



*Andrew Dalgarno McCredie*  
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Andrew McCredie pioneered the study of musicology in Australia as a Professor at the University of Adelaide. Born into a medical family on 3 September 1930 in Sydney, he was educated at Sydney Grammar and at Armidale School in New South Wales. After completing his undergraduate studies in music at the University of Sydney with a BA and an MA, he took his Doctorate of Philosophy in Musicology at the University of Hamburg with a thesis on an aspect of north German baroque opera. He also studied at the Royal Academy of Music in London and in music institutions in Stockholm and Copenhagen on a Churchill fellowship.

I first met him in Adelaide in 1968 after returning from my studies in Germany. He had been appointed Senior Research Fellow at the University of Adelaide and was soon to be appointed to a personal chair in musicology. Already he was developing a name for the rigour of his courses in musicology, initiating the publication of the Adelaide-based journal *Miscellanea Musicologica* and planning the first of a series of international conferences in musicology. His research into a range of topics included his groundbreaking publications on the works of Alfred Hill.

In 1974 he won the Edward J Dent medal of the International Musicological Society and the Royal Musical Association of Great Britain for his publications on East European music, especially North German baroque music-theatre and instrumental forms circa 1830, Byzantine-Slavic chant, German composers from the Renaissance and mannerist to contemporary, especially Hartmann, Frankenstein, Thiuke, Egk, Stephen and Klebe. His contributions to musicological theory were made via several interdisciplinary channels, including comparative literature, style, topos and reception theory. He produced performing editions of Monteverdi's shorter dramatic works and the *Vespers* and issued five of Hartmann's posthumous symphonic works, which he helped to revive through his editions and writings on the composer.

In 1975 he was elected the first Fellow of the Australian Academy of the Humanities in the discipline of musicology; and was honoured with the Order of Australia (AM) in 1984. Twice (in 1981–82 and 1991–92) he was elected president of the Musicological Society of Australia. His lexicological work included serving as editor of the *Paperbacks in Musicology* series of monographs in musicology for Heinrichshofen Verlag and as Australian area editor for *The New Grove Dictionary of Music and Musicians*. In 1982 he won an Ignaz Paderewsky medallion of the *Musica Antiqua Europae Orientalis* Philharmonia in Bydgozez for his musicological research.

In 1994 he retired from the University of Adelaide and spent the last twelve years of his life in Melbourne where his daughter Caroline also lived, spending about half of each year in his apartment in Munich and the other half in Australia. For six years he was formally attached to the School of Music Conservatorium at Monash University (1997–2002), where he shared an Australian Research Council grant with the undersigned and other colleagues at Monash's Australian Archive of Jewish Music. Together we worked on the previously neglected research topic of the musical outcomes of Jewish migrations along the northern and southern routes to Asia and beyond (1790s–circa 1950), culminating in our publication of a jointly authored article in 2004. He also made contributions while in Melbourne to postgraduate education at the Universities of Queensland and Melbourne.

Twice he was honoured at Monash University by his colleagues, former students and admirers from many walks of life, firstly at a reception to mark his retirement from the University of Adelaide and secondly on the occasion of his seventieth birthday, when a conference and a party attended by colleagues in Victoria and interstate were held in his honour.

It is not well known that Andrew was a pioneer in the study of European musical dramaturgy. His last postgraduate co-supervision was the dramaturgical research of a PhD student, Daniela Kaleva, who completed her doctorate at Monash University in 2004. As she wrote, 'His first article [on dramaturgy] in 1979 gives a historical and analytical outline of the core repertory of eighteenth-century stage melodrama. It builds the foundation for the first comprehensive investigations into this genre (by Schimpf in 1987) and Richerdt in 1986). His 1993 article provides the first insights into the macro-structural and expressive role of the musical motif and the effect of periodicity, which was further developed by scholars, such as Küster in 1994.'

She found Andrew to be a very helpful supervisor, writing that 'he was able to combine his phenomenal knowledge of music and sharp intellect with kindness, belief, trust, generosity and patience. He knew how to direct research and stand apart and went as far as necessary to find practical means to nurture the research...' a sentiment that has been echoed by many of his former postgraduate students.

Over the thirty-seven years that I knew Andrew, virtually his every waking moment was devoted to musicology: publishing his own research, advising his postgraduate students and working to assist his scholarly colleagues. He taught two generations of postgraduate students at Adelaide. Some of his former students now occupy key positions in Australia and overseas.

In the last few years of his life he also gave a considerable amount of attention to the Melbourne Symphony Orchestra, advising on repertoire and possible conducting appointments and several times entertaining its members in his home.

He died in Melbourne on 7 June 2006, aged seventy-five, survived by his daughter Caroline, son-in-law Andrew and grandsons Lachlan and Alexander. He will be sorely missed by many whose lives he touched.

*Margaret Kartomi*

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