

Activities and Events

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Lecture Series 2005

Intangibles in Music

In its continued research into the essence of contemporary musical practice, the QCRC Annual Lecture Series 2005 focuses on *Intangibles in Music*, exploring aspects of musical practice that are not easily measured, but often prove decisive in distinguishing between mere competence and excellence. Six prominent scholars and musicians from very different walks of musical life will approach the elusive subject from a wide variety of perspectives: [world music](#), [composition](#), [jazz](#), [pop](#), [classical music](#), and [new media](#).

Date

Speaker

8 March

Huib Schippers

Huib Schippers has a long and varied history of experience in music and arts education. He has worked as a performing musician, teacher, journalist, and in the record industry, all with a focus on world music. Over the past ten years, he has run major projects in arts and arts education, published and lectured widely, and has served on numerous forums, boards and commissions, including the Netherlands National Arts Council, the International Society for Music Education and the Music Council of Australia. He is Director of the Queensland Conservatorium Research Centre (QCRC).

Huib will be exploring aspects of musical practice that lie beyond the "X-Factor": these aspects are not easily measured, but often prove decisive in distinguishing between mere competence and excellence.

12 April, 7.30 pm Peter Sculthorpe

Peter Sculthorpe is one of Australia's best known and respected composers. He has been awarded every civic honour this country can bestow, including recently being named one of Australia's "Living Treasures", and being made a life member of the American Academy of Arts and Letters. For over forty years he has taught composition, until his

recent retirement as Professor in Musical Composition (Personal Chair) at the University of Sydney. As a composer, he has consistently pursued his vision for Australian music, drawing greatly on the sounds and stories of Australia's indigenous culture.

Sculthorpe writes: "From my early childhood, I have been drawn to Indigenous culture. My life's journey has been a quest for the sacred in Nature, known well to Aborigines but less so to white Australians. Raised with Christian ideals, my personal beliefs bring together European concepts with my understanding of the sacred in Aboriginal culture."

*Sculthorpe's lecture will speak about 'intangibles' and the sacred in his music. His lecture will be illustrated by recorded extracts from his music and live performances of the **Requiem**, for cello alone by Katherine Brown and **Sonatina** by pianist Stephen Emmerson.*

10 May

Tony Gould

Described by critic Leon Gettler (The Age) as "one of the rare breed of pianists not frightened of showing his emotions when he plays", Melbourne born musician Tony Gould is well known and admired in both classical and jazz musical circles. His career embraces performance, composition, music criticism, contributions to literature on the arts, international adjudication panels and teaching at the highest levels of tertiary education. Until recently, he held the positions of Head of School, Head of Postgraduate Studies and Associate Professor at the Victorian College of the Arts, University of Melbourne.

2 August

Katie Noonan

Katie Noonan, a graduate of the Queensland Conservatorium is recognised as one of the great talents in Australian contemporary music. An ARIA-award winner, she is a singer, songwriter, keyboardist, producer and administrator, with performances throughout Australia, England, Scotland, Ireland and

Japan. Katie has found musical success in many roles; as co-lead singer of George, topping the Australian pop charts with the double-platinum album *Polyserena*; member of the jazz trio *Elixir*, and in a recent album of jazz and operatic standards for ABC Classics.

13 September	Kim Walker	Kim Walker is recognized as one of the world's foremost solo wind players, teachers and recording artists. Her career as an international bassoonist is highlighted by appearances with numerous leading orchestras and conductors in Berlin, Paris, New York and London, and solo recitals and master classes throughout Europe, Australia, Africa, China and the United States. She is the new Principal and Dean of the Sydney Conservatorium of Music, University of Sydney, a role to which she will bring her full interdisciplinary and holistic approach to the world of music.
11 October	Roger Dean	Roger Dean has a unique combination of strengths, with a highly regarded career as a composer, improviser and music researcher, and also as a scientific researcher and academic. He is Vice-Chancellor and President of the University of Canberra, Artistic Director of <i>austrALYSIS</i> (New Media performance and creative ensemble) and creator and co-leader of the Sonic Communications Research Group. He is also a full Professor of Cell Biology, and the Foundation Executive Director of the Heart Research Institute Ltd, Sydney

With the exception of the lecture given by Peter Sculthorpe, which will begin at 7:30pm, all other lectures are on Tuesdays at 6:00pm in the Ian Hanger Recital Hall of the Queensland Conservatorium.

Admission is free.

For more information, please [contact](#) QCRC.

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Other Presentations and Conferences

- [Encounters - Meetings in Australian Music - April 11-17, 2005](#)
- [Celebration, Appropriation, or Reconciliation - Musicological Society of Australia, QLD Chapter, April 16-17, 2005](#)
- [The VIIth International Symposium on Cultural Diversity in Music Education \(CDIME\), 10-13 November, 2005](#)

Celebration, Appropriation, or Reconciliation - 200 years of musical encounters on Australian soil; Musicological Society of Australia, Queensland Chapter (MSAQ)

**Saturday 16 - Sunday 17, April 2005
Judith Wright Centre of Contemporary Arts**

Conference Announcement

[Download the Registration form \(91K, PDF\) - Now CLOSED](#)

[Download the Call for Papers \(24K, PDF\) - Now CLOSED](#)

In 1804, two French anthropologists, François Péron and Louis de Freycinet, detailed the Baudin expedition's encounters in Australia in their volumes, *Voyages de découvertes aux Terres Australes*, published in Paris [1807-16]. On one page of these volumes, in the form of a suite, they transcribed into Western musical notation three short illustrations of the music of the Australian Aborigines. With this, we witness the first surviving attempts of the European mind and imagination to come to grips with the music and traditions of indigenous Australia, the culture of the 'noble savage'.

Two hundred years later, in 2005, the European mind still struggles to come to grips with the indigenous culture of this country. During this time, composers – from Isaac Nathan with his *Southern Euphrosyne* [1849] to Peter Sculthorpe and his new *Requiem* [2004] – have striven to open Western art music to the sounds, processes and rituals of the culture which surrounds us, but of which we still know so little.

Mounted under the auspices of the Queensland Conservatorium Research Centre, this project – *Encounters: Meetings in Australian Music* - attempts to examine and revisit the ways in which Australian composers have attempted to integrate and absorb indigenous Australian music into their works, thereby creating – for themselves and (it was thought) for the world at large – a distinctive and recognizable "Australian sound and identity" in music. Or have they? Over a week of concerts, recitals, films, exhibitions, lectures and forums (April 11-17, 2005), our focus is on that Australian music which addresses the phenomenon of the European mind, imagination and sound world coming to grips with a culture many millennia older than itself.

As part of *Encounters*, the Musicological Society of Australia, Queensland Chapter, will mount a symposium critically tracing 200 years of harmonious and dissonant meetings between Indigenous and European musical cultures on Australian soil. The conference will be organised according to the following session themes:

- John Antill's *Corroboree*: Critical reflections on appropriation
- "Australian Aboriginal Music" through the bush-eyed lens of Henry Tate (1873-1926)
- Big Fella, My Country: Aboriginal Country Music
- Aspects of Indi-rock, Aboriginal women in rock music, urban-Indigenous musics
- From a Barren Ground - the music theatre works of Andrew Schultz examining aspects of black-white relations in Australian historical contexts
- The 21st Century Orchestra goes Bush - Integration of Indigenous musical resources and the European orchestra
- Songlines beyond Chatwin; Conversion, Appropriation, Reconciliation - an overview of 200 years of sensitivity adjustment

MSAQ invites papers / speakers / presenters / panel members for any of the themes.

Submissions will be peer-reviewed, and accepted papers will be published and distributed to delegates prior to the symposium, with 5-10 minute 'snapshot' presentations delivered at the symposium. Submissions should specify which session theme they wish to address, include a 200 word abstract, the title of the paper, author's name and location/institutional affiliation, contact details including email address, and detail all equipment requirements. Full papers should be no longer than 5000 words, and use APA style for references. Those interested in participating as a member of a panel should submit a CV with relevant experiences, and a short biographical paragraph suitable for use in printed material.

Submissions (via e-mail, fax, postal mail) are requested by **31 December, 2004**. Applicants will be advised by end of January. Submissions and requests for more information should be directed to:

Encounters – MSAQ Symposium
C/O- Queensland Conservatorium Research Centre
Griffith University
PO Box 3428
South Brisbane QLD 4101
E-mail: qcrc@griffith.edu.au
Phone: (07) 3875 6335
Facsimile: (07) 3875 6262

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**The VIIth International Symposium on Cultural Diversity in Music Education (CDIME)
Brisbane, Australia, November 10 -13, 2005**

Hosted by the Queensland Conservatorium Research Centre

[Visit the 2005 CDIME Website here](#)

CALL FOR PRESENTATIONS - Due October 1, 2004

[Download the Registration form \(57K, PDF\)](#)

[Download the 2005 CDIME Call for Presentations \(832K, PDF\) - NOW CLOSED](#)

The musical landscape - and our perception of it - has changed drastically over the past few decades. Local musics have become global, and many types of music that have spread globally have taken on significance in local settings. This has challenged traditional perceptions of coherence between ethnicity and musical aptitude and preferences. The effects of this can be felt in music teaching and learning as well: from professional training in specific traditions to community music and music in schools. In each of these three settings, a number of key issues are emerging in the discourse on current developments:

Dabbling or Deepening

With the increased interest over the past twenty years, has world music become a commodity that is best dealt with superficially: bang away on an African drum, improvise along the scale of an Indian raga? How is the balance between introductions to world music and profound immersion into other musical styles and idioms?

Method & Organisation

When music travels, what is the most appropriate method of handing down or sharing musical knowledge and skills? Does the close relation between a musical tradition and the way it is handed down form the basis of maintaining traditional formats of instruction? Or should music be taught in the manner of the new environment? In what way do dominant organisational structures dictate modes and organisation of instruction?

Context, Concepts & Intangibles

What is the appropriate context for forms of music that travel, re-establish themselves, and move on again? What is the reference of Indian rap, or Aboriginal Country & Western music in education? And what do we teach in terms of underlying concepts and intangible aspects of musics that have travelled?

Honouring & Appropriation

With music on the move, how do we deal with honouring the traditional owners of the music? While in many traditions this does not seem to play a role, there are great sensitivities with others. Is all music public human property, or do we take into account the opinions of those who feel the music is part of their intangible heritage?

The Program Committee seeks proposals for presentations (papers, but emphatically also workshops, concerts, multimedia) that address one or more of these issues. Please send an abstract of 200-300 words, plus a short CV to:

CDIME 2005 Program Committee
c/o Queensland Conservatorium Research Centre
16 Russell Street
South Bank 4101
Queensland
Australia

or via email: qcrc@griffith.edu.au

For more information on CDIME, please visit the website <http://www.cdime-network.com/cdime> or [contact](#) QCRC.

For general information and FAQs about Brisbane, Australia, please visit the website the [Tourism Queensland website](#) or <http://www.ourbrisbane.com/>.

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Ongoing Research and Projects

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Queensland Conservatorium Concert Calendar

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