

Staff Research Interests in the School of Music

Dr **Ian Holtham** continues to explore the links between literature and music which formed part of the major tenets of his doctoral thesis. He is particularly interested in bridging the disciplines of musicology, compositional techniques and performance practice. He is active in exploring the lesser-known areas of the piano repertoire and is currently producing a volume on piano technique. Ian Holtham is also a keen linguist and, apart from his teaching of performance courses in the School of Music, he is responsible for the teaching of the Modern Languages course.

Dr **Kerry Murphy**'s interests lie in aesthetics and criticism, especially issues relating to opera and nineteenth-century France. Her current research includes nineteenth-century views of virtuosity, with special attention to the writings of and about Franz Liszt, and eclecticism as a positive attribute in nineteenth-century French criticism, with regard to the work of the popular philosopher Victor Cousin.

John O'Donnell is continuing his investigation of ficta in early music. His studies have revealed that, contrary to the wishes of contemporaneous theorists such as Tinctoris, "false" (or diminished) fifths and octaves occur much more frequently than musicologists and editors of early music had supposed, especially in the music of Gombert. John's research has been based on the premise that the original performers of this music, being unable to see their parts in score, would have relied solely on principles of voice-leading (rather than agreement with other parts). He has also considered the obvious notational conventions regarding accidentals. The results of his research have been incorporated into performances by the choirs he directs.

Dr **Robyn Smith**, curator of music, has recently been awarded a prestigious Australian Research Council three-year fellowship for her work on the project 'Repertory and the Thirteenth-Century Motet'. This project involves the study of manuscripts in over forty-five locations in England, France, Belgium, Poland, Germany, Czechoslovakia, Italy, Spain, Austria, Switzerland, Mexico for some Spanish resources and, more recently, in parts of the USSR. This work is an update of studies by Fr Ludwig and Fr Gennrich, but it adopts an entirely new and original approach. The project has resulted in the discovery of several new motet fragments.

Postgraduate Students in the School of Music

Ph.D. Candidates

Michael Christoforidis	Nationalism and Neoclassicism in the works of Manuel de Falla.
Gary Ekkel	Voice-leading and the church modes in renaissance polyphony.
Denise Erdonmez	Guided imagery in music.
Xiao Gong	Comparative study of underlying philosophical theories of Western and Chinese music.
Sarah Grunstein	Variation techniques in the keyboard toccatas of J.S. Bach.
Helen Kasztelan	Tonal and atonal fusion in Bartók's Op.18.
Sandra McColl	Late nineteenth-century Viennese music criticism.
Faye Patton	The life and works of Florence Donaldson Ewart.
Thomas Reiner	The concept of time in music
Janice Stockigt	The complete psalm settings of Jan Dismas Zelenka.
Sjoerd van der Meulen	Empfindsamkeit
Rhett Walker	Examination of significant theories defining greatness in Western music.

M.Mus. Candidates

Diana Allison	The effectiveness of programmed music as a pain management technique during labour.
Peter Barlow	Composition
Linda Ceff	Investigation of sound colour in the electronic music studio, including historical and analytical approaches.
Deanna Devers	The use of music in propaganda during World War II in Australia.
Ruth Lawrence-Dixon	Early nineteenth-century violin pedagogy.
Jane Edwards	Cues assisting known song recall in people who have Alzheimer's Disease.
Mary Finsterer	Investigation of major influences on Australian contemporary music.
Vivien Hamilton	The relationship between rhetoric and music in late seventeenth and early eighteenth century France.
Matthew Hindson	Composition.
David Horowicz	Composition: Quintet for nine instrumental players and voice; works for solo guitar, voice and chamber ensemble; works for string orchestra. Analysis of two works by Lutoslawski, including a comparative dissertation.
Paul Kildea	Music and society in England during the First World War.
Linda Kouvaras	Postmodernism and Barry Conyngham's concerto for violin and piano, <i>Southern Cross</i> .
Ken Murray	The music of Adolpho Salazar.
Phillip Nunn	The organ music of Ian Bonighton.
Simon Perry	Political influences on the symphonies of Shostokovich.
Kevin Purcell	Composition: work for soprano and chamber ensemble; first movement of a viola concerto. Analysis of Puccini's <i>La Boheme</i> .
Eric Raymond	The influence of Bach on Chopin: a study of <i>The Well-tempered Clavier</i> and Chopin's preludes and etudes.
Patricia Shaw	Analysis of the structural functions of the solo instrument in Barry Conyngham's four string concertos.
Joerg Todzy	Composition: four works. Analysis: Indeterminacy in the music of Bruno Maderna.
Willem van Pinxteren	Renaissance lute music of the Low Countries.

M.Mus. Candidates on leave in 1991

Evan Duggan	Computer-aided composition. Analysis of Barry Conyngham's computer music.
Alex Furman	Theory of historical performance practice.
Stuart Greenbaum	Rhythmic modulation as super-structure in contemporary music, 1970-1988.
Liza Lim	Composition: a wind and string music-theatre work involving puppets and mime; work for two pianos; work for orchestra. Analysis of Brian Ferneyhough's <i>Funerailles</i> , versions I and II.
Helen O'Brien	Liszt's piano transcriptions of Beethoven.
Glen Prohasky	Brahms transcriptions for bassoon, including analyses.
Deviani Segal	Fanny Mendelssohn.