

# IAML (Australia) Conference 2014

## Programme with Abstracts

### Day 1 Wednesday October 1 2014

Dulcie Hollyock Room, Ground Floor, Baillieu Library, The University of Melbourne, Parkville

**9:00 am – 9:30 am      REGISTRATION**

**(Tea & Coffee)**

**9:30 am – 10:30 am - CONFERENCE WELCOME**

Julia Mitford, President, IAML Australia

Jenny Ellis, Deputy University Librarian and Director, Scholarly Information, University Library, University of Melbourne

### **KEYNOTE ADDRESS (Dr Kay Dreyfus, RMIT and Monash University)**

#### **Finding Alma: A Scholar's Journey**

Alma Moodie was a name I came across while reading some 280 issues of *The Australian Musical News* (from Armistice Day 1919 to the declaration of war 1939) in Queen's Hall at the State Library of Victoria some decades ago. In those days, 'searching' a newspaper or a journal for information about an individual meant sitting in a library reading through daily, weekly or monthly issues, and I have done a fair bit of that. My search for further information about this musician, described in 1926 as 'the greatest violinist Australia has yet produced', thus started in a library. But it quickly took me into a wider geographical and institutional terrain, to a variety of materials in a spread of languages and locations, to formal and family collections, most of them in Europe, since Moodie left Australia when she was nine and never returned. How does a scholar proceed in such a situation, when totally reliant on the goodwill of librarians, archivists and custodians of (to them) valuable information and material? Every topic has its own methodology and challenges, but my research projects have all had one thing in common: they are partnerships of enterprise between the keeper and the user.

**Dr Kay Dreyfus** is Dean's Research Fellow in the School of Graduate Research, RMIT University & Adjunct Research Fellow in the School of Historical, Philosophical and International Studies (SOPHIS), Monash University. Her background is in musicology and history and she holds doctorates in both areas. As a scholar, she has a particular interest in everyday musical experience in Australia, especially that of women and immigrants, and she particularly likes researching stories that are excluded from the mainstream literature for one reason or another. Her recent publications include *Bluebeard's Bride: Alma Moodie Violinist* (Lyrebird Press, 2013) and *Silences and Secrets: The Australian Experience of the Weintraubs Syncopators* (Monash University Publishing, 2013).

**10:30 am – 11:00 am      MORNING TEA**

**11:00 am – 12:30 pm    SESSION ONE - Supporting Practice-Based Research  
Dulcie Hollyock Room, Ground Floor, Baillieu Library. (Concurrent session)**

**Analysis and observations of pre-learnt and idiosyncratic elements in improvisation: a reflective study in jazz performance (Dr Robert Burke, Monash University)**

This doctoral portfolio reveals how practice-based research can lead to a greater understanding and development of the art of musical improvisation in a jazz context. Through recordings and musical analysis, this research demonstrates the assimilation of identifiable influences and distillation into what can be described as an idiosyncratic way of playing

**Dr Robert Burke** is a composer, saxophonist and Head of Music and the Co-ordinator of Jazz and Popular Studies at Monash University. He has enjoyed a diverse and wide-ranging career as a performer, composer and educator in music; an improvising musician and classically trained on the clarinet and saxophones, his main focus has been in the jazz and popular music. Rob has performed on and contributed compositions to over 200 CDs Australian musicians such as Tony Gould, Kenny Werner (USA) Enrico Rava (Italy), Red Rodney (USA), John Abercrombie (USA), Paul McCandless (Oregon) (USA), George Garzone (USA), Lula Galvao, (Brazil), Roberta Valente, (Brazil), Hermeto Pascoal (Brazil), Mirko Guerrini, (Italy), Debasis Chakroborty (India) and Qmars Piraglu (Iran)

**Dancing with the Piano: A Performance Research Journey from Idea to ERA (Dr Donna Coleman, University of Melbourne)**

Performance research is a journey of musical and essential transformation that begins with the dream of connecting the human body to an instrument to turn ideas into audible sound. The dream-to-realization process involves knowledge scientific, historic, biographic, geographic, politic, and metaphysical, filtered by relentless self-observation and analysis, enriched by interpretive imagination. Dr Coleman demonstrates her learning (and teaching) approach and philosophy that she calls *Dancing with the Piano*, using a musical composition brand new to her on the day. Throughout the presentation, she documents the critical role of the library in support of her artistic practice.

**Donna Coleman's** keyboard artistry is universally recognized, having earned for her such prestigious honors as The Solo Recitalist Fellowship from The National Endowment for the Arts (USA), Second Prize in the first Rockefeller Foundation International American Music Competition, a Fulbright Senior Scholar Award in Music for touring and lecturing in Australia, three Rockefeller Foundation grants for touring in the United States, to name just a few. Her compact disc recordings of Charles Ives's music for Etcetera Records (Amsterdam), the *Rags to Riches* series for ABC Classics (Sydney), and more recently for her own label OutBach® have received awards and accolades from around the world. Born in Philadelphia, Donna now makes her home in Melbourne Australia where for fourteen years she was Head of Keyboard Victorian College of the Arts, and she continues to nurture the performance research of keyboard students in the Melbourne Conservatorium of Music, University of Melbourne.

**Supporting Practice-Based Research Projects: a researcher/composer/ performer's perspective  
(Dr Linda Kouvaras, University of Melbourne)**

I will give a snapshot of resources I have recently called upon in my work as a musicologist/composer/pianist. I apply this discussion to the writing of my book on sound art, *Loading the Silence*; an upcoming conference paper based on Robert Davidson's *Not Now, Not Ever: Gillard Misogyny Speech* (2013); preparing the score for my *Bundanon Sonata for Violin and Piano* (2010); and locating a score for piano performance *Three Chinese Pieces* (1926) by Abram Chasins. I conclude with some reflections on the current state of play in Louise Hanson-Dyer Music Library Resources at the University of Melbourne.

**Dr Linda Kouvaras** is a musicologist, composer and pianist. She holds a Senior Lectureship at the Melbourne Conservatorium of Music, University of Melbourne. Her monograph, *Loading the Silence: Australian Sound Art in the Post-Digital Age* (2013) is published by Ashgate <http://www.ashgate.com/isbn/9781409441564> . On Friday 6pm Tallis Wing, MCM, is the CD launch of *The Sky is Melting* by Rothschild-Riddle Duo featuring works for violin and piano, including Linda's *Bundanon Sonata for Violin and Piano* (2010) and *The Sky is Melting* (1999).

**11:00 am – 12:30 pm    SESSION ONE**  
**(Concurrent session)    Getting to know the score: basic music reference for non-specialists**

**eLearning Studio #2**

**12:30 pm – 1:30 pm    LUNCH**

**1:30 pm – 3.00    SESSION TWO    The Music Research Journey**  
**Dulcie Hollyock Room (Concurrent session)**

**Old Scores and Old Music: ways of relating to the music of the past**  
**(Dr Sue Cole, University of Melbourne)**

An interest in the music of the past is often seen as a relatively recent phenomenon. While there can be no doubt that the late twentieth-century fascination with so-called 'Early Music' was unprecedented in its scale and influence, almost every period in music history includes at least a few people who were interested in the music of the past.

In this paper I will look at examples of just some of these different ways of relating to the music of the past, ranging from the late sixteenth to the early twentieth centuries. I will consider the role played by nostalgia for lost traditions, the desire to establish continuity through times of civil and religious upheaval, and the varying perspectives of the antiquarian and the collector, the editor and the performer. In particular, I will focus on what we can learn from print and manuscript copies, which have been described as the 'fleshy tabernacle' in which the immortal soul of the music resides.

**Sue Cole** is a Research Fellow at the Melbourne Conservatorium of Music. Her primary area of research is revivals and reception of early English choral music, but she has also published on music in colonial Melbourne, with a particular focus on performances of Wagner. Her book, *Thomas Tallis and his Music in Victorian England* was published by Boydell (UK) in 2008.

#### **Henri Kowalski's Antipodean Experience (Professor Kerry Murphy, University of Melbourne)**

French virtuoso pianist and composer Henri Kowalski 1841-1916, spent much of his restless adult life on the seas. He visited Australia twice, once in 1880 and from 1885, he settled in Sydney for 14 years. In 1881 he wrote a comic opera *Queen Venus* to a libretto by the well-known Australian writer Marcus Clarke. This paper traces the research process of tracking down the performances of this opera both in Australia and France, and locating its score and parts.

**Kerry Murphy** is head of musicology at the Melbourne Conservatorium of Music, The University of Melbourne. Her research interests focus chiefly on 19th-century French music and music criticism and colonial Australian music history and she has published widely in these areas. She is currently researching the impact of travelling virtuosi to Australia and the representation of Algeria in French 19<sup>th</sup>-century vocal works

#### **Looking left, looking right: musicology, librarians and the promotion of serendipity in music research (Dr Paul Watt, Monash University)**

What role does serendipity play in music research and what can librarians do to encourage it? In this talk, I give two case studies of how serendipity – as opposed to formal, organized and systematic research – has shaped some of my work. I argue that serendipity plays a large part in many scholars' research and that careful thought is required when library 'space' is 'shaped' for teaching as well as research. I argue that highly regulated approaches to teaching and learning, and the controlled use of the research environment in libraries, may hinder growth in research awareness, capability, and capacity.

**Dr Paul Watt** is a lecturer in musicology and research coordinator in the Sir Zelman Cowen School of Music at Monash University. His publications include *Bawdy Songbooks of the Romantic Period* (edited with Patrick Spedding, 2011) and *Joseph Holbrooke: Composer, Critic, and Musical Patriot* (edited with Anne-Marie Forbes, 2014). His articles have been published in the *Royal Musical Association Research Chronicle*, *19th-century Music Review*, *Music & Letters* and *Musicology Australia*. Paul is an adviser to the 'Cambridge Library Collection' series published by Cambridge University Press and serves on the publications committee of the Royal Musical Association. His current research is a history of music criticism in nineteenth-century England, funded by the Australian Research Council.

**1:30 pm – 3:00 pm**      **SESSION TWO**  
**(Concurrent session)**    **Getting to know the score: cataloguing for non-specialists**

**eLearning Studio #2**

- 3:00 pm – 3:30 pm      AFTERNOON TEA**
- 3.30 pm – 4.30 pm      SESSION THREE - Tour of Grainger Museum**
- 4:30 pm – 5:30pm      SESSION FOUR - Exploration of Louise Hanson-Dyer Music Library  
Rare collections**
- 6:30 pm –              CONFERENCE DINNER**

Naughtons Parkville Hotel, 43 Royal Parade, Parkville (just up from the Grainger Museum, cross the road at the pedestrian lights. Opposite Trinity College.)

## **Day 2 Thursday October 2 2014**

Seminar Room, HUB Building, and the Lenton Parr Music, Visual and Performing Arts Library, Victorian College of the Arts, The University of Melbourne, Southbank campus, 234 St Kilda Road, Southbank. (Corner of Southbank Boulevard and St Kilda Road, across the road from the National Gallery of Victoria)

- 9:00 am – 10:30 am      SESSION ONE    Music delivery**

### **And the lost shall be found: a ‘Legacy Recorded Music’ project in the ABC (Lynne Carmichael, Coordinator Music Collections, Australian Broadcasting Corporation)**

The particular ‘community’ supported by the Legacy Music Project comprises music broadcasters in the ABC – particularly for classical music. The project has proven useful for retrospective broadcasts (including Resurrection Symphonies broadcast in 2013). The ABC has been recording Australian performances continually since the 1940s but there is not a single source to locate these legacy recordings. The project involves locating resources about music recordings and consolidating the data into a single source (currently a single Filemaker database). The paper will explore both the way in which the data has been gathered and the potential for making the data more widely available.

**Lynne Carmichael** is Coordinator Music Collections at the Australian Broadcasting Corporation. This year (October) marks Lynne’s 25<sup>th</sup> anniversary with the ABC. Until she became the coordinator of Music Collections, Lynne managed the sound library in South Australia and then in Victoria. In 2009 Lynne spent a month with the National Film and Sound Archive under the Scholars and Artists in Residence program working on *Music Broadcasting in Australia 1940 – 1949: Discography*. Before working for the ABC Lynne worked in public and special libraries – including establishing libraries for both Adelaide Brighton Cement Ltd and the Australian Submarine Corporation.

### **Contemporary Music Streaming for Australian Studies: how partnerships make the world go round (Julia Mitford, Librarian, Australian Institute of Music, President, IAML Australia)**

**Julia Mitford** has been the Librarian at the Australian Institute of Music since 2010 during which time she has transformed the library services and collections offered by the institution. The library team of 2.4 service almost 1000 FTEs across a range of music, theatre, and music business courses.

Julia was one of the founding staff at Sage Gateshead, a world leader in music performance and education which opened in 2004, where after initially providing administrative support whilst studying for BSc Information and Library Management she went on to develop and then manage the award winning Explore Music, a unique public library service at Sage Gateshead run by Gateshead Council Libraries.

**Open forum: Innovations in delivering library services (3 minute highlights)**

**10:30am -11.00am      MORNING TEA**

**11:00am – 12:30pm SESSION TWO**

**Volunteers don't just do the work, they make it work.**

**Kerri Hall**, Australian History & Literature Librarian at the State Library of Victoria, will talk about the overall management issues of volunteers in the State Library of Victoria. The volunteers work with the performance ephemera, political ephemera and arts ephemera.

**Christine Vincent, Victorian Music Library**

**Dr Nigel Abbott**, volunteer, The University of Melbourne, holds a PhD in English Literature and has just published his first book, *Queering the Canon: Stories from an Epidemic*. Nigel teaches music, ESL and creative writing. He also finds time to volunteer at the Prahran Mission where he is a participant director on the board of governance. Nigel has been involved with collating the concert and theatre program collection at the Louise Hanson-Dyer Music Library at the University of Melbourne, for just over two years in a volunteer capacity. Nigel is also an avid gardener and thus a greenie at heart.

**12:30pm – 1:30pm      LUNCH**

**Optional - tour and exploration of the Lenton Parr Music, Visual and Performing Arts Library**

**1:30pm – 2:30pm      SESSION THREE**

**RDA (Resource Description and Access) one year on**

**Nikki White**, is the team leader, Music Acquisitions & Cataloguing Unit, National Library of Australia. Nikki was one of the Library's formal RDA trainers and has extensive knowledge and experience in RDA cataloguing.

**2:30pm – 3:30pm      SESSION FOUR**

**Library tour - Sound Library, Australian Broadcasting Corporation**

**Katrena Mitchell**, Coordinator Sound & Reference library, Australian Broadcasting Corporation

**3:30 pm – 4.00 pm      AFTERNOON TEA**

**4:00 pm – 5:00pm      SESSION FIVE**

**Library tour - Melbourne Symphony Orchestra Library**

**Alastair McKean**, Melbourne Symphony Orchestral Librarian

**5.30-6.30 pm              Aperitivo Tour: Hamer Hall – optional, additional cost**

### **Day 3 Friday October 3 2014**

State Library of Victoria, Swanston Street

**9:00 am – 10:30 am      SESSION ONE    Tour of State Library of Victoria music collections**

**Dermot McCaul**, Arts Collection Manager, State Library of Victoria

**10:30am -11.00am      MORNING TEA**

**11:00am – 12:30pm      SESSION TWO    *Preservation housing and treatment of physical music formats***

**Kate Holloway**, Preservation Coordinator

Followed by tour of Quarantine and Conservation facilities

**12:30pm – 2:00pm      LUNCH (self-cater) & travel back to University of Melbourne, Parkville**

Dulcie Hollyock Room, Ground Floor, Baillieu Library, University of Melbourne, Parkville

**2:00pm – 3:30pm      SESSION THREE**

**“Lost, lost forever, no more music and dance” community collections**

**Dermot McCaul**, Arts Collection Manager, State Library of Victoria

**Laurel Dingle**, Queensland Music Coordinator, Queensland Memory, State Library of Queensland

**Nathan Connors**, Creative Technologies Activator, Melbourne Library Service

**Libraries as community hubs - supporting music communities and skills in an integrated offer**

In a technologically empowered world, musicians are now able to create, record, distribute and run their own businesses in a self-sufficient and relatively cost effective environment. But how do aspiring musicians acquire the necessary skills to be able to engage in these new music markets? While libraries have traditionally been places of information management and resources, they are now forging new ground as places of digital skills development for communities outside of formal education. Melbourne City Council's newest integrated community hub, Library at The Dock, is at the forefront of this movement and has a strong focus on supporting music communities with skills and facilities. Library at The Dock features a professional recording studio, two music practice rooms, creative production lab as well as a 120 seat performance space providing its patrons with a place to develop and practice their musical endeavours. It also provides, drums, keyboards, microphones and a piano for the community to use. In order to support these new facilities, Library at The Dock has actively employed a range of specialist staff with skills in audio engineering and production to deliver public programs and training to further develop community engagement with music and to support the facilities. One of the most important parts in supporting music communities for Library at The Dock is the low costs for using these professional facilities. By removing these barriers, Library at The Dock is able to make music production and skills accessible to almost everyone. Beyond facilities and skills training, Library at The Dock offers one of the best music collections in Victoria and is focussed on the documentation of music through the genres, while also providing online resources for music consumption allowing communities to access a wide range of materials. By being part of an integrated community hub, Library at The Dock has greater capability to support music communities through council music programs and events and can facilitate creation and support skills in a coordinated fashion. This presentation will showcase the ways Library at The Dock supports music communities by being part of an integrated community hub.

**3:30 pm – 4:00 pm      AFTERNOON TEA**

**4:00pm – 4:45pm      ROUND TABLE DISCUSSION**

**4:45pm – 5:30pm      IAML AGM**