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## Abstracts

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### 'The Most Divine of All Arts:' Neoplatonism, Anglo-Catholicism and Music in the Published Writings and Lectures of A.E.H. Nickson

Kieran Crichton, MMus, Australian Catholic University, 2004

This thesis examines Neoplatonic and Anglo-Catholic influences in the writings of the influential Melbourne organist, music critic and teacher, Arthur E.H. Nickson (1876–1964). Nickson won the Clarke (Southern Provinces) Scholarship, founded to enable young Victorians to study at the Royal College of Music, where he studied organ under Sir Walter Parratt (1895–99), and came under the very strong influence of the Catholic revival in the Church of England at its height. In 1901 Nickson returned to Melbourne where the aesthetic views he had begun to develop during his studies in England formed the basis for his activities as a church musician (centred on the parish of St Peter's, Eastern Hill, a prominent Anglo-Catholic parish in Melbourne), recitalist and lecturer. These views were further developed as he began to write and publish essays expressing his aesthetic views that span a forty-year period beginning in 1905. Over the course of a 56-year career as a lecturer at the University of Melbourne's Faculty of Music, Nickson had a strong influence, since every student passed through his lectures at some point in their course. In his lectures on the history, literature and aesthetics of music, Nickson presented a distinctive view that saw fine art as a sacrament. His presentation of these ideas is explored through the notes of Bruce Steele, a student who attended his lectures in 1950, other student recollections, and Nickson's own lecture notes.

This thesis falls into two broad sections, seeking first to provide an adequate biography tracing Nickson's development and secondly to examine his presentation of his aesthetic views in his essays and lectures. The final chapter also falls into two parts. In the first, Nickson's central claim, that art is a sacrament, is examined. From this it is seen that he viewed artistic creation as a sort of sign making which can be understood in three ways, as symbol, metaphor and sacrament. However, his view that the world emanates from God expose tensions in his thought that appear to be inconsistent with his central claim that art is a sacrament. Nickson

focussed his thinking on the artist in the creative process, rather than on the art object itself. The central requirement he placed on the artist was that they should cultivate a particular religious disposition of mind, based on the assertion that “the powers of the Artist reach their fullest extension only in the Christian Faith;” this requirement was based very firmly on Nickson’s own mysticism.

In the second part of the final chapter, Nickson’s application of his ideas will be examined through his teaching, making use of student recollections, and his own rereading of Karg-Elert’s *Seven Pastels from the Lake of Constance*, Op. 96, presented in his programme notes for a concert where this work was played. Challenges to Nickson’s ideas included his own rejection of twentieth-century developments in music, such as jazz and dodecaphony, and the work of non-Christian composers and performers, particularly given that some of these people held views very similar to his own. It is clear that Nickson did not respond to these challenges.

## ‘These Sad, Distracted Tymes:’ The Impact of the Civil War and Interregnum on English music, c. 1640 to c. 1660

Bronwyn Ellis, PhD, University of Tasmania, 2004

The music of mid-seventeenth-century England, and particularly of the Civil War and Interregnum, is a period frequently overlooked or misconstrued by musicology. The powerful image of the 1640s and 1650s as two decades of artistic desolation under the harsh administration of an oppressive religious regime has impacted heavily on the historiographical perception of its music. The Civil War, Commonwealth and Protectorate undoubtedly altered aspects of English musical culture, whether through the disbanding of the royal musical establishment, restriction of the use of music in worship, or prohibition of stage plays. However, these events and influences must be seen in the context of their time rather than isolated as examples of Puritan aggression. For instance, the position of the Commonwealth government in regard to the church and stage was not without general precedent or political justification – power merely provided the opportunity to instigate long-desired reforms and necessitated the careful use of censorship. In direct contrast with the image of the Civil War and Interregnum as a time of bleak silence, these years witnessed an enthusiastic continuation of domestic music and a marked increase in musical publication. Even in the religious and theatrical settings, the composition and performance of music was a recurrent feature. The Civil War and Interregnum therefore had a varied, but not necessarily devastating effect on English music of the 1640s and 1650s. In awareness of the historiographical forces that have hitherto shaped the reception of the period, this thesis determines the impact of ‘these sad, distracted tymes’ on the music of mid-seventeenth-century England.

## The Cimmerian and the Elysian: How Musical and Extra-Musical Models and Expressive Ethos Affect the Compositional Process

Adam Brantley Hill, PhD (Composition), University of Tasmania, 2004

This exegesis is a document of my rediscovery of emotion and expression in my music. It is also a chronicle of my acknowledgement and incorporation into my methodology of my many influences. Moreover, it is a recounting of how I utilised emotion, expression, and my various influences in the creation of the folio compositions.

There are two primary aspects that unify the compositions in the folio. The first aspect is the diversity of musical and extra-musical models, such as art music, popular music, literature, and films, which influence the compositional process. The second aspect is that an expressive ethos, defined as a general affective or emotional state that expressively informs the composition, characterises each work and affects the compositional process.

In the exegesis, I clearly define the two primary aspects, clarify their relationship to music history, explain my compositional methodology, and demonstrate the role of each aspect throughout the process. I provide a brief discussion of my placement, literally and aesthetically, in music history, focusing primarily on my relationship to three prominent trends in the twentieth century. I also discuss how I formulated compositional and aesthetic conclusions and how they informed my current praxis. In short, this exegesis examines, with examples from the folio, how I am incorporating more traditional affective techniques and past tonal practices as they have been filtered through and influenced by the musical environment of the last century.

## The Rise and Fall of the Melbourne Popular Concerts: Chamber-Music Concerts in Pre-Federation Melbourne

Peggy Lais, MMus, University of Melbourne, 2004

During the 1880s and early 1890s a series of chamber-music concerts entitled the 'Melbourne Popular Concerts' was held in various venues on the east end of Collins Street, Melbourne. The concerts, modeled on the famous Monday Popular Concerts at St James's Hall in London, produced over 300 performances of chamber music in addition to numerous performances of solo instrumental and vocal works. Contemporary press reviews indicate that they were the most successful series of professional chamber-music concerts to be produced in Melbourne during the nineteenth century. Until this study, however, nothing was known about them. The influence of English musical practices permeates the history of the Melbourne Popular Concerts. While annotated programmes were not used at the Melbourne Popular Concerts, the directors of the Australian concerts emulated the London concert model, particularly that of the Monday Popular Concerts, in every other way. Furthermore, a high standard performance of the 'best quality music' was seen as imperative and resulted in the recruitment of notable London and European musicians resident in Melbourne.

The rise and fall of the Melbourne Popular Concerts is very much the story of the concerts' directors, particularly T.H. Guenett, who showed great tenacity and dedication to the cause of chamber music in the face of numerous obstacles. Unfortunately, while the Melbourne Popular Concerts were successful from an aesthetic and artistic point of view, they continued to be plagued with financial difficulties. With added problems caused by the onset of Melbourne's economic depression in the early 1890s, competing musical organisations, which recruited many of the significant musicians, and a lack of public patronage, the concerts could not survive.

## 'A Cinderella of the Arts:' The Life of Henry Tate (1873–1926) and a Preliminary Catalogue of His Works

Christine Mercer, MMus (Prelim.), Australian Catholic University, 2004

This thesis reports on preliminary research into the life and work of Henry Tate (1873–1926), an important but neglected Australian musical pioneer who gave every ounce of his creative energy to his country. Drawing on Tate's own writings and those of his extensive circle of literary and artistic friends, I demonstrate that Tate was an important member of early cultural nationalist movements in Australia, and widely recognised during his lifetime. His ideas for a distinctive Australian music included incorporating birdcalls, nature sounds, evocation of the landscape and Aboriginal music. His friends encouraged his philosophies and wrote of their appreciation for his work. However, after his death Tate was largely forgotten, and considered an eccentric footnote in Australia's musical history. While some recent literature on Australian music mentions his ideas, no-one has yet given him the recognition he deserves or explored his music and suggestions in any depth.

This thesis contains the first extensive and accurate biography of Tate. The eldest son of a cultured middle-class family, his early education included music, languages and literature. However, his formal education was cut short by his father's lack of financial foresight and premature death. This forced the young Henry to become the family breadwinner in jobs unsuited to his creative talents and interests, but he continued to study independently. This change of lifestyle and his subsequent life's struggles are central to understanding his career. After meeting the Mercer family, who gave him financial support, Tate was finally able to attend university at the age of 29. He developed his understanding of music, improved his compositional skills, and was able to explore further the nuances of bush sounds and Aboriginal music as the basis for his Australian music. Tate also became a leading member of several Melbourne literary and music societies that promoted Australian culture, and held performances of his music at their meetings. He gave lectures and wrote articles expounding his ideas, including the pamphlets *Australian Musical Resources* (1917) and *Australian Musical Possibilities* (1924), which have often been referred to in literature on Australian music.

By the 1920s, Tate had gained a prominent and respected place in artistic society, capped by his appointment as music critic of *The Age* in 1924, which gave him a public forum to express his nationalistic ideas. His friends included leading writers such as Katherine Susannah Prichard, Louis Esson, and Vance and Nettie Palmer, and his musical supporters included Franklin Peterson and Bernard Heinze, who performed some of Tate's orchestral works. Although he

was a prolific composer as well as writer, few of his idiosyncratic compositions were ever published, and he died somewhat prematurely in 1926. My attempt to catalogue all of Tate's compositions has revealed that many works mentioned in his writings seem to be lost, while those extant in archives are in an appalling state, particularly some of the works at the Grainger Museum. The preliminary catalogue of Tate's compositional output provides a starting point for the study of his musical style and the extent to which it reveals his nationalistic agenda.

## The Royal Philharmonic Society of Sydney: The Rise and Fall of a Musical Organisation

Clare Thornley, MMus (Musicology), Sydney Conservatorium of Music, University of Sydney, 2004

The Royal Philharmonic Society of Sydney, formed as the Sydney Philharmonic Society in 1885, represented the rich tradition of amateur choral organisations present in Sydney in the nineteenth and early twentieth centuries. Under the strong leadership of two of their conductors, Roberto Hazon and Joseph Bradley, the Philharmonic Society presented the Sydney and Australian premieres of many choral works, engaged the services of many international vocal soloists, performed for full houses, and was invited to perform at many important civic and state events. Yet this organisation has been forgotten by history and the Sydney music community. Although many issues contributed to the decline of this amateur organisation, the strongest factors included the Philharmonic's inability to maintain consistency in their leadership in later years, a change in general musical trends from amateur vocal performances to professional orchestral concerts, an increase in competition from other entertainments, the establishment of the ABC, and an ongoing lack of support from the city and state governments. These were further exacerbated by the lack of support from members of the Sydney press, particularly the *Sydney Morning Herald*. Therefore, an in-depth study into the story of the Royal Philharmonic Society of Sydney not only uncovers the history of a forgotten music organisation, it also contributes to a deeper understanding of the musical performance culture of the late nineteenth and early twentieth centuries in Sydney.

## Lift up Your Hearts: A Musico-liturgical Study of the Eucharistic Prayer of the Roman Rite, 1962–2004

Anthony David Way, MMus, Australian Catholic University, 2004

It is a well established fact that the practice of the eucharistic prayer in the roman rite is seriously underdeveloped. This survey of complete or partially through-composed settings of the eucharistic prayer attempts to shed some light on why and how composers have responded to the wide-spread opinion that the eucharistic prayer is rarely experienced as the high point of the eucharistic celebration as it was intended. Divided into two parts, the study initially considers the official aims and norms of the post-conciliar liturgy, both in general and as they pertain to the eucharistic prayer, noting some tension between the aims and their realisation.

Three broad themes are identified for the entire work: ritual structure, the role of music and participation. The texts of the eucharistic prayers are then discussed to see how the official expectations are realised. A survey of the theoretical writings on music and the eucharistic prayer concludes the first part. The second part focuses on over one hundred musical settings, both published and unpublished of the eucharistic prayer. After offering a general chronological overview of the music, noting its forces and general characteristics, the music is scrutinised to see whether its various parts are celebrated or submerged by music, the broader shape of the compositions is examined and then a discussion concerning participation issues follows. The use of tabulated data aids the discussion. While acknowledging that there are many ways to evaluate the usefulness of such compositions and that this study does not touch on their actual reception and performance, it is hoped the current work will offer some insights into the variety of existing responses to the challenge of setting the eucharistic prayer, and offer some suggestions as to how this important work may continue.