

## Abstracts

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### *John Christopher Smith (1712–1795): His Place in the Development of English Harpsichord Music (Including a Performance Edition of Six Suites of Lessons for the Harpsichord Op. 3)*

Jillian Belbin, MMus, University of Western Australia, 1997

At Handel's request, the Smith family left Germany in 1716 for London, where John Christopher Smith the elder became Handel's financial manager, copyist and publisher. John Christopher the younger, showing much aptitude for the harpsichord, received his musical education initially from Handel and from the age of eighteen was able to support himself financially from teaching. He later studied composition with Dr Pepusch and Thomas Roseingrave and enjoyed some success from the publication of his early harpsichord suites and the production of several dramatic works. After the tragedy of losing six children in infancy and finally his wife also, Smith spent three years abroad as a travelling companion to a wealthy gentleman, and was thus able to associate with a distinguished literary circle. In Geneva Smith was to begin a friendship with Benjamin Stillingfleet, with whom he collaborated to produce five further dramatic works. His return to London was again at Handel's request: Handel was beginning to lose his eyesight, and requested Smith's assistance with the production of the annual oratorio season at the Foundling Hospital, also enlisting his help with the revision of the music. After Handel's death Smith, together with John Stanley, continued the oratorio season, promoting Handel's work in preference to his own, but nevertheless continuing to compose.

English harpsichord music immediately prior to Handel's arrival in London was modelled on the French style adopted by Purcell and others, which featured *stile brisé* and prolific use of ornamentation. With the publication in England of keyboard suites by Mattheson (1714) and Maasmann (1716) the fashion began to lean towards new Italian ideas, which included a thinning out of texture and an increase in imitative writing, as well as the use of sequence as a means of expansion of material. Handel's *Suites de Pièces de Clavecin* published in 1720 represented a synthesis of French, German and Italian features, and together with suites by Loeillet (1723) and Roseingrave (1725), set further trends for the writing of Smith and his contemporaries.

The suites of Loeillet are simpler in style and texture than those of Handel, but also display a distinct move towards the Italian style. Whereas the allemandes still display many French characteristics, sequential movement and imitation are more common in the other dances, and the giges in particular include features derived from the Italian string writing. Roseingrave's music likewise displays both Italian and French features, but he is shown at best advantage in Italian-style movements such as the giges, in which imitation and sequential development are featured. His individuality is shown in his fondness for chromatic harmonies and a tendency to simulate improvisation.

Close contemporaries of Smith who published suites at the same time as his early two collections were Thomas Chilcot and Richard Jones. Jones's music is full of vitality and uses many features of the Italian string style, such as wide leaps, repeated patterns simulating string crossing and improvisatory-style passages, not all of which sits well on the harpsichord. Whilst Jones's music often lacks a coherent structure, Chilcot's music is most notable for its formal unity, and together with Smith provides some of the earliest examples of introducing a recapitulation in the tonic key.

Smith more so than Chilcot and Jones follows Handel's example of using Italian as well as dance titles in his 1730s suites. Opp. 1 and 2 show a number of similarities to Handel's suites, demonstrating a wide variety of compositional styles and a high level of contrapuntal skill. As Smith's teacher, Roseingrave can also be assumed to have exerted an influence on his development, both through his own works and from his close association with Scarlatti, although Smith's early works show this only to a limited extent.

There is a marked change from the early suites of Smith to those of Op. 3 published in 1755, with very few dances included and little remaining of the Handelian style save one masterly fugue. Also in a minority are movements in the Italian style, and on the whole the music is more closely related to the pre-classic styles of C.P.E. Bach, J.C. Bach and the early works of Haydn. Rhythmically arresting themes are balanced by galant-style melodies with non-polyphonic accompaniments, and passagework in semiquaver arpeggios or scales—with characteristic changes to triplets in duple time—comprise much of the material. A large proportion of the movements are strongly suggestive of sonata form, with a near-complete or complete recapitulation, a secure sense of tonal harmony with the use of a faster harmonic rhythm and some moderate chromaticism for dramatic effect, and a development of material not always dependent on sequence. Much of the music is full of interest and vitality, and Smith shows himself to be a master of the style in which he is working.

Smith's Op. 3 shows him to have made a significant contribution to the development of English keyboard music in the eighteenth century.

### *The Protection of Music as Intellectual Property*

Sue Bunting, MMus, Australian National University, 1995

The development in law of proprietary rights for composers and authors was influenced first by economic factors during the early stages of printing, then by ideals about the dissemination of information to the public during the eighteenth century, and finally by popular ideas of authorship dating from the nineteenth century. These ideas have had a profound effect on modern copyright law.

Since the birth of copyright, every age has seen the emergence of a new medium of expression or technology that has led people to express the fear and concern that it was so different from that which preceded it that it required separate legal treatment. Such fears were expressed about photography, motion pictures, sound recordings, radio, television, photocopying and now digital technology and the information super highway. The copyright system has tried to incorporate the new medium of expression into the existing framework without requiring radical changes.

The development of the concept of originality and craftsmanship in eighteenth century music and writing, combined with a rapid increase in the size of concert audiences created a demand for music and literature which in turn legitimised the trade of 'author.' Due to the demand for literature in particular, booksellers championed the cause of authors' rights for their own profit. Composers benefitted indirectly from this. The advent of Romanticism in the nineteenth century, with its emphasis on originality and creative inspiration, resulted in increased support for demands that the artificial rights of the bookseller, especially in respect of music and music performance, be replaced by recognition of a composer's proprietary right, as a necessary and essential part of a democratic society dedicated to the ideal of the 'marketplace of ideas.'

Opposing principles relating to the public's interest in the dissemination of information and ideas about the 'creator' are challenged by contemporary artistic practices and developments. The law has tried to 'chase' new technologies and artistic practices, historically and in contemporary society. It is questionable if the fundamental principles of copyright law can contain the pressures of new technologies, social changes and artistic practices.

There are few references to music in textbooks or articles dealing with copyright, and the performing right is scarcely mentioned. Most of the comment on copyright concerns literature. Protection of music can usually only be shown by analogy to literary or dramatic works. This thesis is intended to fill some gaps in the rather sparse writings on the subject, and to throw more light on the history of the protection of music as intellectual property in respect of both the reproduction rights and performing rights.

### *Parsifal and Homosexuality: A Study of the Reception of Parsifal as a Homoerotic Text*

Robert R. Gibson, MMus (Hons), University of Sydney, 1997

This thesis is a study of a largely forgotten body of criticism and commentary surrounding Richard Wagner's final opera, *Parsifal*. In particular, criticism and commentary that focuses on what were believed to be, at the very least, inappropriate character types in the work and, at the very worst, dangerous social messages implicit in the opera. Above all, these are messages that are concerned with issues of gender and sexuality—homosexuality in particular. This body of critical commentary (insofar as it can be called a single 'body') was predominant at the turn of the century and is largely, but not exclusively, confined to the writings of the English critic John F. Runciman, the American critic James Huneker and, to a lesser extent, fellow American William J. Henderson. All three were esteemed music journalists and their critiques and essays on *Parsifal* were published in major newspapers and music journals in Great Britain and the United States and, for the most part, were reprinted in hardcover publications. Their inflammatory views elicited responses from leading writers on Wagner of the period, notably Ernest Newman. As well as surveying the *Parsifal* literature by the above-named journalists, consideration is given to related criticism by slightly earlier commentators such as Friedrich Nietzsche and Max Nordau.

Additionally, this thesis considers the place of *Parsifal* in 'decadent' literature and art of the *fin-de-siècle* (particularly in respect to the perceptions of androgyny) and argues that the

commonly held view that the opera is a product of Wagner's decline is inextricably bound up with problematic sex and gender issues presented in his *Weltabschiedswerk*. Finally, the thesis offers a possible explanation for the ban imposed on performances of *Parsifal* by Nazi authorities in 1939 and contends that, even at the end of the twentieth century, those aspects of *Parsifal* that so shocked and offended late nineteenth-century sensibilities remain for many both shocking and offensive.

### *Liberating Voices: Towards an Ethnography of Women's Community A Cappella Choirs*

Julie Rickwood, MA, Australian National University, 1997

The thesis examines the interaction of gender, identity and singing in the overall experience of women's community *a cappella* choirs in Australia. It sets out to explore the influences and avenues through which gender and identity are defined and expressed through the experience of singing within a multicultural society in the late twentieth century by analysing the practice of music at the community level.

The major aim is to provide a descriptive and interpretive analysis of the music culture of five selected women's community *a cappella* choirs in south-eastern Australia. The main thesis is that through the experience of women's community *a cappella* choirs, women are liberating their voices in a diversity of ways and, in turn, are exploring gender, identity and singing in an Australian contemporary context. The thesis explores the theoretical and methodological concerns of an ethnography of music. It declares both my subjective and objective positions in the study of women's community *a cappella* choirs and therefore provides insights into the insider/outsider perspective in ethnography.

The women's community *a cappella* choirs are placed within the overall Australian *a cappella* scene. The development and aesthetic discourse of Australian *a cappella* is outlined, and the articulation of some specific social, cultural and musical elements is examined. This examination is undertaken within a specific theoretical framework that allows for multiple viewpoints as well as the validity of 'experience' as a theoretical tool.

The expanding possibilities and potentialities of identity through the experience of women's community *a cappella* choirs are examined through a narrative description of the choirs and their members. The various spheres of organisational practice such as philosophy, ideology and decision-making systems, and the selection of repertoire in each of the choirs are discussed. The influences of models of organisational practice and the methods of clarification of those models to meet the needs of individual choirs are also explored. At the same time, the differences in organisational practices between the choirs, and the changes made over time within some of the choirs, are analysed.

Chapter Five explores the third major theme that arises from the existence of women's community *a cappella* choirs: the experience of singing. This is the most important of the themes to be explored for it is through *a cappella* singing that these women's choirs are distinguished from other women's groups or other social movements. The experience of singing is instrumental in the musical experience of the women in these choirs.

The thesis concludes by recapturing the major characteristics of the women's community *a cappella* choirs, exploring the general themes that result from the experience of women in community *a cappella* choirs, considering the experience of being a singer-researcher and, proposing potential future research directions.

### *Johann Baptist Cramer and His Instructions for the Piano Forte (1812)* Noriko Shibaki, MMus, Australian Catholic University, 1996

Johann Baptist Cramer (1771–1858) was an influential pianist, composer and piano pedagogue living and working in London in the first half of the nineteenth century. His *Instructions for the Piano Forte*, first published in 1812, was widely used during his lifetime; it ran to seven revised editions and its importance at the time was acknowledged by other pianists and teachers.

This thesis evaluates the importance of Cramer's treatise in the history of pedagogical writing on the piano, considering the extent of Cramer's pedagogical innovation and the influence of his treatise, and the influence on the treatise of contemporary piano playing and the development of the instrument itself. These questions are considered with particular reference to the treatise of Cramer's teacher Muzio Clementi, *Introduction to the Art of Playing the Piano Forte* (1801); both treatises were aimed at the growing market of middle-class pianist-connoisseurs, and they were the only published treatises from the London Pianoforte School, at a time when piano playing was experiencing an exceptional period of growth.

Chapter One provides background information on Cramer as pianist, composer and teacher. Chapter Two places Cramer's treatise in the context of other keyboard treatises and examines aspects of the treatise not concerned directly with keyboard technique: the formation of taste and interpretative skill, and the rudiments of music. Chapter Three evaluates the technical aspects of Cramer's *Instructions* in the context of contemporaneous piano pedagogy, and is divided into the following sections: Posture and the Use of the Body, Arms and Hands; Touch and Articulation; Fingering; Ornamentation; Use of the Pedal.

Although Cramer was seen, by the end of his long life, as a conservative composer and pedagogue, he had significant influence as a teacher. His *Instructions* was more than a mere imitation of Clementi's *Introduction*. Cramer's innovations included: integrating interpretative skills into piano teaching; a practical approach to the teaching of rudiments; broadening taste and stimulating pupils' interest through the inclusion of airs, tunes and national music in the teaching repertoire; extensive discussion on the use of the pedal; modern fingering methods; and emphasis on legato playing. More conservative aspects are the inclusion of Baroque and early Classical repertoire, and the recommended posture. Although it is not possible to evaluate exactly how influential Cramer's treatise was, his distinctive contribution to piano pedagogy was recognised by contemporaries and successors such as Beethoven, Schumann, and Hans von Bülow.

The thesis is illustrated throughout with musical examples and includes a facsimile of the British Library copy of Cramer's now-rare treatise as volume 2. Appendix A is a chronological list of keyboard treatises published between 1549 and 1840.