



The Music Archive of Monash University (MAMU) presents

# Women's Contributions to Music in the Australian and Korean Contexts

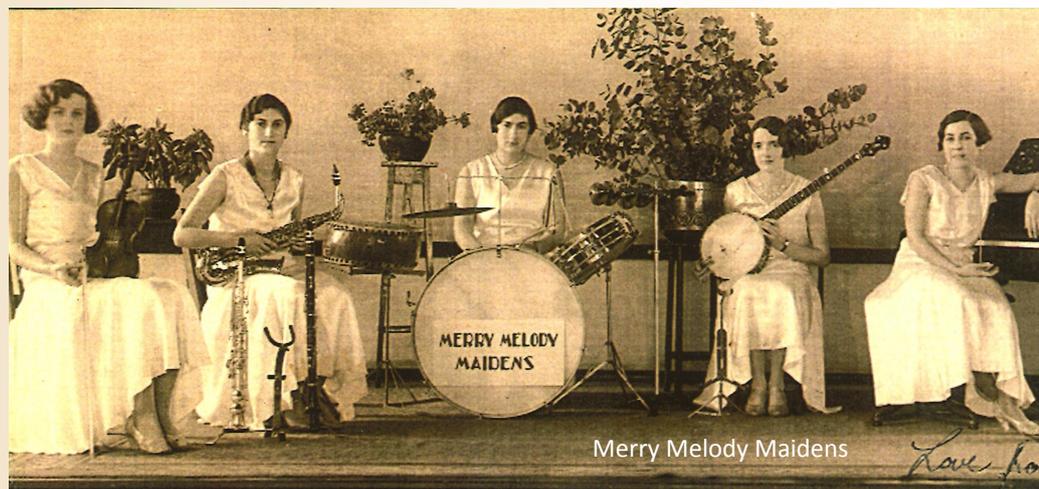


Australian pianist Vera Bradford with the Korean royal family

An Exhibition in the Foyer,  
Performing Arts Building,  
Sir Zelman Cowen  
School of Music,  
Monash University,  
Clayton Campus

6th July — 30th November  
2018

Launched in conjunction  
with the  
**International Conference  
on  
Gender Diversity in Music  
Making**



Merry Melody Maidens

# Catalogue

Also available online at <http://www.arts.monash.edu/music-archive>

## WOMEN'S CONTRIBUTIONS TO MUSIC IN THE AUSTRALIAN AND KOREAN CONTEXTS

This Exhibition celebrates the contributions, by women, to the ever-changing musical landscapes of Australia and Korea. Our displays reflect the holdings in MAMU and while diverse, they are but a small sample of the talent, creativity and hard work of the many female composers, performers, entrepreneurs, researchers, conductors and other practitioners of the Performing Arts to have graced Australia's and Korea's cultural scenes.

Why Korea? MAMU focuses on the music and related arts/artefacts of the Asia-Pacific region and our team includes a specialist on Korean Music, specifically South Korean music, Dr Annette Bowie. We see this Exhibition as a wonderful opportunity to showcase some of the little-known material that has been produced in an Asian country whose music is rarely heard let alone performed in Australia. I am therefore delighted to have Dr Bowie on board as co-curator of this Exhibition. Her 'Introduction to Korean Music' below is well worth reading and the content of the captions for the South Korean displays is the result of many years of ongoing research.

Another co-curator is Professor John Whiteoak whose historical knowledge of music in Australian entertainment is legendary, as demonstrated by the content of the captions he provides for his exhibits. The selection of sheet music, books and other items from his research collection illustrate some of the many ways in which women have engaged with music-making in Australia. Despite being traceable to the early years of colonisation, this engagement generally only gained women comparatively low profiles and their male counterparts have almost always overshadowed them numerically in professional musical life. Yet the still-to-be-told story of women in Australian music-making as suggested by the exhibited items will undoubtedly turn out to be very surprising, fascinating and dignifying.

We are fortunate indeed to have Dr Eve Duncan launch our Exhibition. Dr Duncan has enjoyed both academic success, completing her Doctorate in Composition at Western Sydney University, and international recognition winning awards for her works and having them performed in Europe, America, Asia and of course Australia. East Asian influence, particularly Korean traditional music, permeates a number of her creations aesthetically and in choice of instruments, and demonstrates her ease of bridging Australian and Korean music worlds. The *The Titans* for example is written for flute, viola and the Korean *gayageum* (zither).

Mounting an Exhibition requires a great deal of team effort and I wish to acknowledge our student volunteers and interns including Seana Costigan, Ines Sincock, James Zong, and Caitlin MacGregor who have helped with the sourcing, scanning and research of display items. I also wish to extend my thanks to assistant archivist Dr Anthea Skinner for attending to the many small (and large) issues that would invariably surface during the preparation stage, to Dr Aline Scott-Maxwell for her insightful contributions, and to Dr Karen Thomas for her invaluable input and involvement in arranging the display. Last but not least, I am grateful to Professor Margaret Kartomi, Director of MAMU, and to Professor Cat Hope, Head of the Sir Zelman Cowen School of Music, for their generosity in facilitating this Exhibition.

**Bronia Kornhauser, 2018**

## THE AUSTRALIAN CONTEXT

The history of Australian women in music is often characterised as one of exclusion and ever-increasing resistance to this exclusion. Yet the tapestries of histories are never woven into permanent patterns but are always dependent on the ever-shifting perspectives brought to bear on them. The items on display here were not selected to tell a specific 'story' about the role of Australian women in music. Instead, they are entry points into an array of individual, if sometimes related, stories out of infinitely more that could be told. The first part of any story about women and music in Australia, however, must always acknowledge the existence of a largely undocumented history of Indigenous Australian women in music-making that precedes European-Australian music history. It must also refer to the great achievements of Indigenous women in many forms of contemporary music-making, such as the legendary, Georgia Lee, of 1940s-'50s Australian jazz, or the multiple Aria Award-winning pop singer and actress, Christine Anu.

If we stare deeply into what might seem, at first, the profound silence of early Australian women's music-making, we become aware that women who aspired to professional music-making have always had to bear the residual weight of colonial military history in which early military bandmen played key roles in all ceremonial, religious, theatre orchestra, ballroom and outdoors and indoors concert music. They also composed or arranged much of the earliest extant music that can be called 'Australian'. Their militaristic ethos and 'blokey' culture was also absorbed into the vast non-military and almost exclusively male banding movement and thereon to 1920s Jazz-Age professional dance or 'jazz' orchestra culture, to post-1930s jazz movement culture, early rhythm and blues and rock 'n' roll culture and later mainstream jazz, rock and pop culture.

If our perspective is classical music composing, we would observe that, even by 1972 when James Murdoch penned his seminal *Australia's Contemporary Composers*, only five of the thirty-three composers he discusses are women. Furthermore, if research and writing on women in music is our perspective, we will find that, until recent decades, it has largely comprised (to coin a term) 'male over female narrative'.

Yet the exhibits suggest alternative perspectives that reveal some of the many ways in which Australian women have been able to engage deeply with both professional and amateur and creative or reproductive music making.

For example, the photo of the Hawthorn banjo orchestra on the on the score, *She's a Gorgeous Thing*, points to a vast history of women's engagement in all manner of organised amateur entertainments from colonial times to the present day. The exhibits pertaining to Dorothy Brunton and Gladys Moncrieff and the popular stage, and Joan Sutherland and Marjorie Lawrence in opera, remind us that women have held more or less equal professional status with men on the Australian stage since the 1832 opening of Barnett Levey's Theatre Royal in Sydney. They also remind us that the Australian stage has produced a pantheon of other popular entertainment and opera stars, such as the world-famous Melbourne-born music hall star, Florrie Ford and the even more famous opera star, Nellie Melba. Other exhibits

demonstrate that various early Australian women instrumentalist and vocalists became immensely successful as recital artists.

And, while Australian jazz has its own pantheon of star male jazz improvisers from the 1920s onwards, the 'vamping', 'piano-roll' and 'silent-film accompaniment' exhibits illustrate that women were already deeply engaged in these three improvisatory and sometimes very creative fields of music-making. The 'Parker Sisters' item reflects the way that women crooners like Barbara James, Olive Lester and others gained a highly respected status in Australian Swing orchestras following the early 1930s introduction of band microphones, while the exhibit, *Sweethearts of Rhythm* by Kay Dreyfus, shows that some of the earliest 'jazz bands' in Australia were, in fact, all-women ensembles.

The score exhibits by early twentieth-century composers, May Brahe, Mirrie Hill, Linda Phillips and Georgette Peterson, reveal that some women composers were able to move beyond the restraint of being expected to write children's music while others were not. Even the most musically progressive of the early women composers represented in the exhibition, Margaret Sutherland, claimed that her ex-husband had never objected to her composing as long as it was just children's music.

The 'Current Composers' exhibits, however, refer to a grouping of women who built upon the struggle of Margaret and others and overcame whatever forms of exclusion they encountered to be able to compose cutting-edge music. Their success inspires other women to refuse to accept gender-related restraints on their own musical creativity. The 'Women's Research in Music' exhibits point to landmark research by women and to several milestones in 'woman over woman narration', such as the 1994 Australian Composing Women's Festival and Conference. These milestones have helped contemporary Australian woman composers and music researchers find their personal voices and demand that they are heard.

**John Whiteoak, 2018**

**We hope you enjoy browsing the exhibits and discovering  
some of the ways in which woman have been enriching the  
music scene in Australia**

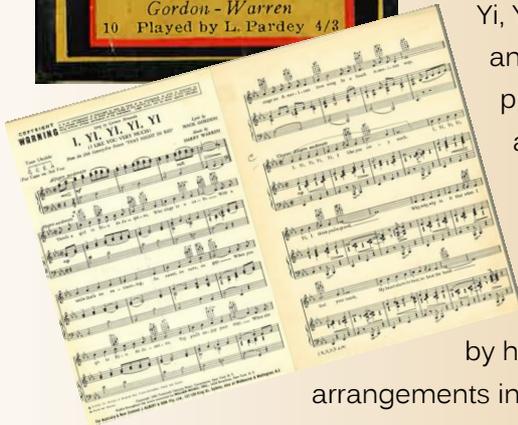
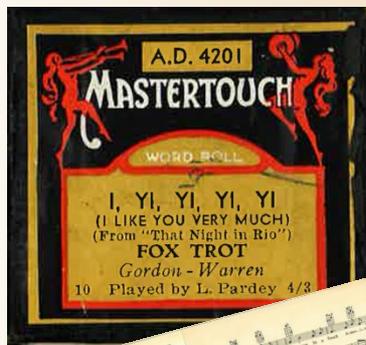
## OUR EXHIBITS

### EXHIBIT 1: PIANO-ROLLS (John Whiteoak Collection)

The early history of hand played piano-roll performance in Australia was related to me by Barclay Wright, piano-roll performer and, then, proprietor of the now-defunct Mastertouch Piano-Roll company. This history begins with the accidental discovery of two talented young Sydney duo-pianists, Laurel and Edith Pardey, by resident American organ builder George H. Horton. Around 1916, Laurel began to play onto a recording machine built by Horton and these early sessions represent the beginnings of a recording enterprise which became the present-day Mastertouch company.



Edith (left) and Laurel Pardey - from an early Mastertouch advertising poster.



Piano-roll performance was recorded by holes being punched into a 'master roll' of paper as artists played upon the piano keyboard of the recording machine. The rendition of, say, a new Jazz-Age Tin Pan Alley song hit would be performed from a simplified standard song and piano arrangement of a dance music or song hit, as shown here with a sheet music version of I, Yi, Yi, Yi, Yi (published 1941), but also creatively embellished and filled out while playing to produce a stereotypical piano-roll-style arrangement. Pardey and other performer/arranger/editors further embellished these arrangements by hand-punching extra holes to create counter-melodies, double-tones, extra-fills, rapidly repeated notes and so forth to create composite sound effects, textures and rhythms that were more or less unplayable by humans. Moreover, these musicians had to create arrangements in an astonishing variety of styles as new dance music rhythms and hit song melodies rapidly came into and out of fashion.

In addition to seeing the Pardeys play, Barclay had many discussions with Laurel about these early years of recording and several factors emerged from their conversations which are relevant to these exhibits. Laurel related to Barclay that by 1915 she was 'right into ragtime' and took part in ragtime competitions held in or around Sydney between 1914 and 1919. She also mentioned that it was considered improper for women to enter these competitions but that she overcame this by dressing as a man and entering under the pseudonym James P. Taylor (the famous African-American ragtime pianist). This pseudonym is often found on her piano-rolls including the exhibited piano-roll *Chicago*. When I described the conventions of ragging popular tunes at that time, Barclay replied



instantly that this was exactly how Laurel played. This improvisatory so-called 'ragging' began to be called 'jazzing' (improvised jazz embellishing) after 1918.

Barclay kindly sent me several examples which demonstrate clearly the ragging/jazzing embellishment practice he described. The significance of this overlooked primary source on African-American influenced performance in Australia is that some of the surviving Pardey piano rolls—including the hot, swinging example, *Chicago* (ca. 1923)—precede the first sound recordings of locally performed 'jazz' on record by several years. This suggests, therefore, that the first 'recorded' jazz in Australia was actually by women—not men—and, furthermore, that the highly creative role of Australian women piano-roll performers and post-performance hand-arrangers, like Laurel and Edith Pardey, Lettie Keyes or Edith Murn, most definitely deserves to be explored.

## **EXHIBIT 2: SILENT FILM ACCOMPANISTS (John Whiteoak Collection)**

The almost countless Australian pianists who were required to accompany silent film screenings from the late 1890s to the late 1920s came from a particularly broad cross-section of local music communities and the great majority of them were women. The conservatorium-educated composer, Esther Rofe, was one of the silent cinema pianists I interviewed in the 1980s but, whatever their level of expertise, they were confronted with the demand and also the opportunity for spontaneous and artistic inventiveness. This is contrary to the common notion of the legendary improvising male virtuoso of the romantic or jazz era.

An Australian writer, Rita Sheehan provides a particularly colourful image of an Australian cinema accompanist:

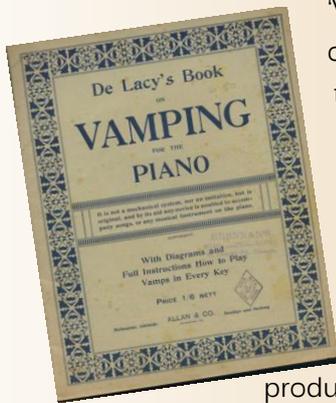
Smithy was our picture show pianist. She was a battler and chopped wood, milked cows drove a high-stepping horse, plucked chooks, tended smelly ferrets, without – in show business terms – losing a spangle. Her cape was khaki-coloured and almost touching the ground. Coarse black hair, coiled and skewered, jet ear-rings swinging, she'd sweep in the side door with the aplomb of an opera star.

In 1986, I interviewed Carmen Naylor who, around 1910, had begun playing the piano for the smaller of two theatres in Bathurst, New South Wales. She continued this work until the decline of the industry in the late 1920s. What is interesting about Carmen is that her formal training consisted of less than a year of private lessons. Her previous musical experience had mostly comprised playing for home entertainment and dances. For her first engagement at Bathurst, she was given neither synopsis nor sheet music. She says:

The orchestra at the other end of town, they had music, and a synopsis all set out for them. But you see, they didn't have any music to give me. They said to me: 'Look! We know you can play the piano all right and you won't have to use music'. I started the first show and they were just thrilled with the music, and they said, 'How did you get the music to combine so it wasn't at loggerheads with the picture?' I said 'Well, to be strictly honest I didn't play the music – I made it up. Whatever came on the screen, I'd play accordingly. If it was tears, you know, I'd just think of the doldrums and play all the sad little bits that would go through my mind. I had no music but I had the instinct in me. I'd improvise the whole show some nights.'

At one hundred years of age, Carmen was able effortlessly to demonstrate the type of music she played for the various mood changes and scenes on an ancient nursing-home piano.

### EXHIBIT 3: IMPROVISATION MANUALS (John Whiteoak Collection)



'Vamping' (approximate meaning: 'to make up') was a term used in colonial Australia (and elsewhere) for improvised accompaniment but this term was interchangeable with 'extemporisation' or improvisation. It was taught mainly by family governesses and women music teachers to young women and was very suited to an era when women, regardless of class or education, were fully expected to be able to accompany often impromptu home singing and dancing on the guitar, harp or piano. Most of the vamping systems published in Australia were by women, including Mary De Lacy who taught vamping privately and produced *De Lacy's Book on Vamping for the Piano* (1888). Her very successful system was plagiarised by publishers, Whillas and Ormiston, who printed and sold thousands of copies before being challenged in a high profile Adelaide court case. Some years earlier, a very substantial and musically detailed hard-cover accompaniment instructor for both piano and guitar was authored by Emily Patton of Melbourne (*Harmony Simplified for Popular Use*, Melbourne: Allan & Co., 1880). Vamping went out of fashion in Australia after World War One or, rather, became more elaborated as 'ragging' and 'jazzing' methods, with instructions on how to improvise syncopated and filled-out elaborations of standard popular Jazz-Age piano/song sheets. Countless Australian women from the 1920s learnt 'jazzing' from the famous American 'Shefte Method' courses.

### SINGERS, SHEET MUSIC AND SONG BOOKS FROM DAYS GONE BY

#### EXHIBIT 4: GEORGIA LEE (John Whiteoak Collection)

Georgia Lee, who was born in Cairns in 1922 as Dulcie Pitt, sang and recorded during the 1940s with leading Australian Traditional Jazz bands, such as the famous Graeme Bell bands, with an emphasis on her special aptitude for classic blues. But in the early 1950s she also sang and recorded with the band of the leading Melbourne modernist, Bruce Clarke, and thereon to Ceylon, Europe and London where she



featured with the internationally famous Ted Heath, Geraldo and Ray Ellington bands. Back in Australia she was booked as a support act for the Nat King Cole Tour but also suffered a 'breakdown' in 1958 that halted her career for several years. She began recording again in the early 1960s, including this now remastered album, *Georgia Lee Sings the Blues Down Under*. Georgia's sister, Heather Pitt and Georgia's nieces, Wilma Reading and Heather Mae Reading, were also gifted vocal artists. The nieces established their own illustrious careers and also toured wartime Vietnam as entertainers.

## EXHIBIT 5: MAY BRAHE (John Whiteoak Collection)



Born in Melbourne as Mary Hannah Dickson, May Brahe (1884-1956) was a remarkably prolific composer of songs and ballads numbering around 500 and more than half of these were published. She also wrote 'juvenile cantatas', musical comedies and piano solos and used numerous pseudonyms to enhance the marketing of her music. Her best-known song, *Bless This House* (1927), was performed and recorded by various internationally famous vocalists, including Beniamino Gigli, Vera Lynn

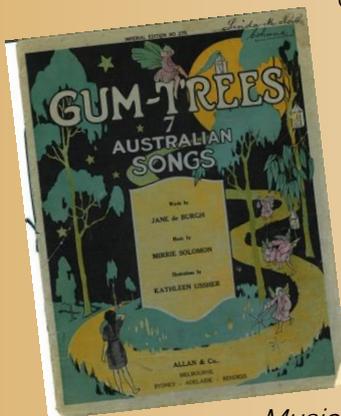
and John McCormack. Before relocating to England in 1912 to enhance her career, she had studied piano and performed in a trio with George Marshall-Hall and also accompanied vocalists.

*Japanese Love Song* (1910) and *Songs for Australian Children* (1911) were both composed and published before her departure. *Japanese Love Song* was promoted in *Australian Musical News* as 'very quaint and melodious, with some nice harmonic changes [and]...should be one of the popular successes of the year'. The lyrics for both songs were penned by her sister, Madge Dickson, who was also a pianist and accompanist and wrote lyrics for other Brahe compositions. May returned to Australia in 1939.



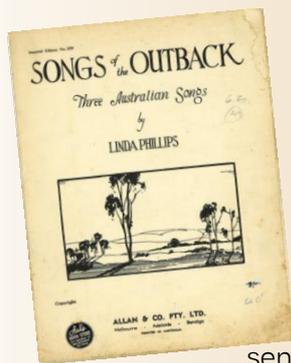
## EXHIBIT 6: MIRRIE HILL (John Whiteoak Collection)

Mirrie Hill (née Solomon) was a pianist and teacher and a remarkably prolific composer. She was born in Sydney in 1892 and studied with and married Melbourne composer, Alfred Hill, who had lived in New Zealand and composed some very successful works inspired by Maori culture. Mirrie wrote and arranged chamber, piano and orchestral music and probably her most interesting work was *Arnhemland Symphony* (1954) on Indigenous Australian themes from poems by the Australian poet, Dame Mary Gilmour. This work aligns her with the Jindiworobak movement that began in 1938 as a South Australian literary movement but soon inspired composers and visual artists to draw upon Australian landscape or Indigenous themes. *Gum-Trees: 7 Australian Songs* (1925) was a collaboration with a lyricist, Jane de Burgh (a journalist for the *Sydney Morning Herald*) and an illustrator, Kathleen Ussher (also a journalist, for the *Sydney Mail*).



*Australian Musical News* (2 August 1926) described *7 Australian Songs* as 'An album of bright little songs for children. ...Both words and music show freshness, and express the spirit of Australia in a taking manner'.

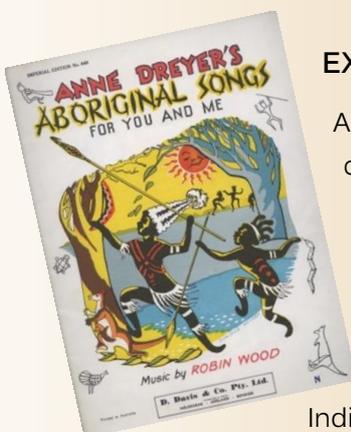
## EXHIBIT 7: LINDA PHILLIPS (John Whiteoak Collection)



Melbourne-born Linda Phillips OBE (1899-2002) became best known as the *Sun* newspaper music critic from 1949-77 and also as co-Adjudicator for the famous *Sun* Aria vocal competitions. Songs were a main focus of her composing especially those that were Jewish-or Middle-Eastern themed. From the early 1930s, she produced entire ABC radio programs of her Jewish-themed and other lyrical chamber and instrumental pieces and also performed in them. Adrian Thomas described her music as 'always lyrical, often languid, lush and sensuous, exhibiting an impressionistic use of harmony and rhythm and a minimum of dramatic contrast'. *Songs of the Outback* (1931) falls into this 'lyrical' category. Thomas also noted how the imagery evoked by the title and her own poetry in this work 'reflect her affection for the Australian countryside and its way of life'.

## EXHIBIT 8: GEORGETTE PETERSON (John Whiteoak Collection)

The composer of *Australian Bush Songs*, Georgette Peterson, came to Australia in 1890 as the wife of Franklin Peterson, Ormond Professor of Music at the University of Melbourne. She began creative collaborations with the lyricist, Anne Rentoul, and the lyricist's younger sister, Ida Rentoul Outhwaite, who was a children's book illustrator. Together they produced *Australian Songs for Young and Old* (1907), *Bush Songs of Australia for Young and Old* (1910) and *More Australian Songs for Young an Old* (1913). The publication of *Australian Songs for Young and Old* coincided with the 1907 Women's Work Exhibition and Peterson rehearsed and conducted a thirteen-hundred voice women's choir for this event. *Australian Bush Songs* (1936) appears to be a compilation of songs from the earlier albums but the songs are included without images.

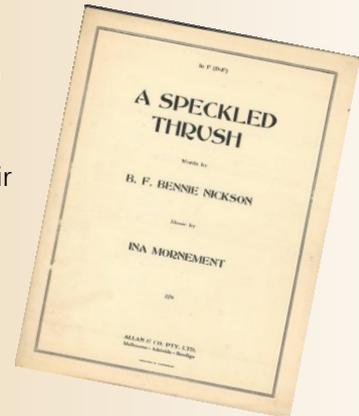


## EXHIBIT 9: ANNE DREYER (John Whiteoak Collection)

Anne Dryer was a 'Kindergarten of the Air' broadcasting personality who collected the tunes and wrote the lyrics for *Aboriginal Songs for You and Me*. Robin Wood who composed/arranged the music for the song-book was the male program director of Radio Australia. The illustrator, Marjorie Howden, was a landscape artist who also wrote and illustrated children's literature. The music, lyrics, and illustrations on the cover and accompanying every song, supposedly pertaining to Indigenous Australian life and culture, are undoubtedly patronising to present-day Australian sensibilities. They do, however, provide a fascinating glimpse of 1950s collaborative creative imaginings of Indigenous Australians by the two non-Indigenous Australian women.

## EXHIBIT 10: INA MORNEMENT (John Whiteoak Collection)

Ina Mornement (1885-1975) is one of the many conservatorium-trained Australian women pianists of the pre-1960s who turned their composing ability to songs and other music suitable for young musicians. These include her Australiana-themed songs like *The Bush Call* (1932), *Wattle Blossom* (1935) and our exhibits, *The Puddin' & The Pixie* (1949) and *A Speckled Thrush* (1953). She



wrote the lyrics to more than sixteen of her songs. The lyrics to *The Puddin' & The Pixie* however are by the prolific Melbourne poet and children's story writer, Bronnie Taylor (b.1922) who had been a brilliant Arts student at Melbourne University and gained her PhD in Modern Languages at Oxford in 1947. *A Speckled Thrush* was performed at Assembly Hall, Melbourne, as part of a 1939 recital of songs by Ina Mornement. Ina was also the featured accompanist. *The Age* critic wrote that the recital 'testified to Miss Mornement's imaginative mind and facile pen. It is pleasing to record

her fund of fluent and graceful melody, and the happy manner in which she has wreathed her accompaniments. ...the grasp of mood and sentiment exhibited, the individuality of the conceptions and the lyric charm pervading her tuneful strains'.

Some of our exhibits of sheet music include songs composed by men but the images on the covers reveal, significantly, that the performers who popularised those songs were often women. While band pictures on sheet music covers were usually all-male, some included respectable numbers of female musicians, as in EXHIBIT 11.

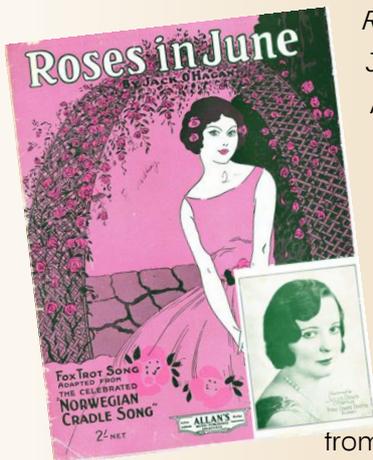
## EXHIBIT 11: HAWTHORN BANJO CLUB (John Whiteoak Collection)

The Hawthorn Banjo Club image on the cover of *She's a Gorgeous Thing* is an interesting reflection of a long tradition of music-making by women in Australia as members of plucked-string ensembles. Playing or accompanying on the English (cittern-like) *gittarr*, the Spanish guitar, or harp was considered an almost essential colonial female attribute from the 1820s and the late 1880s saw the widespread transplantation of amateur American BMG (banjo, mandolin and guitar) Club culture to Australia, along with European *estudiantinas* (mandolin and guitar orchestra societies) and also zither societies. Members of these clubs and societies were often mostly women, sometimes all-women, and they produced some remarkably virtuosic woman performers, including the famous finger-style banjoist Bessie Campbell and



the variety circuit mandolin virtuoso, Eunice Devereaux. The Hawthorn Banjo Club was part of the Jazz-Age continuity of this tradition, one that would remain an important locus for amateur music-making for women over several more decades.

### EXHIBIT 12: JULIA DAWN (John Whiteoak Collection)

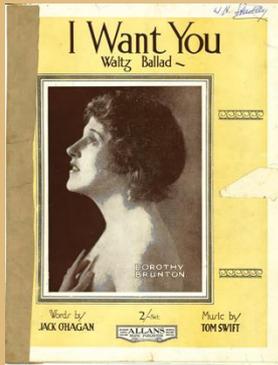


*Roses in June* (1929), penned by renowned popular music composer Jack O'Hagan, features Julia Dawn on the cover. Julia was a gifted American organist who came to Australia on contract to the Prince Edward Theatre management in Sydney. She, therefore, represents another example of the countless visiting or short-term resident women musicians who have enriched Australian musical life over the last two centuries. She was known as 'The Singing Organist' and her performances were also broadcast (through a radio station land-line relay) from the Prince Edward Theatre. One of these broadcasts (in 1930) was described as embracing 'composers from Gounod to Chopin, interspersed with some of the very newest numbers', and the writer noted that 'Julia Dawn is the only featured organist at present playing in an Australian theatre.'

### EXHIBIT 13: MINNIE LOVE (John Whiteoak Collection)

*My Radium Girl*, composed in 1915, features Minnie Love on the cover. Minnie was an England-born (c. 1890) actor and singer and was brought to Australia in 1914 by J.C. Williamson to immediate success on the Australian popular stage. She remained here as a star of musical comedy and revue and was still performing to the delight of audiences in the late 1950s in works like *Nude With Violin* (Sydney, 1958). The title of her song, *My Radium Girl*, is interesting as an early engagement with modernity in popular song but it is also a reminder of the horrific 1910s 'Radium Girls' scandal where young women employed to paint radium on clock faces for the War effort were found to glow in the dark from severe (and fatal) radiation-poisoning.



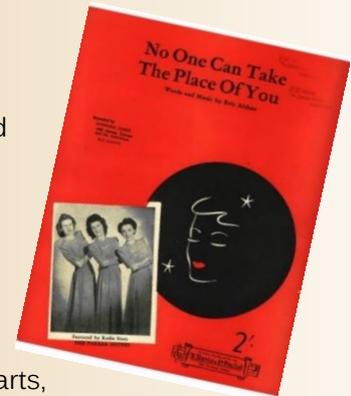


#### EXHIBIT 14: DOROTHY BRUNTON (John Whiteoak Collection)

The cover of Jack O'Hagan's *I Want You* (1924) features Dorothy Brunton as a popular singer of this song. Christine Dorothy (Dot) Brunton (1890-1977) was a Melbourne-born actor and singer who began her career in Australian musical comedy before World War One with the J. C. Williamson New Comic Opera Company. Immediately after the War, she performed in London to acclaim but returned to Australia in 1920 as a major figure in musical comedy. She was seen to rival the legendary Australian musical comedy star and 'Queen of Song' Gladys Moncrieff, but her career was already in decline by the late 1930s.

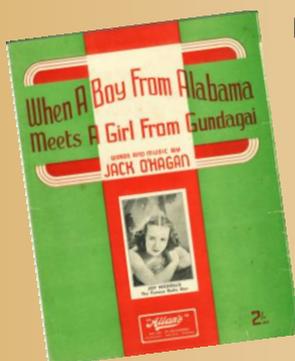
#### EXHIBIT 15: THE PARKER SISTERS (John Whiteoak Collection)

The Parker Sisters, Pat, Marie and Eula Parker were a highly talented versatile and successful vocal trio on the Sydney live entertainment and radio studio and recording scene between 1939 and the mid-1950s when they then diverged into individual careers. The inspiration for their trio sound was the jazz, blues and gospel-influenced white American trio, the Boswell Sisters from New Orleans who referred to their own style as "blending" ...shuffling of parts, the rapid tempo changes, the modulations and continual reharmonization—indeed rising to the level of re-composition'. However, the Australian sisters created their own inimitable arrangements and style and it was one that sustained their popularity as a trio until the age of Rock 'n' Roll.



#### EXHIBIT 16: JOY NICHOLLS (John Whiteoak Collection)

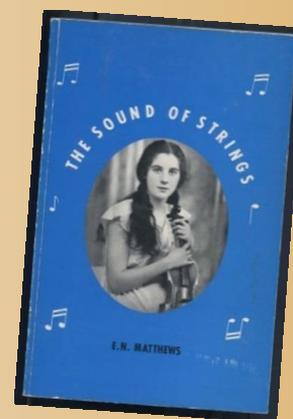
Sydney-born Australian actress, singer and radio personality, Joy Nicholls (1926-92) began her career in Australian radio in the mid-1930s as a child actor in radio plays and gained a high profile in both ABC and commercial radio before leaving for England in 1946. But the highest point of her career was as a singer-comedian on what became the immensely popular BBC comedy and music show *Take it From Here* from 1949 until 1953 hosted by Jimmy Edwards and fellow Australian, Dick Bentley. From this show, she became known as The First Lady of Radio. The remainder of her career mostly involved acting on the British and American stage along with some minor film roles.



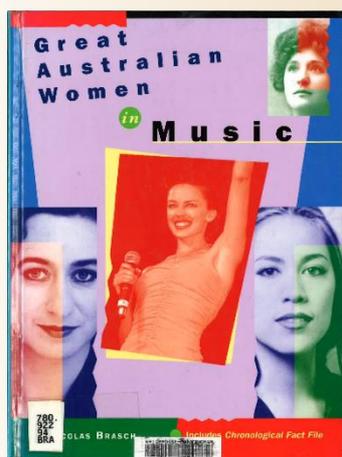
## BOOKS ABOUT COMPOSERS AND/OR PERFORMERS

### EXHIBIT 17: MCCLEAN FAMILY (John Whiteoak Collection)

*The Sound of Strings* by Enid Mathew is a densely detailed account of the lives and careers of three talented members of the McClean family: the sisters Georgina and Dorcas and their brother Hugh. The cover image appears to be Dorcas McLean. The book traces the Australian and overseas musical education and the triumphs and contributions of Georgina, Dorcas and Hugh as string recitalists and teachers over the period 1920s to the 1970s. While the book provides a detailed account of the working lives of two talented Australian women musicians of their era, it is too eulogistic to offer insight into what they personally experienced as women in the various musical worlds they had to pass through as their careers unfolded.



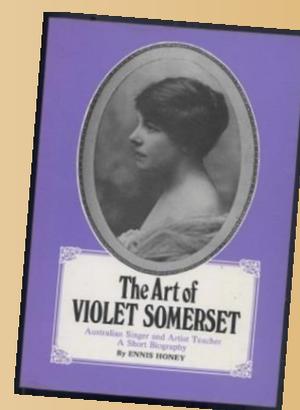
### EXHIBIT 18: GREAT AUSTRALIAN WOMEN IN MUSIC (John Whiteoak Collection)



*Great Australian Women in Music* by Nicolas Brasch (the author of numerous books for children and young adults) is a journalistic attempt to showcase thirteen outstanding Australian women artists in brief illustrated biographies, ranging from early figures like musical comedy star, Gladys Moncrieff, to the pop stars, Kylie Minogue, Olivia Newton-John and the Indigenous Australian, Christine Anu. A selection of their biographies is on display. Brasch also published *Great Australian Women in Science and Medicine* and both books are valuable in targeting young readers and educating them about the presence of outstandingly talented women in Australian cultural and other histories.

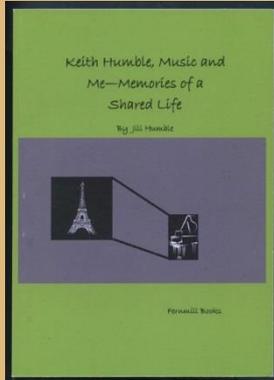
### EXHIBIT 19: VIOLET SOMERSET (John Whiteoak Collection)

*The Art of Violet Somerset* by Ennis Honey traces the successful five-decade career of the Australian contralto and later soprano with the evocative name, *Violet Somerset* (1882-1964). But, apart from this book and numerous Australian newspaper reviews and references to her concert and ABC performances and teaching during over this period of her career, her name is more or less absent from contemporary Australian historical musicology in print. The author describes Violet as 'one of those rare singers who made a career, not on the opera stage, but in the concert hall ... and gave much joy to those music lovers who appreciate the art of singing beautifully in [such a] simple setting'. Violet performed in Honolulu



and Europe after World War One but the bulk of her career unfolded in Australia. The *Violet Somerset Memorial Prize or Lied* continued her influence as an artistic mentor into this century.

#### EXHIBIT 20: KEITH HUMBLE AND ME, by JILL HUMBLE (John Whiteoak Collection)



*Keith Humble, Music and Me – Memories of a Shared Life* is the life story of Jill Humble (née Dobson), widow of the late Australian pianist, composer, theorist and educator, Prof. Keith Humble. It begins with her strange childhood in colonial India and thereon to the Melbourne Conservatorium of the late 1940s where her talent and potential as a pianist became apparent. Much of her later story, however, illustrates her devotion to a belief in the musical greatness of her life partner and describes the exciting odyssey of their globe-trotting life as Keith carved out his musical destiny in Europe, America and then Australia.

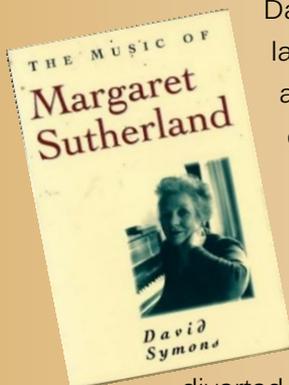
#### EXHIBIT 21: MARJORIE LAWRENCE (John Whiteoak Collection)

The Australian soprano, Marjorie Lawrence, was born in Victoria in 1907 and her career was boosted by winning the Victorian *Sun* Aria competition in 1928. However, most of her remarkable career as an opera star with a speciality in Wagnerian roles was played out in Europe and the USA and she died in Arkansas in 1971. Her autobiography, *Interrupted Melody*, inspired the 1955 Hollywood film of the same name. She returned to Australia periodically and was expected to play Madame Melba in the *Life of Melba* planned for production by Cinesound Production (Australia) at the end of the 1930s but the War forced its cancellation. Tragedy struck in the form of polio during a 1941 tour of Mexico and her performances from thereon required a wheelchair or other artificial support. Her career, apart from teaching, was largely over by the early 1950s.

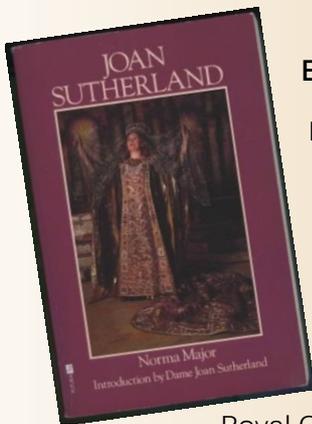


#### EXHIBIT 22: MARGARET SUTHERLAND (John Whiteoak Collection)

David Symon's *The Music of Margaret Sutherland* was something of a landmark in 1997 as a serious musicological attempt to document the life and music of the most influential and progressive woman composer to emerge in Victoria during the first half of the 20<sup>th</sup> century. Margaret Sutherland AO was born in 1897 into a very artistic Adelaide family and exhibited exceptional talent as a concert pianist under the mentorship of the relatively progressive Czech pianist, Edward Goll, at the University of Melbourne. However, her deepest passion was always for highly creative—and not reproductive—music-making. She diverted briefly into a children's music composing phase during her ill-fated marriage. After separating in 1948 and spending several years in Europe, she composed more



than twenty orchestral and chamber works, numerous song and piano works and a chamber opera, *The Young Kabbarli* as 'the first Australian opera recorded in Australia'. In 1972, James Murdoch stated that 'Probably no other person in Australia has worked, fought, lobbied and achieved so much for Australian music. ...As a composer, she laboured under the extreme disadvantage in Australia of being a woman'.



#### EXHIBIT 23: JOAN SUTHERLAND (John Whiteoak Collection)

Norma Major's 'official biography' of Dame Joan Alston Sutherland (1926-2010) describes the life and career of this Australian dramatic coloratura soprano 'superstar' of the international opera world who gained the status of Australia's Nellie Melba in her lifetime. Like Violet Somerset and various other successful Australian singers, she won the coveted Australian *Sun Aria* award in 1949. This helped to propel her into an astonishing international career from 1952 when she appeared at the Royal Opera House, London. She has been described as having 'a voice of beauty and power, combining extraordinary agility, accurate intonation, a splendid trill and a tremendous upper register'. She was nicknamed *La Stupenda* ('The Stupendous One') and was eagerly and widely grasped as an Australian icon by Australian society of her heyday.



#### EXHIBIT 24: GLADYS MONCRIEFF (John Whiteoak Collection)

Queensland-born Gladys Moncrieff (1892-1976) is generally considered to have been the most famous and popular musical comedy star and vocalist Australia has ever produced. She toured the Queensland outback as a child performer, 'Little Gladys', and established her musical comedy career in the 1910s and early 1920s Australia in productions like *Katinka* (1918) and especially *The Maid of the Mountains* (1921). She had a major triumph in London through her role in Franz Lehár's *Blue Mazurka* (1927) and recorded numerous times for Vocalion. During 1928-30, she toured Australia to great acclaim in her most famous and colourful role in the Mexican-themed operetta *Rio Rita*. Her voice has been described as 'a powerful, wide-ranging, rich soprano voice, and excellent diction. She approached her singing like a craft, meticulously and unostentatiously'. For affectionate Australians, Gladys Moncrieff, the 'Queen of Song' became just 'Our Glad'.



*Don't Ask Me Why* (1930) is one of the songs from *Rio Rita* that 'Our Glad' promoted. It was even available on a Mastertouch piano-roll.

## SPECIAL MAMU COLLECTIONS

### EXHIBIT 25: VERA BRADFORD COLLECTION

Vera Bradford (1904-2004) achieved great acclaim as a virtuoso concert pianist in Australia and internationally, and made a point of performing repertoire deemed too difficult for female pianists. Born into a musical family, she began her piano studies at the age of seven and went on to master a powerful Russian piano technique that became the hallmark of her style. Her playing dazzled audiences with its power, depth, virtuosity and beauty of tone. In her twenties, Vera won a scholarship to study with Percy Grainger who became a close friend and mentor. At the age of 31, her debut at the Chicago Opera House launched her onto the international stage. And tying in with our Exhibition theme, in 1963, she represented Australia at the 2<sup>nd</sup> International Music Festival in Seoul, Korea. MAMU contains memorabilia from Vera's illustrious 77-year career, including recordings of her performances, scrapbooks, music books, posters, correspondence, photographs of her at the piano and with friends, over 60 issues of the *Australian Musical News* (from 1922 to 1954), and a painting of her by Australian artist Aileen Dent. The Collection also includes portrait photos, each autographed to Vera, of Percy Grainger and Rudolph Ganz who are among the notable teachers with whom she studied.



### EXHIBIT 26: MIRIAM ROCHLIN COLLECTION



Miriam Rochlin (sitting at the piano) was born in Perth and moved to Adelaide in 1908 when she was still a young child. She showed musical flair from an early age, trained at the Elder Conservatorium, and in 1931 became a member of the 'Merry Melody Maidens', the first all girls' band registered in South Australia. Adelaide's *The Mail* newspaper (30 May 1931 issue, page 22), under the headline *Orchestra of Girls*, reported that these 'five talented local... young women are talented musicians, playing both jazz and classical compositions'. Since January (1931), 'the band has constantly been in demand for dances' and include 'Misses Miriam Rochlin (pianist), Lucia Sleight (violinist), Emmie Ehmcke (banjoist), Syliva Mandel (saxophonist), and Enid Mandel (drummer)'. The 'Merry Melody Maidens', the photo of which we consider the pièce-de-résistance of MAMU's Miriam Rochlin Collection, is just one example of the many all-female bands and ensembles that have entertained Australian audiences for over a century. In 1934, Miriam moved to Melbourne and resided almost three decades with the Newmark family in Heidelberg before settling in Carlton. She enjoyed a career as piano accompanist and educator, the groups she accompanied including the May Downs Dancing Academy (for nearly

30 years), the *Kadimah* Jewish Cultural Centre performances (for almost 70 years), the annual South Street Competitors in Ballarat, a variety of choirs and, with her strong community spirit, countless community events. She was an excellent sight reader and could launch into any style of music at the drop of a hat.

## EXHIBIT 27: LOUISE LIGHTFOOT COLLECTION

A previous MAMU Exhibition focused on Louise Lightfoot and her achievements in the arts. As she was Australian and contributed to Australia's musical landscape, she is also relevant to this Exhibition. Louise was the co-founder of the First Australian Ballet and later became interested in classical Indian dance. She conducted extensive field work on ethno-choreology in India and went on to work as a producer and tour manager for Indian dancers performing in Australia and the USA. As a white woman touring with Indian performers, including in segregated areas of the United States, her collection contains valuable insights into 20th century race relations. The items in the cabinet include the costumes used in the dance performances she choreographed and produced, the trusty tape-recorder always by her side, and some of the tapes she created as accompaniment to rehearsals and performances.



## EXHIBIT 28: NEHAMA PATKIN BEQUEST



Nehama Patkin OAM (1939-2010) was a concert pianist, an inspirational music educator who espoused and advocated the Suzuki method of instruction, a composer, and an entrepreneur who organised many concerts and community events. Her collection of scores, books and memorabilia reveals that her performance career spanned the classical, jazz and popular spheres of music, for example, she was piano soloist with all major symphony orchestras in Australia, recorded with jazz musician Brian Brown, and toured Victoria, Europe and Singapore with Peter Clinch (master of saxophone/clarinet) for 11 years.

She was also accompanist for the Australian Ballet School and several other dance and theatre companies, and her piano playing featured in a number of films including the TV mini-series 'Return to Eden'. In fact, Nehama worked on radio and television for many years, scripting and compering school's programs on the ABC – we have two such scripts on display – and was an early presenter on the ABC's children's show 'Playschool'. For Nehama, singing was an important aspect of music learning and aural development and, as can be seen in the manuscripts exhibited, she created entertaining vocal exercises to make warm-ups fun for children.

## WOMEN IN MUSIC RESEARCH

Stirrings of scholarly interest in and recognition of women's involvement in music in Australia became palpable in the 1980s, and the 1990s seem to have been a watershed decade for this development.

### EXHIBIT 29: *NEW MUSIC ARTICLES JOURNAL* (Aline Scott-Maxwell Collection)

*New Music Articles* (NMA) was published in Melbourne between 1982 and 1992 in 10 issues and was a significant forum for composers and experimental musicians to articulate their ideas and write about their music with minimal editorial intervention. Each issue was accompanied by a cassette tape of pieces submitted by the composers. The NMA journal included some themed issues by guest editors, including **NMA 4 (1985)** devoted to the music of contemporary women composers. NMA4 contains articles and/or scores by 12 Australian women composers, some of whom were established and others young and emerging. They are Jennifer Fowler, Sarah Hopkins, Barbara Woof, Caroline Wilkins, Sue Blakey, Bronwyn Calcultt, Ros Bandt, Joyce Hinterding, Vineta Lagzdina, Cindy John, Kay Morton and Wendy Hiscocks. Also included

are interviews with Helen Gifford, Gillian Whitehead (a New Zealander) and Jo Truman, a graphic score by then visiting American composer Catherine Schieve and three articles examining more general issues of women's music by, respectively, the late Jan Friedl, Susan Erickson and prominent American experimental composer, Pauline Oliveros. With their widely different types of content and presentation and compositional approaches spanning the contemporary mainstream and the exploratory, the issue illustrates the diversity of women's music and thinking about women's music in 1980s Australia and beyond. NMA4 was edited by ethnomusicologist Dr Aline Scott-Maxwell and the striking cover design was by Catherine McDonald.



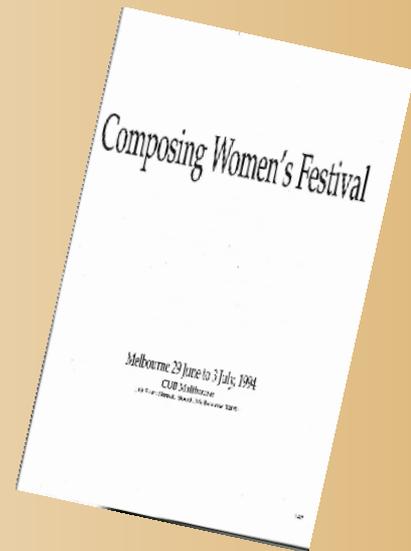
### EXHIBIT 30: *DOREEN NAYMAN* (Doreen Nayman Collection)

Doreen Nayman (1932-2015) was a Melbourne-based music educator and long-time broadcaster on Melbourne's community radio station 3MBS. In 1992, she presented a 4-part 'Women in Music' series, the materials of which constitute a major part of the collection she donated to MAMU. Our Exhibit includes cassettes of her interviewing Australian women composers and performers showcased in her series, some of the notes and schedules related to those broadcasts, and the press cuttings, correspondence, images, sheet music and journal

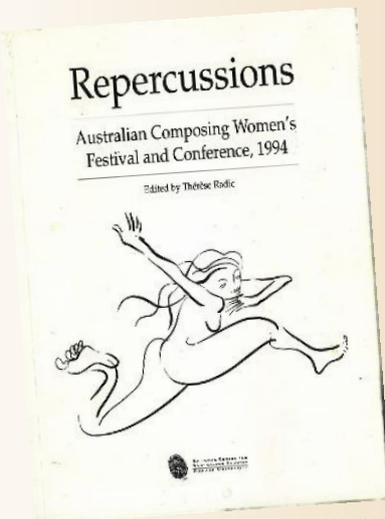


articles she gathered during her research for the series. Among the women she celebrated are May Brahe, Margaret Sutherland and Mirrie Hill, who have already been noted as part of John Whiteoak's Collections. In Doreen Nayman's Collection, we find them again in the array of interview cassettes which also include composers such as Miriam Hyde (1913-2005), Dulcie Holland (1913-2000), Peggy Glanville-Hicks (1912-1990), interspersed with performances by soprano Helen Noonan (1948-2016), harpsichordist Elizabeth Anderson, concert pianist Eileen Joyce (1908-1991) and more. The displayed schedules for the 4 programs reveal the selections performed in the series.

Some two years after Doreen Nayman's 3MBS series, Dr Therese Radic, who is a musicologist, biographer and playwright, organised and chaired the first Australian Composing Women's Festival and Conference (29 June – 3 July 1994), most of the papers presented and events of which are documented in the edited proceedings volume, *Repercussions*. The volume also contains a comprehensive but by no means complete list of short biographies of women composers and/or performers in Australia. For your interest, the list has been reproduced as part of Exhibit 31.



**EXHIBIT 31: *Repercussions* (Aline Scott-Maxwell Collection)**



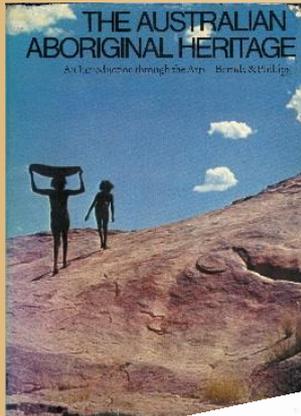
The 1994 Australian Composing Women's Festival and Conference was a seminal event in the recognition of women's role in music-making and creativity in Australia and in the public presentation of music by Australian women composers. Convened by Dr Therese Radic, it was the largest such event to date and was held in the then new and trendy Malthouse Theatre. This venue provided a range of outstanding contemporary spaces for performances, discussions, and informal gatherings and also helped to generate unprecedented public and media attention. The event opened with a Festival commission, Becky Llewellyn's *Fanfare for the Muses* for unaccompanied

women's voices, and then journeyed through orchestral, chamber, solo, jazz and experimental concerts. Memorable Conference events included a VIP 'chat' session in which Margaret Throsby from ABC Classic FM interviewed composing 'elders' Dulcie Holland, Miriam Hyde, Linda Phillips, Phyllis Batchelor and Esther Rofe. *Repercussions* contains the concert program and transcriptions



of the interviews. Another notable conference event was the Aboriginal Creative Women's Music session, which was closed down by local activist Indigenous women musicians who insisted that only Indigenous women could speak about their music. Other conference sessions dealt with professional opportunities for women, biography, resources, technology and gender and feminist theory.

### EXHIBIT 32: MARGARET KARTOMI (Margaret Kartomi Collection)



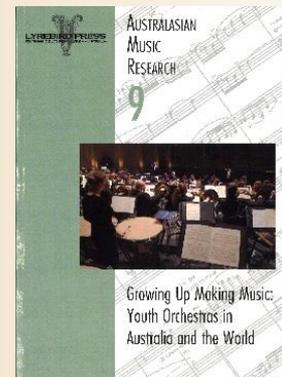
Professor Margaret Kartomi is an internationally acclaimed ethnomusicologist with hundreds of research publications to her name. Among them are many articles that focus on gender issues in music performance. Her chapter in the book *The Australian Aboriginal Heritage* (1978) presents insights into girls' and boys' connections with music at Yalata.



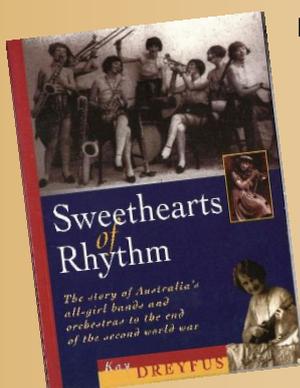
She also co-edited (with Kay Dreyfus and David Pear) the themed volume of the *Australian Music Research Journal* (2007) on Australian Youth Orchestras which includes women's perspectives on the musical experiences of young musicians.

Although her first love is music research, Margaret is a proficient pianist who accompanied the famous American bass vocalist Paul Robeson during his 1960 visit to

Australia. She has also composed a violin and piano sonata which she performed at public concert in Berlin, and has written songs and a piano concerto.



### EXHIBIT 33: KAY DREYFUS (Kay Dreyfus Collection)



Dr Kay Dreyfus is a musicologist and historian who produced the entertaining and highly informative *Sweethearts of Rhythm: The Story of Australia's All-Girl Bands and Orchestras to the End of the Second World War* (1999). The title is self-explanatory and the story spans from the 1920s to the 1940s. MAMU houses the interviews and other materials that Kay collected during her research for the book, which is one of many research publications that she has produced during her career. She is also a composer in her own right, her Sonata for Flute and Piano (1962) being included in the AMEB licentiate syllabus.

## CURRENT COMPOSERS OF NOTE

### EXHIBIT 34: ELENA KATS-CHERNIN (Elena Kats-Chernin Collection)

Elena Kats-Chernin is one of the most prolific composers in Australia today and has created works in almost every genre. She is probably best known for her ballet *The Wild Swans*. Publishers Boosey & Hawkes describe her music as 'dramatically vivid'; it communicates 'a mixture of lightheartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer'. Our Exhibit includes some of her recent works and also a 1997 issue of the magazine *24 Hours*, which evolved into *Limelight* and is significant because that issue marked the first time Elena's face appeared on the cover of a magazine. It was also the year she turned 40. Some 20 years later, her hefty *Birthday Bash* book represents a celebration of Elena's 60th birthday and contains all the pieces played at her 60th birthday concert at the City Recital Hall in Sydney. The concert included performances from many distinguished musicians, most of whom are her friends and collaborators, and was live broadcast on ABC Classic FM. The pieces demonstrate the full range of Elena's output over many years of composing. Her *Unsent Love Letters* volume contains 26 piano pieces dedicated to the life and music of Eric Satie. She created some sketches to fill blank pages in order to create a convenient page layout for a pianist when performing. One of the sketches is of a cocktail glass inspired by the piece *Absynthe Cocktail*, a favoured and frequent drink of Satie's -



one that contributed to his demise. The sketch became the cover for both the volume and the CD. Elena turned other sketches into postcards. The sketch on the cover of *Piano Village* is one of several designed by Queenie and Susanna Pang. A piece that Elena is still in the process of composing is *Crystals* for soprano, trumpet and organ. In memory of the burning of the Synagogues on Kristallnacht in 1938 in Germany, the piece will be in three movements and we are pleased to present a sketch of her most recent train of musical thought...

The image of Elena at the piano was taken by photographer Chris Donaldson who has generously donated, and written the captions for, some of his award-winning photos of other women composers/performers in Australia

## EXHIBIT 35: CHRIS DONALDSON COLLECTION OF PHOTOS



**May Howlette** (Digital Photograph Arches Aquarelle)

May has lived a fascinating life as a writer, actor, singer, recitalist and composer, producing several great CD's, the last being at age 85 in 2016. Her infectious joie-de -vivre is clearly obvious in my photograph taken in April last year.

**Roma Dix** (Digital Photograph Ilford Gloss Satin)

Roma, an OAM recipient in 2012, is a local legend in the NSW Highlands where she has taught music at Frensham for over 50 years. Continuing as a mainstay of the National Braille Music Camp, established 32 years ago with Ian Cooper, Roma also both inspired and initiated the formation of the Southern Highlands Symphony Orchestra.



**Ann Carr-Boyd** (Silver Gelatin Hand Crafted Fibre Based Photograph)

Ann was awarded an AM for her services to music and community in 2017. She is recognised nationally and internationally through her impressive list of works for chamber music, piano and orchestra. I caught her at home composing in 2004. This photograph won the 'Arts in the Valley' photographic prize.

### About the Photographer

Chris Donaldson was born in 1947 and grew up at Warriewood on Sydney's northern beaches. His interest in both photography and music began in childhood. After working for a time in various parts of the photographic industry, Chris chose piano teaching as his career. He studied composition with Dulcie Holland and is still teaching and composing from his home studio in Mittagong. However, his passion also remained in photography. Following his first successful photographic show in 1995 with his three siblings, Chris has continued to exhibit regularly, winning numerous awards leading up to a recent show at Sturt Gallery, Mittagong, marking his sixteenth exhibition over the past 22 years. In 2000, Chris was listed in the prestigious 'top Ten Australian National and International Exhibitors' by the Australian Photographic Society. Subsequently, in 2004, he attained the status of Associate of the Australian Photographic Society. Many of his photographs can be found in private, corporate and public collections across Australia and overseas, and his works feature in a number of publications. Exhibitions have gained a growing number of followers and more examples of Chris' work may be seen on his website at [www.chrisdonaldson.com.au](http://www.chrisdonaldson.com.au)

## EXHIBIT 36: ROS BANDT (Ros Bandt Collection)



Dr Ros Bandt has a PhD in musicology and is a Senior Research Fellow at the University of Melbourne. Her passion however is sound art and her award-winning innovative creations have achieved international acclaim. She has produced interactive mixed media sound installations, electroacoustic compositions, audible paintings, environmental

sculptures, sound playgrounds, inventions, original instruments, books, CDs and writings. Her music is elegant and lush, engulfing and demanding, and her palette and sound art are unique. In 1990, she won the Don Banks Composers Award, being the first woman to do so. She is both a solo and group performer, and has recorded and toured with, for example, the early music ensemble 'La Romanesca' and the cross-cultural group 'Back-to-Back Zithers'.

Recently, she produced a 2CD set of original sound works 'fusing old and new, east and west influences with her cross-cultural modern Australian spike fiddle, the *tarhu*. She is famous for performing in unusual acoustic spaces such as playing the *tarhu* at Marathona beach in Greece, or improvising on the medieval Pythagorean cylindrical recorder (that she hand-crafted herself) in the 'most perfect acoustic space in the world' – the Epidavros amphitheatre, also in Greece. In fact, she has been working in Greece and Athens for 25 years, returning there regularly to record ancient soundscapes in the Mediterranean. In 2017, she was Guest of Honour at the Animart Festival in Delphi, commissioned to make five sonic metamorphoses, all original works, to be performed there. Ros's most recent creation is *Rodi*, a mixed media sound performance art with live cameras, film and electroacoustic sound and pomegranate objects. The graphic score in the collage is translated into action in the image on the bottom right.

## EXHIBIT 37: CAT HOPE (Cat Hope Collection)

Professor Cat Hope, Head of the Sir Zelman Cowen School of Music, is an academic with an active profile as a composer, performer, songwriter, noise artist, researcher and curator. She is a flautist and experimental bassist who plays as a soloist and as part of other groups. She is also the director of and performer in Decibel, a group focused on Australian repertoire, the nexus of electronic and acoustic



instruments and animated score realisations, which led to her being awarded the APRA|AMC Award for Excellence in Experimental Music in 2011 and 2014. She has also led pop bands (Gata Negra) and noise groups (Lux Mammoth, Abe Sada).

Cat's music generally is conceptually driven, using mostly graphic scores, acoustic/electronic combinations and new score reading technologies. It often features aleatoric elements, drone, noise, glissandi and an ongoing fascination with low frequency sound. Her composed music ranges from works for laptop duet to orchestra, with a focus on chamber works, and in 2013 she was awarded a Churchill Fellowship to develop her innovative ideas. Her practice explores the physicality of sound in different media, and has been discussed in books such as *Loading the Silence* (Kouvaris, 2013) and *Women of Note* (Appleby, 2012), as well as in a variety of periodicals including Gramophone Magazine which called her 'one of Australia's most exciting and individual creative voices'. A notable example of her creativity and feature of this Exhibit is PLUG, an installation and performance comprising a head of speaker 'hair' where scores of small ear pod headphones make up the hair strands emanating from the scalp, each strand emitting a sound at its end. At the opening and at intermittent times throughout the installation, different hairdressers come and 'style' the work, creating a moving sound scape and a new static scape until the next styling. Another feature of this Exhibit is *The End of Abe Sada*, commissioned by the Perth Institute of Contemporary Arts for the 'What I see when I look at sound' exhibition in 2014. The score for this piece exemplifies one of Cat's styles of music writing. Cat's works have been recorded for Australian, German and Austrian national radio, and her 2017 monograph CD on Swiss label Hat Hut won the German Record Critics prize that year. An advocate for Australian music and gender diversity, she is also the co-author of *Digital Art – An Introduction to New Media* (Bloomsbury).

## EXHIBIT 38: EVE DUNCAN



Dr Eve Duncan has composed chamber, orchestral and vocal music and her most recent works explore a variety of facets of Australia including its environment, architecture and spiritual aspects. She was a founding member, in 1997, of the Melbourne Composers' League which focuses on and promotes indigenous and contemporary art music in Australia in an Asian-Pacific context, and therein developed her engagement with Korean music. Her actual encounter with that music began two years earlier, in 1995, when she began working with Korean composers and both she and they have evolved in their different cultures yet forged

musical and collaborative links that have had a resonance for over 20 years. Shared aspects in their compositions include a strong sense of nature and the aesthetics of *yôûm* or 'after-tone' and *chôngjungtang* or 'motion in stillness'. Her connection with the sounds of nature is potent in the image of her listening to the shells.



## THE KOREAN CONTEXT

Ancient history and the philosophical ideals that dominated governance for hundreds of years are among the factors that have determined the direction of music in Korea. As well, the imposition of Western music and culture from the latter part of the nineteenth century, the suppression of Korean culture throughout the Japanese occupation (1910-1945), the rediscovery of their own musical heritage following liberation and the disaster of the Korean War (1950-1953) have all had a considerable effect on the growth of Korea's contemporary music culture.

The history of music making on the Korean peninsula can be traced back at least 3000 years. Songs and dances emanating from the rites and festivals of early primitive tribes and aligned mainly to particular periods of the agricultural cycle, are considered to be the oldest extant musical genres in Korea.

At different periods, particular religious observations or philosophic principles have regulated the lives of communities inhabiting the Korean peninsula. The first and oldest of these is Shamanism. The associated music is characterised by a flamboyant and 'earthy' style closely related to the folk beliefs of the people, and has exerted a strong influence on the development of other folk music traditions. For example, although the music is in regular metre, it is predominantly in compound time (beats divided into three). This is particularly interesting because both Chinese and Japanese music is predominantly in simple metre (beats divided into two). Metre can often be irregular, the number of beats in a bar being variable and changing within a single piece. Rhythms are lively, complex, and syncopated. By contrast, court music tends to be slower and without pronounced rhythm.



Buddhism, especially the stream linked with the Mahayana sect which is concerned with personal spirituality, is thought to have reached the Korean peninsula from China about the fourth century CE and became the official State religion of the *Goryeo* Dynasty (918-1392CE). Unique to Korean Buddhism is the repertoire of four religious dances – *Nabichun* (Butterfly dance), *Parachum* (Cymbal dance), *Popkochum* (Drum dance), *Mogochum* (Stick dance) – that are performed as acts of worship and accompanied by an ensemble usually comprising a *t'aep'yongso* (type of oboe), *nabal* (long metal trumpet), *nagak* (conch shell trumpet), gongs, cymbals and drums. The melodic instruments usually play heterophonic adaptations of chants. Parts of the Buddhist ritual, such as the Butterfly Dance are still performed today. Further into the ceremony, a female Buddhist monk plays the great drum to stimulate the emotions and enlightenment of observers.

A third influence on Korean life was Confucianism, based on philosophical ideals rather than religious beliefs. Ascendant during the *Joseon* Dynasty (1392-1910), it effectively controlled Korean politics, ethics, education and the formation of Korean traditional music. Ritual ceremonies, originating from China and established in Korea during the twelfth century, honour the oriental philosopher Confucius with music that is refined, slow, simple and serene, reflecting Confucian aesthetics. Rhythm is even and there is little melodic embellishment. The Chinese ceremony was adapted to honour the ancestors of the Korean *Joseon* dynasty. During that period, Korean women known as *gisaeng* (or *kisaeng*), were one of three classes of professional entertainers who were known to sing and dance at court banquets and country-wide festivals to instrumental music performed by male court musicians.

Early in the *Joseon* Dynasty, it was decided to train *gisaeng* in medicine and other essential skills in addition to those of entertainment, because females were prohibited from receiving medical treatment from male doctors due to the separation of the sexes at the time. Thus, four new *gisaeng* institutions were established, in addition to the existing one under the Bureau of Royal Music: one in charge of the imperial family's medical care, one for drug prescription, one for the royal family's clothing, and one for military uniforms. Trainee-*gisaeng*, were conscripted from the *ch'onmin*, the lowest social caste, at the average age of fifteen. Mandatory retirement age was sixty, but *gisaeng* were most active from the ages of eighteen to thirty. According to an eighteenth century handbook, training for the court *gisaeng* included classical song, court entertainment dance, stringed instruments, Chinese classics, calligraphy, painting and court etiquette. Education of the *gisaeng* was limited to the minimum necessary for socialising with the aristocratic *yangban*, the highest social caste. Even limited education was rare for women of any caste, so *gisaeng* were, to a small extent, considered privileged.

The introduction of Christianity and Western Culture in the latter part of the nineteenth century considerably changed the Korean musical, cultural and political environment, which was further affected by the Japanese occupation of Korea in 1910. Korean court, folk music, celebrations and rituals were suppressed and replaced with marching songs and an emphasis was placed on learning Western music. In 1945, the end of World War Two meant liberation from the Japanese occupation, but times were difficult. Infrastructure among other things had to be replaced and adversarial differences between advocates for the development a Communist style government and those campaigning for democracy resulted in the devastating Korean War (1950-1953), which ended in an uneasy truce and armistice (still in place in 2018) and the division of the country, at the 38th parallel, into North and South Korea. This exhibition focuses on South Korean music and some of the women who were responsible for having a voice in its contemporary development.

**Annette Bowie, 2018**

## THE EXHIBITS

In 1981, six composers – Young-Ja Lee, Kyungsun Suh, Chan-Hae Lee, Bang-Ja Hurh, Sook-Ja Oh and Sung-Hee Hong, who were all teaching at universities in Seoul, founded the Korean Society of Women Composers (KSWC). Their aim was to consolidate the employment of women in composition and to provide them with opportunities for success in contemporary music circles. Due to their foresight and dedication, the status of women composers in Korea has, since then, been greatly enhanced. KSWC 's activities include arranging six monthly performances as well as special events in co-operation with other groups (both international and local), an annual seminar and lectures, the publication of members' music, and the production of CDs. The growing numbers of members and the quality and range of compositions presented at KSWC functions are testament to the founders' aspirations. The composers selected for this Exhibition include three founding members of the KSWC and others who have been active in promoting Contemporary Korean music through their compositions and their teaching in Korea and abroad. At the same time, a general rise of interest in the history of Korean folk music, and other traditional music associated with the ancient courts along with the entertainment needs of the *yangban* (upper class), resulted in the establishment of larger ensembles performing traditional music and/or contemporary music arranged for traditional instruments as in the image below. The performers in blue, all women, are playing *gayageum* (plucked zither with moveable bridges) on the left, *haegeum* (2-stringed vertical fiddle) in the centre, and *geomungo* (zither that is plucked or struck with a stick) on the right.



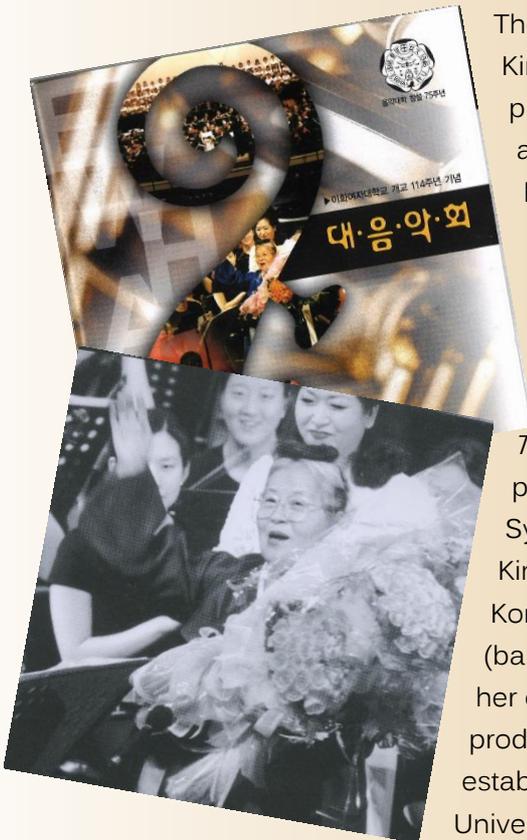
Haegeum



Geomungo

Closer images of two of the instruments

### EXHIBIT 39: SOON-AE KIM (Annette Bowie Collection)



The first female composer of significance in Korea is Soon-Ae Kim (b. 1920). Originally known for her art-songs, she also produced chamber works in 1942. The appearance of an atonal symphony in the early 1960s was a turning point in her career. In the early stages after graduation from Ewha Woman's University, she travelled to USA and Europe to further her studies. She was fortunate to have learnt from a wide range of eminent teachers, and has also won prizes for her works. In 1961 Soon-Ae Kim was in Paris as a Fellow of UNESCO and composed her *Symphony in Two Movements* around that time. It had its premiere performance, by the Korean Broadcasting System Symphony Orchestra, in Seoul in 1963. Although Soon-Ae Kim is interested in sonorities and sounds characteristic of Korean music, such as those created by the *daegeum* (bamboo flute), she is wary of imitation and feels she creates her own compositional language. Her CD titled *A Celebration*, produced in 2000, celebrates the 75th Anniversary of the establishment of the School of Music at Ewha Woman's University. The contata, *Hallelujah, a new song for Jehovah*, was

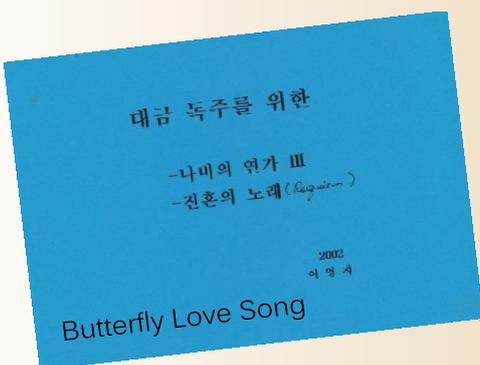
especially commissioned by the University for the CD. In 2000 the composer also celebrated her own 80<sup>th</sup> birthday.

### EXHIBIT 40: YOUNG-JA LEE (Annette Bowie Collection)

Young-Ja Lee, is one of South Korea's most eminent female composers and has held the position of Professor and Director of the Composition Department at Ewha Woman's University for a number of years. Her works, which have been performed in the Americas, Asia, Australasia and Europe as well as Korea, include several large orchestral pieces, chamber works, a number of solo instrumental pieces, and a range of vocal and choral compositions. Though Young-Ja Lee's use of free



atonality and her choice of melodic material reflect her European training, she also includes some elements from Korean music in many of her creations. The three-movement *Piano Concerto* (1973) for example, focuses on the development of timbral nuance and includes a Korean folk tune. A poem entitled 'Butterfly Love Song' inspired a series of compositions with the same title and of these, *Butterfly Love Song III* (2002) for *daegeum* (flute), is included in our display.

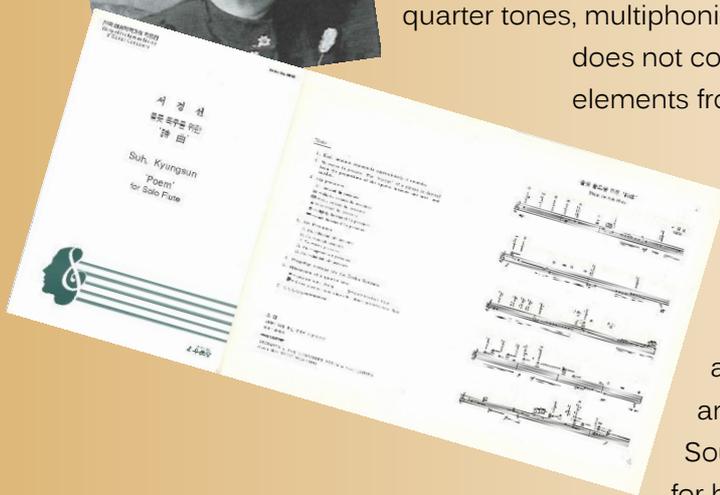


In 1986, Young-Ja Lee was awarded the Eighth Korean National Composers Prize, and in 1995 the prestigious Korea Cultural-Art Grand Prize by the Government of South Korea for the composition of a *Cantata*, celebrating fifty years of Korean Independence. Through her teaching and promotion of women in music, as a founding member and the first President of the KSWC, as an active committee member of the Asian Composers League (ACL) Korean branch over a number of years, and as a member of the Korean National Committee of the International Music Council (IMC), Lee has made a significant contribution to the continued growth of fine music in South Korea.

#### EXHIBIT 41: KYUNGSUN SUH (Annette Bowie Collection)



Kyungsun Suh presented her first concert of compositions in 1966. She prefers writing for solo instruments or small ensembles, a representative example being the *Poem for Solo Flute* (1978). In this, her intention was "to express a meditative and mystical world of music through a musical instrument . . . a flute," making use of unusual timbres through harmonic effects produced by lip control, quarter tones, multiphonic sound and the human voice. Whilst she does not consciously attempt to incorporate specific elements from Korean traditional music into her works,



she has found visits to the Korean countryside, and particularly the islands, with their serenity and beauty, an inspiration for her compositions.

Kyungsun Suh has done much to foster and promote music education, composition and performance of contemporary music in South Korea and has received many awards for her activities and compositions including

the Korean Composition Award in Chamber Music from the Korean Musicians' Association Inc., and the Jade Medal of Culture presented to her in 2002 by the President of the Republic of Korea.



#### EXHIBIT 42: CHAN-HAE LEE (Annette Bowie Collection)

Chan-Hae Lee has been a Professor of Composition at *Yonsei* University in Seoul since 1977 and is one of South Korea's most active composers. Her works, which are linked directly to her profound Christian faith, cover a broad range of vocal and instrumental genres and have been performed regularly in Asia, USA, and Europe. Chan-Hae Lee's early music education began with lessons in piano, organ and Korean traditional dance. This training also included learning to perform on the *janggu*, the hour glass drum used in both folk and



traditional classical music. Influences on her compositional style include Soon-Ae Kim, the first female Korean composer to study overseas and have works performed in Europe and the USA, Un-Yong La and Jae-Youl Park at *Yonsei* University, and Conrad Bernier and George T. Jones during her stay in Washington. At the 1980 Asian Composers League/International Society for Contemporary Music Festival in Hong Kong, Chan-Hae Lee met Isang Yun (1917-1995), one of Korea's first

successful contemporary composers, and discussed with him matters relating to composition, especially the difficulties of incorporating a Korean spirit in one's music. Because of her Christian commitment, she had felt reluctant to employ a range of Korean cultural elements (including instruments) in her compositions, as many were linked to *shamanist* practices. After long deliberation, she realised that much of this music had moved away from its ancient roots and evolved into individual and independent 'art forms'.

Thereafter she introduced selected Korean elements into her compositions without compromising her religious faith. This change of direction resulted in *Statics and Dynamics for Gayageum and a String Quartet* (1995), the first use of a Korean traditional instrument in her output. Her *Black and White* for Baritone and Percussion, premiering in Berlin in 2002, has the baritone also playing a *kkaenggwari* (small flat Korean gong), a suspended tam-tam (drum), and twenty bottles to add extra colour. The percussionist's part involves a broad spectrum of dynamics and effects, including crystal glasses filled with differing levels of water to achieve a pitched scale, glass chimes, a glass bowl, and more. Chan-hae Lee has worked tirelessly in promoting Korean music, particularly the role of women in composition, education and the arts and has been the recipient of several Korean and International awards, including the 1998 Korean National Composition Prize ("A Flame" for Violin and Orchestra) and the International Rome Choral Music Award for her composition Ave Maria Stellas for Mixed Chorus in 2002.



## EXHIBIT 43: YOUNGHI PAGH-PAAN (Annette Bowie Collection)



Younghi Pagh-Paan was born in 1945. Growing up in Cheongju, *nongak* (the music of folk bands and folk songs), *shamanic* rituals and *pansori* (folk opera) were all part of her childhood musical experiences. *Jangdan* (rhythmic patterns, often complex) are an integral part of Korean folk music and have inspired some of her compositions. Younghi Pagh-Paan completed her studies at Seoul National University in 1972 but

the turbulent state of politics in Seoul throughout the 1960s and 1970s, combined with a conservative, patriarchal society still dominated by Confucian ideals, created an oppressive and restricted environment that led to her decision to search for freedom from such restraints elsewhere. She relocated to Germany where she developed her own special musical language and techniques that enabled her to meld both Korean and Western elements in her compositions.

The first of her works to attract attention in Germany was *Dreisam-Nore* (1975) for solo flute. Named after the river at Freiburg and the Korean word for song, in this work a serial melody is enhanced through the use of lyrical, ornamental and other techniques, such as flutter tonguing and microtonal shading, all constituent elements of contemporary music but also reminiscent of performance techniques found in Korean traditional music.

Younghi Pagh-Paan has not shied away from using her compositions as a channel to express her opinion on political, cultural and social issues. For example, the orchestral piece *Sori*, premiering to high acclaim at the 1980 Donaueschingen Musikstage, was her response to the repressive actions of the Chun regime in South Korea that led to the May 1980 massacre of students in *Gwangju*. *Sori* is the Korean word for sound, and the sounds in this composition cover a broad spectrum - from speech, song, cries and exclamations to uproar and noise. It also partly incorporates the rhythms and melodies found in Korean masked dance drama. Essentially a work of protest, in *Sori* she expressed not only her outrage at the massacre, but also her personal reaction to the treatment and repression of women in many societies.

**A SELECTION OF JANGDAN USED IN PANSORI (FOLK OPERA), SAMDO AND NONGAK (FOLK MUSIC)**

- 1. Annyeongjeon**  
♩ = 20-30  
This 24 beat pattern is divided into four 6-beat sections, with accents occurring on the 12<sup>th</sup> and 18<sup>th</sup> beats of each section. The 12<sup>th</sup> and 18<sup>th</sup> beats are often played with a lighter touch than the other beats.
- 2. Annyeongjeon**  
♩ = 18-20  
This 24 beat pattern is divided into four 6-beat sections, with accents occurring on the 12<sup>th</sup> and 18<sup>th</sup> beats of each section. The 12<sup>th</sup> and 18<sup>th</sup> beats are often played with a lighter touch than the other beats.
- 3. Jangjungmeoni**  
♩ = 18-20  
This 24 beat pattern is divided into four 6-beat sections, with accents occurring on the 12<sup>th</sup> and 18<sup>th</sup> beats of each section. The 12<sup>th</sup> and 18<sup>th</sup> beats are often played with a lighter touch than the other beats.
- 4. Gwakhwaon**  
♩ = 18-20  
This 24 beat pattern is divided into four 6-beat sections, with accents occurring on the 12<sup>th</sup> and 18<sup>th</sup> beats of each section. The 12<sup>th</sup> and 18<sup>th</sup> beats are often played with a lighter touch than the other beats.
- 5. Jangjungmeoni**  
♩ = 18-20  
This 24 beat pattern is divided into four 6-beat sections, with accents occurring on the 12<sup>th</sup> and 18<sup>th</sup> beats of each section. The 12<sup>th</sup> and 18<sup>th</sup> beats are often played with a lighter touch than the other beats.
- 6. Annyeongjeon**  
♩ = 18-20  
This 24 beat pattern is divided into four 6-beat sections, with accents occurring on the 12<sup>th</sup> and 18<sup>th</sup> beats of each section. The 12<sup>th</sup> and 18<sup>th</sup> beats are often played with a lighter touch than the other beats.
- 7. Annyeongjeon**  
♩ = 18-20  
This 24 beat pattern is divided into four 6-beat sections, with accents occurring on the 12<sup>th</sup> and 18<sup>th</sup> beats of each section. The 12<sup>th</sup> and 18<sup>th</sup> beats are often played with a lighter touch than the other beats.

## EXHIBIT 44: JIN-HI KIM (Annette Bowie Collection)

Jin-Hi Kim, born in 1957, has achieved international acclaim for her multi-cultural and experimental compositions as well as for her performances on the *geomungo* (traditional Korean zither). When she relocated to the USA, after graduating from Seoul National University, one of her initial aims was to expand the potential of the *geomungo*. Wishing to

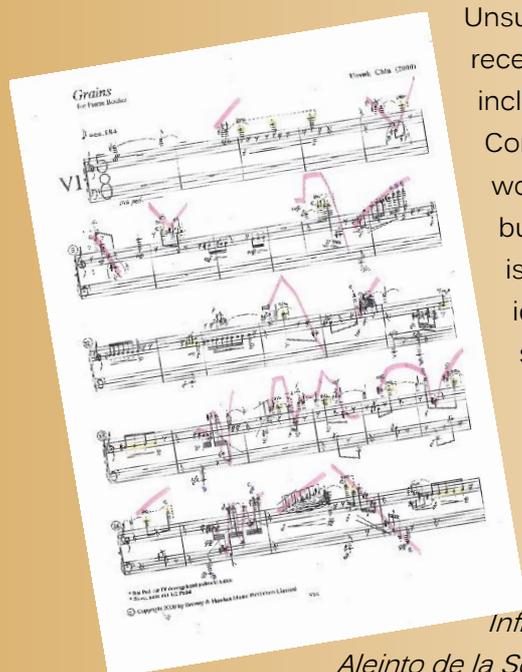


create 'something new with the ancient instrument' and bring it up to date, led her to create an electric *geomungo*, which gave her the potential to further intensify the instrument's tone 'by stretching, distorting and expanding its sound to reach positively unearthly heights'. She has commented that on the whole the response to her electric instrument had been positive, although at first it was not appreciated in Korea. Another of her aims, 'to put both Korean and Western music on the same level', led to her including the East Asian philosophical concept of 'living tones' into her compositions. To Jin-Hi Kim, her compositions 'begin with the assumption that each tone is alive, embodying its own individual shape, sound, texture, vibrato, glissando, expressive nuances, and dynamics. . . . The precise timbral persona of each tone is treated as its own philosophical mandate, with reverence for the 'life' of the tone, and respect for the colour and nuance granted each articulation'.

*Nong Rock for String Quartet and Geomungo* (1992), is a prime example of the bi-cultural concept she developed. Her goal of musically linking of Eastern and Western cultures was subsequently extended to include music of other cultures, for which she established the performance group 'No World Improvisations'. In 2003, Jin-Hi Kim was invited to participate at the Fifth *Jeonju Sanjo* Festival in 2003. *Sanjo* is a style of traditional Korean music where an instrumental solo melody is accompanied by the *janggu* (Korean double-headed drum). She created a new ensemble for the event and composed the 6-movement *Sanjo Ecstasy* for *haegeum* (2-stringed vertical fiddle), *gayageum* (zither), *janggu* (drum), *electric geomungo*, Western percussion and a *shaman* trance dancer.

Jin-Hi Kim has written for a wide range of genres and ensembles, won a variety of awards for her works, and her promotion of pan-Asian/American music has helped bridge the gap between cultures.

## EXHIBIT 45: UNSUK CHIN (Annette Bowie Collection)



Unsuk Chin, born 1961 in Seoul and now resident in Germany, has received numerous commissions and awards for her compositions, including the prestigious Grawemeyer Prize in 2004 for her Violin Concerto (2002). One of the criteria for the Award requires that the work is not only appreciated by academics and other musicians but also understood and enjoyed by lay people. Indeed, her goal is to 'find a musical language outside of the avant-garde and my idea is to create music in a new harmonic structure, not in the sense of neo-classic or neo-romantic, but in a new way. . . . I always try to write music which is interesting not only for other composers but also for the normal people who don't have much experience with contemporary music'.

Her early compositions include *Three compositions for solo tape*, *Gradus ad*

*Infinitum* (1989), *El*

*Aleinto de la Sombra* (1992) and

*Allegro ma non troppo* (1993-1994) and display her

skill in tonal and sonic manipulation. More recent

works include the song cycle *snagS&Snarls* based

on texts from Lewis Carroll's *Alice in Wonderland*

(2004), *Cantatrix Sopranica* (2005) and her opera

*Alice in Wonderland* (2007). Unsuk Chin is also

continuing her series of *Piano Etudes*, one of

which (*Grains*) is on display. Her compositions cover a

range of genres, including solo electronic, orchestral, theatrical, vocal,

diverse ensembles and piano works, and generally bear no overt influences of Korean music.

Nevertheless, her initial interest in sonic structures, performance techniques and myriad

percussion sounds was most likely stimulated through her early composition lessons with Kang

Suk-hi, whose musical imprint was in part influenced by East Asian philosophy and elements of

Korean traditional music. Her preferences for the sounds of plucked or struck strings, for slowly

drifting glissandos and for arrays of bells and gongs all carry no specific cultural overtones, and

that indeed is one of her strengths.

