was used was *Allen v. Walt Disney Productions, Ltd.* in 1939 (41 F. Supp. 134 (SDNY 1939)). This was an action for infringement of the song "Old Eli" by "Some Day my Prince Will Come". The defendants produced two experts "of at least equal prominence in the music world" as the plaintiff's witnesses and there was sharp conflict on every point of alleged similarity between the two songs. The judge, unable to differentiate between the competency of the experts relied on his own musical sense to find that the plaintiff had failed to make out his case.

Gingg v. Twentieth Century Fox Film Corp. in 1944 (78 F. Supp. 701 (SDNY 1948)) was a suit for infringement of the

words and lyrics to "There'll Never be Another You". The court gave a lengthy review of the qualifications and testimony of each expert. The plaintiff's expert charged copying, although he conceded that in playing there was little of any resemblance to the "average listener". Then, in argument, the plaintiff conceded further that the music would not meet the usual tests of infringement, but tried to show copying through a similar coupling by the defendant of the music and lyrics. The defendant's expert denied copying even in part by asserting that, while the defendant's work did mirror certain bars of the plaintiff's song, these bars were not melodically the same and represented common note combinations in music of this sort. The defendant lost in *Baron v. Leo Feist* (78 F. Supp. 686 (SDNY 1948)) where it was obvious that the music of the defendant's song "Rum and Coca Cola" infringed the plaintiff's Calypso song "L'Annee Pensee". The judge made some interesting remarks about expert witnesses:

Every material issue of fact was hotly disputed during the trial of this action and the musical experts demonstrated in their zealous partisanship, the doubtful function of the expert as an aid to the court in this class of litigation.

There is one very interesting Australian case, heard in 1996, in which expert witnesses of a high level were called and in which the problems associated with expert witnesses are exemplified. This is the so-called "Schott case" (*Schott Music International GMBH & Co. and Others v. Colossal Records of Australia Pty Ltd and Others* (1996) 141 ALR 433). This was not a traditional copyright case, but one brought under the statutory licence provisions of the Copyright Act (s.55). Section 55(1) allows for what are known as compulsory licenses that enable a manufacturer to make a record of a work without infringement in specified circumstances. The entitlement was subject to an exception, s.55(2), which provides that

s.55(1) does not apply in relation to a record of an adaptation of a musical work if the adaptation "debases" the work. Schott Music (and the other applicants) were the owners of Carl Orff's *Carmina Burana* (their subsidiary controlled the copyright in Australia). Colossal made a compact disc which was a "techno" dance music adaptation of the "O Fortuna" chorus from Orff's work, containing four remixed tracks. The question for decision was whether Colossal's adaptation debased the original work.

It was common ground between the parties that the dance mix contained a substantial part of Orff's work. The problem arose with the meaning of "debasement" in s.55(2) since the meaning had not been defined in the legislation or in legal precedent. In order to resolve its meaning, the court called a number of expert witnesses for both sides. These included the composer Richard Meale and Peter Grimshaw (a graduate of the Queensland Conservatorium of Music) for the applicants (Schott), and for the respondents Richard Toop from the Sydney Conservatorium of Music, Christine Douglas, a singer with the Australian Opera, composer Gordon Kerry, and Peter Posarnig from Thomas's Music store in Melbourne. All of these witnesses had gained their expertise in the world of "classical" music as composers, performers or academics, with the possible exception of the record store owner, and he owned an essentially classical music shop. Their approaches were confined to the classical music world so they showed obvious familiarity with Orff's music but had no experience of "techno" music.

At both the first instance and at the appeal level, the Federal Court found for the respondents that the dance mix (called "Excalibur") did not debase *Carmina Burana*, but it is difficult to understand how the decision was reached. The report of the trial judgement seems to indicate that there was no other evidence beyond the opinions of the experts. However Justice Tamberlin,

in the first instance, placed an emphasis on the need for a broad test taking account of community-based values, rather than an analysis of the similarities and differences between the original work and the adaptation. He stated that:

As musical tastes are so divergent and varied . . . it is necessary . . . to pay due regard to that broad spectrum of taste and values . . . it is necessary to consider the overall impression which it is likely to make on a community with a wide range of tastes and attitudes in relation to adaptations and musical forms. . . . While some guidance can be obtained from "expert" witnesses, the question is largely one of impression.

Despite this, the "non-expert" side of the case was restricted to a few lines about the techno adaptation's affect on the sales and popularity of *Carmina Burana*—the great majority of the evidence given sat solidly within the "expert" field of "classical" music. The term "techno music" required judicial explanation while *Carmina Burana* did not. "Excalibur" was subject to academic musical analysis that is hardly representative of a "broad spectrum of tastes and values" of the community.

If judges are familiar with certain types of musical works such as *Carmina Burana*, but need to define words like "techno" and "rave", and if the law of expert evidence authorises the opinions of classically-trained composers and academics above all others,

there is some question of whether judgements in these cases are really impartial. This raises the question of whether justice can be seen to be done between mainstream "classical" musicians and radical, "new age", or techno artists.

The testimony of experts is admissible only as far as it aids the court by pointing out all the coincidences, similarities and other evidence of identity. It is not used to state as a matter of opinion that there has been copying. The final decision rests upon the impression of similarity that the copied music carries to the "average ear". These days, recordings are played in court for comparison. In early cases, musicians were brought into the court to play, making it a much more interesting place to be than it is today! The question of what constitutes an "average ear" these days has not been properly considered by the courts. It is the old problem of who constitutes the "man in the street" given that, in the words of one commentator, "the average reasonable man standard ignores the fact that the work's actual audience might not consist of average reasonable men." (*Duke Law Journal* (1969) 84)

Thus, while the courts proclaim the usefulness of expert witnesses, they also declare that the test of infringement is "resemblance noticeable to the average hearer." (*Hirsch v. Paramount Pictures Inc.* 17 F. Supp 816 (SDCal 1937)) So although expert witnesses are used to aid the court in

finding all the coincidences, similarities and other evidence of identity, they are not used to state as a matter of opinion that there has been copying. The final decision rests upon the impression of similarity that the song or phrase carries to the average ear. The "average ear"-test evolved in cases of popular songs and has been criticised by a number of commentators. Nimmer, a famous American writer on copyright, said that:

The Copyright Act is intended to protect writers from the theft of the fruits of their labor, not to protect against the general public's "spontaneous and immediate" impression that the fruits have been stolen.

Thus, the use of expert witnesses poses problems in musical copyright cases. Expert opinion should by definition be impartial, but the reality is quite different. An expert is contracted to a particular party in the case and is paid by that party. He or she assists that party to present the evidence and to draw inferences from that evidence which supports that party's claims. The opposing party also has expert witnesses and it becomes a case of who has the best experts. The danger that an expert will be partisan rather than independent is a consequence of the adversarial system.

SUE BUNTING

This is the second in an occasional series

THE CENTRE FOR STUDIES IN AUSTRALIAN MUSIC

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Student Research: Update

The three abstracts below represent some of the new research projects on topics relating to Australian music undertaken by students at the Faculty of Music over the last twelve months.

“Issues in the Critical Reception of Peter Sculthorpe’s Asian-influenced Works”

A sizeable number of Asian-influenced works have been written by Australian composers since the late 1960s, yet little research has been done on why borrowed idioms were utilised or how these works were received. This study elucidates the implications of the use of Asian music by Australian composers, using the critical reception of Peter Sculthorpe’s Asian-influenced works as a case study.

Sculthorpe believed traditional Asian music offered new compositional possibilities and could, albeit paradoxically, create an Australian sound because it evoked the qualities of the landscape. However, critics did not necessarily agree. Critics also employed a rhetoric of Asian music, consisting of essentialist vocabulary, when describing Asian influences. This study therefore looks not only at what was said about Sculthorpe’s compositions but also how these criticisms were presented.

Yin Kuan Ho
(4th year BMus dissertation)

“Mirrie Hill (1889–1986): Contextualising the Composer’s Life and Works and her Use of Australian Themes in Selected Compositions”

Mirrie Hill was one of Australia’s most prolific composers during the twentieth century. She composed in many genres but is most recognised for her elementary and miniature works, perhaps to the detriment of her chamber and orchestral works. An important feature evident across her entire oeuvre is her attempt to depict a sense of Australia’s cultural and natural heritage. Her use of Australian poetry and subject matter, and her incorporation of indigenous Australian music is incongruous in some ways with the Romantic style in which she composed. This thesis will present a comprehensive biography and explore the reception history of Hill’s works in addition to discussing the issues surrounding selected works which feature Australian themes.

Rowena Peace
(MMus student)

“Music and the Press in Melbourne 1880–1901: A Cultural Perspective”

The aim of this thesis is to determine how cultural issues are reflected in the Melbourne music press in the lead up to Federation (1880–1901). Drawing upon advertisements and articles/reviews in the daily press (*Age*, *Argus*, *Australian* and *Herald*), supplemented by articles in journals such as the *Australasian Critic*, the *Melbourne Review* and the *Imperial Review*, I will attempt to identify ways in which music journalism of the time reflected broader cultural issues such as the search for national identity, education, morality and the role of women in society. The discussion draws upon a database that I am currently compiling, consisting of information relating to concert performances of the time (as advertised and reviewed in the above newspapers and journals), including programme and performer details, venue and cost.

My approach is influenced by the notion of “multiple identities” in Wayne Hudson and Geoffrey Bolton’s *Creating Australia*, where it is asserted that Australian distinctiveness lies in the diverse rather than the common experiences and ancestry of its people. My aim is to identify some of these “multiple identities” as evidenced in writings on music at the time, and in the process shed some light on the broader cultural issues as well as the journalistic practices of the period.

Johanna Selleck
(PhD student)

Franz Holford Publication

The Centre announces a new publication, *A Franz Holford Miscellany Including his "Middle See"*, compiled and edited by Jennifer Hill and Kerry Murphy, due out this month. This volume is the first in a new series from the Centre entitled "Resources in Australian Music History".

German-Australian musician Franz Holford (ca 1906–1994) mixed in Europe with some of the finest musicians of his time. In Australia, as editor of the monthly music journal *Canon* (1947–ca 1966) and classical music for J. Albert & Son, Sydney, he also came to know Australian composers, performers and musicologists. *Middle See* is a series of vignettes, a mixture of portraits of musical acquaintances and thoughts on music in Australia. These vignettes are idiosyncratic, personal and immensely engaging and include portraits of Eugene Goossens, Edgar Bainton, Frank Callaway, Eric Fenby, Percy Grainger, Bernard Heinze, Nigel Butterley, Mirrie Hill, Peter Sculthorpe, Betty Beath, Noël Nickson, Robert Dalley-Scarlett, Charles Mackerras, Joseph Post, James Murdoch, Dorian le Gallienne and Peggy Glanville-Hicks. The volume also includes an "Introduction to his Life and Work". This relies, for much of its detail, on the recollections of many of those who knew Holford, as he was reticent about certain aspects of his past and nothing of a biographical nature appears to have been published about him during his lifetime. There is also a list of Holford's music, both published and in manuscript.

This perfect bound volume (x, 90pp) is available from the Centre for \$22 (including GST).

Launch of AMR 5 at Grainger Museum

An informal launch of *Australasian Music Research 5*, Percy Grainger Issue, edited by Malcolm Gillies and Mark Carroll, will take place at the Grainger Museum Yuletide Event on Wednesday 12 December, 6.30–9.00pm. Malcolm Gillies, co-editor of the

volume, and Michael Christoforidis will each give a brief address to mark the occasion. The latter is editor of a Grainger publication also associated with the Centre, *Percy Grainger and Early Music*, to be published in early 2002. Copies of the Grainger issue of AMR are available for sale at the Centre or the Grainger Museum.

AMR Goes On-line in Australian Public Affairs—Full Text

Australasian Music Research has been selected to go on-line as part of Australian Public Affairs—Full Text, an on-line access service to articles indexed in the Australian Public Affairs Information Service Index (APAIS). APAIS is a highly regarded research tool produced by the National Library of Australia, and *AMR* has been selected as one of five hundred journals sought for the new full text service. In making the text of *AMR* available on-line, the Centre hopes to disseminate the research published in the journal more widely than before. *AMR* will still be available in print form, at least in the short term.

The contents, editorial or introduction and abstracts of *AMR* will continue to appear on the Centre's website as before.

Call for Expressions of Interest from Editors

Any experienced editor interested in commissioning and editing a volume of *Australasian Music Research* on a theme of his or her choice relating to music in Australia, to be published in or after 2003, is invited to write to the Coordinator of the Centre. *AMR* (founded 1996 and published by the Centre) is both a journal (ISSN 1325–5266), published annually, and a yearbook (with an ISBN) and is peer-reviewed in accordance with DETYA requirements. It appears in print form, and will also be available shortly online on Australian Public Affairs—Full Text (see above). For further information on past issues of *AMR* and for the CSAM Publication Policy please see our website, or contact the Centre Coordinator.

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.
- *The Conservatorium of Music University of Melbourne: An Historical Essay to Mark its Centenary 1895-1995*, by Peter Tregear, \$30.80.
- *A Franz Hoford 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).
- *Australian Music: An Annual Bibliography 1995*, disk \$33 (institution), \$22 (full), \$11 (student).
- *Songs*, by Dorian Le Gallienne, \$22.
- *Herrick Songs: Settings of Poems by Robert Herrick*, by Fritz Hart, \$55.
- *Joy*, opera by Lindsay Brunsdon. Full score, \$38.50.
- *The Quickening*, opera by Johanna Selleck. Full score, \$38.50.
- The journal *Australasian Music Research*, \$66 (institution), \$33 (individual), vol 1-4; \$44 (institution), \$22 (individual), vol 5 only.
- *Index to the Australian Musical News 1911-1963*, by Lina Marsi, \$88 (institution), \$66 (full), \$44 (student).
- Sound Heritage CD Sets
 - Nature Sounds of Australia* (1 CD), \$27.45.
 - The Great Bands of Australia* (2 CDs), \$38.45.
 - History of Jazz in Australia* (2 CDs), \$38.45.
 - Classical Music of Colonial Australia* (2 CDs), \$38.45.
 - Country Music in Australia* (2 CDs), \$38.45.
 - Australian Pop and Rock 1958-1987* (2 CDs), \$38.45.
 - Transplanted Musical Traditions in Australia* (2 CDs), \$38.45 (available in February 2002).

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