

Abstracts

The Role of the Melbourne International Festival of Organ and Harpsichord in Fostering Australian Organ Music

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Between 1971 and 2000, much Australian organ composition owed its inception to the Melbourne International Festival of Organ and Harpsichord (MIFOH). In assessing the particular role of MIFOH in fostering organ composition and performance in Australia, this thesis investigates Australian organ culture prior to 1971, tracing its history for early European colonisation, and noting the significance of specific works, composers and supporting organisations and institutions.

The organ works commissioned by MIFOH are examined for stylistic trends and influences. All post-1950, non-Australian organ repertoire performed at the festival is listed and discussed in terms of its impact upon Australian composers. The programming of organ music in the course of the festival's history (1971 to 2000) is also examined. Five substantial appendices include a catalogue of Australian organ works, and listings of all Australian works performed at MIFOH. The catalogue includes works for organ and other instruments (but excluding choir-and-organ works), and enables the author to argue the significance of the festival's influence on Australian organ composition since the early 1970s, with respect to a vastly increased repertoire and diversity of style.

Ideology and Praxis: An Ethnomusicological Study of the Australian Folk Music Revival Subculture, 1990–1996

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This thesis is an ethnomusicological study of the Australian folk music revival subculture from 1990 to 1996. It demonstrates the influence of relict ideologies inherited from earlier folk music revivals in the United Kingdom and the United States on the performance activities and musical products of the contemporary folk music revival in Australia. These ideologies are observed and read as a web of social practices and activities (performing, composing, recording, administering, organising, writing and so forth) that collectively constitute a meaningful text of regular cultural patterns.

The work examines a series of performance constructs adopted and adapted from international models that, as structural norms, serve a pivotal function as foci for the practices of the subcultural group: organisers have contributed to their structural development and utilise them for the presentation of subcultural performances; performers engage with the various meanings that they embody and shape their repertoire and style of presentation to support these meanings; and both subcultural and non-subcultural audiences are catered for by the variety of models in the series.

Participants in musical events engage in intentional action, and consequently a thorough ethnography of the performance event involves an examination of the conceptual aims and actions of all those involved in the production, performance and reception of the event, and the impact of those aims and actions on the resultant musical product. As an ethnomusicological study, the work is ultimately concerned with eliciting and reading the various levels of meaning contained in the performance events of the folk music revival subculture.