

# Newsletter

of the



**Musicological**  
**SOCIETY OF AUSTRALIA**

[www.msa.org.au](http://www.msa.org.au)

**No. 79 December 2017 – November 2018**



# Newsletter

No. 79 Dec. 2017 – Nov 2018

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## National Executive 2017–2018

President: Alan Davison

Secretary: Megan Burslem

Treasurer: Stephanie Rocke

Membership Secretary: Brigitta Scarfe

## General Elected Members

General Member: Alan Maddox

Student Member: Rachel Campbell

## Ex-Officio Members

IMS Representatives: Jane Hardie &  
John Griffiths

ICTM Representative: N/a

Past President: Aaron Corn (Adelaide)

NZMS President: David Camp (Auckland)

## Ex-Officio Chapter Presidents

Hunter: Rosalind Halton/Helen English

Queensland: Vacant

South Australia: Steven Knopoff

Sydney: David Larkin

Tasmania: Anne-Marie Forbes

Victoria: Paul Watt

Western Australia: Jonathan Paget

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## Thesis Register Editor

Stephanie Rocke

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## Deadline for Newsletter contributions

For No. 80, Dec. 2018 – June 2019 issue:

**1 JUNE 2019**

## Editor, Newsletter

John A. Phillips

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*Thanks to all contributors for their assistance in the production of this issue.*

# MUSICOLOGICAL SOCIETY OF AUSTRALIA

## — ANNUAL GENERAL MEETING —

12:30pm Sunday 10 December 2017, CAI Conference Centre Lecture Theatre/423–342,  
The University of Auckland, New Zealand

### INTERIM DRAFT MINUTES

Meeting opened 12:38pm by MSA President, Alan Davison (via Skype)

#### 1. Attendance and Apologies

##### Attendance (24)

Daniel Bangert	Tony Jones	Rosemary Richards
Linda Barcan	David Larkin	Julie Rickwood
Jeff Brukman	Lawrence Mays	Helen Rusak
Gregory Camp	Kerry Murphy	Brigitta Scarfe
Alan Davison (via Skype)	Jonathan Paget	Philip Shields
Emma Di Marco	John Phillips	Anthea Skinner
Andrew Foote	Adam Pinto	Jan Stockigt
Talisha Goh	Melanie Plesch	James Wierzbicki

##### Apologies (11)

Brydie-Leigh Bartleet	Anne-Maire Forbes	Kathleen Nelson
Peter Campbell	Jane Hardie	Stephanie Rocke
Aaron Corn	Margaret Kartomi	Jennie Shaw
Rita Crews	Linda Kouvaras	

#### 2. Minutes of the last AGM (Appendix 1, see Newsletter No. 78)

**John Phillips moved that the minutes be accepted as a true record of the meeting; seconded David Larkin. Carried unanimously.**

#### 3. Business arising from the minutes – none raised

#### 4. Society Reports

- a. President's Report (Appendix 2, see p. 4)  
**Anthea Skinner moved that the report be accepted; seconded David Larkin. Carried unanimously.**
- b. Treasurer's Report (Appendix 3, see p. 5)  
**John Phillips moved that the report be accepted; seconded Anthea Skinner. Carried unanimously.**
- c. Membership Secretary's Report (Appendix 4, see p. 8)  
**David Larkin moved that the report be accepted; seconded Kerry Murphy. Carried unanimously.**
- d. Journal Editor's Report (Appendix 5, see p. 8)  
**David Larkin moved that the report be accepted; seconded John Phillips. Carried unanimously.**
- e. Awards Committee Chair's Interim Report (Appendix 6; updated version, see p. 9)  
**David Larkin moved that the report be accepted; seconded Jonathan Paget. Carried unanimously.**
- f. Newsletter Editor's Report (Appendix 7, see p. 11)
  - Daniel Bangert noted that the MSA has recently been given copies of old newsletters (1986–2007) and called for interest and/or assistance to digitise this material.**Anthea Skinner moved that the report be accepted; seconded Brigitta Scarfe. Carried unanimously.**
- g. Thesis Register Manager's Report (Appendix 8, see p. 11)
  - Anthea Skinner offered to assist with Thesis Register maintenance.**Daniel Bangert moved that the report be accepted; seconded Brigitta Scarfe. Carried unanimously.**
- h. IMS Delegate's Report (Appendix 9, see p. 11)  
**Anthea Skinner moved that the report be accepted; seconded Daniel Bangert. Carried unanimously.**

#### 5. Chapter Reports

- a. Hunter
- b. Queensland
- c. South Australia (Appendix 10, see p. 12)
- d. Sydney (Appendix 11, see p. 12)
- e. Tasmania (Appendix 12, see p. 12)
- f. Victoria (Appendix 13, see p. 13)
- g. Western Australia (Appendix 14, see p. 13)

**David Larkin moved that the Chapter Reports be accepted *en masse*. Seconded Kerry Murphy. Carried unanimously.**

#### 6. MSA Forums & Study Groups

- a. Gender and Sexuality Forum Report (Appendix 15, see p. 14)
- b. Opera Studies Group
- c. Artistic Research in Music

- d. Australian Music Study Group
- e. Indigenous Think Tank

Anthea Skinner spoke about the new MSA Study Group (as announced in the President's Report) – the National Recording Project for Indigenous Performance in Australia (NRPIPA), incorporating the Indigenous Think Tank. The first Study Group meeting was held at the 2017 NZMS/MSA Conference (9 December 2017) and the Group plans to run a symposium in conjunction with the 2018 MSA Conference.

Several members noted that not all Study Group meetings at the conference had active convenors. It was suggested that convenors be named on future conference programs and if not attending, make contact with the conference committee so that an alternative member can run the meeting.

**Daniel Bangert moved that the reports be accepted *en masse*. Seconded Brigitta Scarfe. Carried unanimously.**

## 7. National Conferences

The 2018 National Conference will be held at the Western Australian Academy of Performing Arts, Edith Cowan University in Perth from 6–9 December 2018. Jonathan Paget (2018 Conference Convenor) read the call for papers and announced that submissions are now open via the conference website.

([http://msa.org.au/Main.asp?\\_2018WACConf&FormID=269](http://msa.org.au/Main.asp?_2018WACConf&FormID=269)).

## 8. General Business – no items

## 9. National Committee

The number of positions vacated equals the number of nominations received, therefore all positions are elected unopposed. Accordingly, the National Committee for the 2017–18 year is:

### ELECTED MEMBERS

#### EXECUTIVE

President	Alan Davison (second year of second two-year term)
Secretary	Daniel Bangert (first year of second two-year term)
Treasurer	Stephanie Rocke (first year of second two-year term)
Membership Secretary	Brigitta Scarfe (second year of second two-year term)

### GENERAL ELECTED MEMBERS

General Member	David Larkin (one-year term)
Student Member	Megan Burslem (one-year term)

### EX OFFICIO MEMBERS

#### Chapter Presidents

Hunter	Helen English
QLD	Vacant
SA	Steven Knopoff
Sydney	Michael Hooper
Tasmania	Anne-Marie Forbes
Victoria	Jonathan McIntosh
WA	Jonathan Paget

IMS Representatives	Jane Hardie & John Griffiths
ICTM Representative	Vacant
Immediate Past President	Aaron Corn
NZMS President	Gregory Camp

## 10. Any other business

Alan Davison expressed thanks to the 2017 NZMS/MSA National Conference Committee and the MSA National Executive.

**Meeting closed 1:25pm**

## PRESIDENT'S REPORT 2017

The Society continues to do well in 2017; continuing a history of financial health and sound management. Through the Executive of the National Committee, we are continuing to explore ways in which the Society can bring greater support and professional development opportunities to its members, and advocate for issues of national importance that relate to our profession. With this in mind, the Executive moved to trial a new position – Professional Development officer – to initiate and oversee opportunities for our members, especially early career ones. I'm happy to say Andrew Cichy has taken on the role and we look forward to what emerges from his work into 2018.

I thank James Wierzbicki for his continuing work as Editor of *Musicology Australia*, our journal that signals the Society's commitment to fine scholarship and its dissemination. Thanks also to Kirstie Asmussen in her still-recent role as Editorial Associate for the *Journal*.

As touched upon in my 2016 Report, we have seen some challenging issues within institutions that have attracted our attention as a peak body, and I feel there will be the need for ongoing monitoring and prudent engagement when handling with such matters and others that impact the prospects of our members.

As part of the MSA's ongoing commitment to Indigenous music and its research, I'm happy to announce the formation of a new study group: the "National Recording Project for Indigenous Performance in Australia" (NRPIPA), incorporating the Indigenous Think Tank.

Finally, I'd like to thank the other members of the MSA Executive team whose dedicated work continues to keep the Society in such good shape; Daniel Bangert (Secretary), Stephanie Rocke (Treasurer) and Brigitta Scarfe (Membership Secretary). Thanks to all for your ongoing hard work and commitment to the Society.

*Alan Davison*  
MSA President

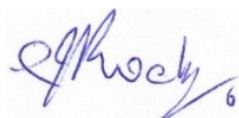
**TREASURER'S REPORT**  
**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.**  
**ABN: 79 159 245 591**

**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2017**  
**STATEMENT BY THE BOARD OF MANAGEMENT**

The elected Committee of the Society has determined that the association is not a reporting entity, and that this special purpose financial report has been prepared in accordance with the accounting policies shown in Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. as at 30 June 2016, and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed for and on behalf of the Committee by:



*Alan Davison*  
President



*Stephanie Rocke*  
Honorary Treasurer

*Dated 1 December 2017*

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF**  
**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**

I have audited the attached special purpose financial report for the period ended 30 June 2017. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfil the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

I have examined the accounting records of the Musicological Society of Australia. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the report, and have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the accounting policies described in Note 1. These policies do not require the application of all Accounting Standards. The audit opinion expressed in this report has been formed on the above basis.

In my opinion, the financial report presents fairly in accordance with the basis of accounting described in Note 1 to the financial statements, the financial position of the Association as at 30 June 2017 and the results of its operations for the year then ended.



*Fiona Parkinson*  
26 November 2017

**NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2017**

**NOTES**

**1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

The financial report has been prepared in accordance with the requirements of the *Associations Incorporation Act* (ACT) and the following Australian Accounting Standards:

AAS 1: Statement of Financial Performance

AAS 5: Materiality  
AAS 6: Accounting Policies  
AAS 36: Statement of Financial Position

**No other applicable Accounting Standards or pronouncements of the Australian Accounting Standards Board have been applied. The financial report has been prepared on a cash basis, except in the case of significant accounts payable. Monetary values are at historic cost.**

*The following is a summary of the significant accounting policies adopted by The Musicological Society of Australia Inc. in the preparation of the financial statements:*

**Revenue:** Revenue from subscriptions, sales of merchandise and projects is brought to account in the year in which it is received.

**Income Tax:** The Association is exempt for Income Tax under Section 50-5 of the Income Tax Assessment Act 1997.

**Goods and Services Tax:** The Society is not registered for GST and therefore all revenues, expenses and assets are recognised inclusive of the amount of GST.

## 2. MEMBERSHIP SCHEDULE

Income was received from 252 members in the financial year ending 30 June 2017. In revenue terms, this represents a 17% reduction over the previous year.

Category	Membership Year		Total Received This Financial Year		Previous Financial Year	
	2016–17	2017–18*	No.	\$		
Emeritus	14	0	14	\$560	14	\$560
Student Australia	75	2	77	\$3,080	121	\$4,840
Student/Emeritus O'seas	3	0	3	\$150	5	\$250
Ordinary Australia	130	6	136	\$10,880	142	\$11,360
Ordinary O'Seas	11	0	11	\$990	21	\$1,890
Honorary/Life/Comp	11	0	11	0	10	0
<b>TOTAL</b>		<b>8</b>	<b>252</b>	<b>\$15,660</b>	<b>313</b>	<b>\$18,900</b>

\* Members who pay dues between 1 April and 30 June are allocated to the next membership year.

## FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2017

	2016–17	2015–16	2014–15
<b>Income</b>			
Membership Subscriptions	\$16,220	\$18,900	\$17,680
Journal Editorial Services (MA)	\$7,248	\$7,212	\$7,176
Donations	\$500	\$1,000	\$1,240
Interest	\$1,779	\$658	\$1,875
	<b>\$25,747</b>	<b>\$27,825</b>	<b>\$27,971</b>
<b>Expenses</b>			
Website, Advertising & Sponsorship	\$1,471	\$2,396	\$1,641
Paypal & Bank Charges	\$932	\$936	\$898
Chapter Distributions	\$1,843	\$2,112	\$2,000
Conference Expenses	\$0	\$0	-\$183
Journal production & distribution costs	\$5,995	\$5,882	\$5,665
Travel Expenses (Editor/Executive )	\$726	\$816	\$1,101
Postage	\$0	\$0	\$24
Subscriptions	\$167	\$173	\$176
Student/Indigenous travel grants	\$10,395	\$12,450	\$9,028
Prizes & Awards	\$1,250	\$1,000	\$1,220



Sundry Expenses	\$221	\$326	\$220
	<b>\$23,000</b>	<b>\$26,091</b>	<b>\$21,791</b>
<b>Operating Surplus/(Deficit)</b>	<b>\$2,747</b>	<b>\$1,734</b>	<b>\$6,180</b>

	Cheque	PayPal	Term Deposit 9884 805752	Term Deposit 9722-55622	Gift Fund 401851295	ALL 2016-17
<b>Changes in Net Equity</b>						
Opening Bank - 30 June 2016	\$15,225	\$1,054	\$10,980	\$47,403	\$1,295.42	\$75,958
Bank Statement as at 30 June 2017	\$13,659	\$543	\$17,295	\$48,962	\$0.42	\$80,459
*Unpresented items	-\$2,809	\$1,054				-\$1,755
Closing Bank as per financial statements	\$10,850	\$1,597	\$17,295	\$48,962	\$0	\$78,704
Internal Transfers	-\$4,808		\$6,103		-\$1,295.00	\$0
<b>Net Change in Equity</b>	<b>\$433</b>	<b>\$543</b>	<b>\$212</b>	<b>\$1,559</b>	<b>\$0.00</b>	<b>\$2747</b>

### BALANCE SHEET AS AT 30 JUNE 2017

Assets: Bank Accounts	\$78,704
Liabilities:	NIL
Net Assets (Accumulated Funds)	\$78,704

### TREASURER'S REPORT

#### FOR THE YEAR ENDING 30 JUNE 2017

Once again, there was a modest increase in the MSA's net equity of \$2,747, with both income and expenditure following the usual patterns during the 2016–17 financial year and adhering to the MSA Policies laid out below. The reduction in membership income reflects the non-renewal of a significant number of student and overseas members, many of whom joined the MSA in 2016 to present at the Sydney conference.

*Stephanie Rocke*  
Treasurer

### MSA ONGOING FINANCIAL POLICIES

- The Student Membership fee is 50% of Full Membership. The last increase in membership fees was approved at the 2008 AGM.
- Convenors of National Conferences are entitled to a \$500 advance, with the expectation that this amount will be returned from any surplus.
- The value of MSA Prizes awarded in any year should not exceed 66% of interest received on the MSA's larger Term Deposit (Current balance - \$46,881, with interest received \$1507)
- Over and above the large Term Deposit, MSA operating funds should not fall below \$10,000
- The honorary Journal Editor is entitled to reimbursement of travel and accommodation expenses related to attending the National Conference, and to any symposium or similar event arranged by Taylor & Francis that is deemed beneficial to the future of Musicology Australia.
- Members of the MSA Executive and the Student Prize Committee Chair who are not otherwise supported by institutional funding are entitled to reimbursement of travel and accommodation expenses related to attending the AGM and any SGM.
- Student Travel Grants are capped at \$10,000 p/a. The amount awarded to each successful applicant equates to the amount of an advance purchase discount economy flight from the applicant's home city to the conference city unless this results in an aggregate amount totalling more than \$10,000, in which case, each awardee's amount should be reduced proportionately.
- The total combined amount awarded for the Indigenous Travel Grant and the Indigenous Bursary is capped at \$5,000 p/a.
- Chapter dues that are not banked by Chapters are accumulated and held on their behalf until the Chapter either dissolves or becomes functional again.

## MEMBERSHIP SECRETARY'S REPORT 2017

There are 194 financial members as of the 27th of November 2017. This number comprises 110 ordinary members (including 8 overseas members), 58 student members (including 1 overseas member), 13 emeritus members and 12 life/honorary members. The most populous chapters are Sydney (61) and Victoria (50), followed by South Australia (18), Western Australia (16) and Queensland (15). Memberships at this date show an 18% decrease in financial members since last year's AGM in Adelaide, and a 28% decrease in financial members since the previous AGM in Sydney. This decrease is most evident in student memberships, which show a 36% decrease from 2015 AGM numbers. However, over the same time period, ordinary memberships have also experienced a steady decline of 29%.

Over the past three years that I have been membership secretary, I have observed two trends: that increases in memberships have most noticeably coincided with national conferences, and that the MSA has a high turnover of members. Almost 28% of current members have joined since 2016. Of these new memberships, 54% are students and 44% are full memberships. A comparison with membership data from early 2015 also yields interesting results: 151 members have let their membership lapse since this time, representing a turnover of more than 40%. Of those members who have let their membership lapse since February 2015, 50% are full members and 46% are student members. 53% of full members that have lapsed had joined the MSA since 2013. The remaining 47% lapsed full memberships had joined before 2013. In contrast, 80% of student members that have lapsed had joined since 2013. This indicates that students have a higher turnover within the MSA than full members, signing up at higher rates than full members, but also letting their memberships lapse at higher rates than full members. This is possibly due to the transient nature of studentship, as well as the incentive of presenting at national and chapter conferences, which provides exposure and networking opportunities to students at crucial times in their careers. A more thorough inquiry is needed to investigate other possible reasons behind the high student turnover rate. In any case, the MSA should consider more incentives to retain student members.

The data also indicate a gradual decline in full memberships. The majority of memberships that have lapsed since early 2015 have been full memberships. This is not ideal, because full members also sign up at lower rates than student members. If this trend were to continue, student memberships may eventually level with full memberships, resulting in a more transient and less predictable membership base. As a student member, I am less authorised to speculate on dwindling full memberships within the MSA. I can suggest, however, that further inquiries be made into this trend.

Brigitta Scarfe  
Membership Secretary

## JOURNAL EDITOR'S REPORT 2017

Like the previous two issues that appeared under my editorship, the issue of *Musicology Australia* that is currently in press (Vol. 39, no. 2) and which will be published in December 2017 contains three peer-reviewed articles by authors from Australia, Wales, and New Zealand. These articles are:

- "The Rise and Fall, and the Rise (again) of Feminist Research in Music: 'What Goes Around Comes Around'"  
Sally MacArthur (University of Western Sydney, AU)  
Dawn Bennett (Curtin University, AU)  
Talisha Goh (Edith Cowan University, AU)  
Sophie Hennekam (La Rochelle School of Business, AU)  
Cat Hope (Monash University, AU)  
9,132 words
- "Murder Ballads: Nick Cave and His Approach to Killing in Song"  
Daniel Newman (University of Cardiff, Wales, UK)  
12,153 words
- "Bel Canto: The Phantom of the Opera"  
Paul de Plessis (Academic Colleges Group, Auckland, NZ)  
8,602 words

Vol. 39, no. 1, contained articles by:

- Samantha Owens (Victoria University of Wellington, NZ)
- Erinn Kynt (University of Massachusetts, USA)
- Andrew Alter (Macquarie University, AU)

Vol. 38, no. 2, contained articles by:

- James Leonard Mitchell (Khon Kaen University, Thailand)
- Chris van Rhyn (North-West University, South Africa)
- Mark Harvey (University of Saint Mary, USA)

Since I assumed the editorship midway through 2016 a total of twenty-four articles have been submitted. Approximately one third of the submissions have been rejected out of hand, mostly for reasons of lack of originality and/or substance.

James Wierzbicki  
Editor, *Musicology Australia*



## AWARDS COMMITTEE CHAIR'S REPORT 2017

*An interim version of this report was prepared for the 2017 AGM, the Don and Joan Squire Award and winners of the Student Prize being first announced at the closing ceremony of the conference.*

1. The winner of the 2017 **Don and Joan Squire Award for Voluntary Contribution to Australian Musicology** was announced, as usual, at the closing ceremony of the conference, the National Committee of the MSA taking great pleasure in unanimously award to the eminently worthy **Robyn Holmes FAHA**. The \$500 prize was awarded in absentia at the Auckland conference. We combine in thanking Robyn, who entered her retirement the same month, for a lifetime of passionate commitment to the collection, preservation and curation of our national musical heritage, and wish her the very best for the coming years, in which, as she has passed on to me last week, she hopes to contribute more to our conferences again.

Robyn's citation, as prepared by Steven Knopoff, Julia Szuster and Vincent Plush from the SA Chapter, follows:

It is with great pleasure that we nominate Robyn Holmes for the 2017 Don & Joan Squire Award for Voluntary Services to Musicology. Robyn will retire from the National Library of Australia on 1 December 2017. At this juncture, it seems a fitting time to acknowledge Robyn's outstanding service to musicology in this country after many years as an inspiring teacher and then, for 17 years, as an energetic and visionary Curator of Music and, more recently Senior Curator of Manuscripts and Collections.

Following her Music/Arts degree at the University of Adelaide, Robyn began her teaching career as a tutor in the Elder Conservatorium of Music, where she gained a formidable reputation as a teacher of musicology and choral director. In Adelaide, her mentors were the Elder Professor David Galliver and musicologist Professor Andrew McCredie.

One of her significant research projects in her Adelaide years was the compilation of a database of opera productions presented in South Australia, from the early days of settlement until the date publication (*Through the Opera Glass: A chronological register of opera performed in South Australia, 1836 to 1988*). For this venture (prior to the digitization of local newspapers on Trove) Robyn coordinated a team of volunteers from the Friends of State Opera of SA for the collection of data, and wrote a series of essays that attest to the rigour of her research. Her document set the standard for archival research into South Australian music.

In the late 1980s she moved to Canberra with her young family and soon launched into a new career as a Lecturer at the Canberra School of Music, where again her teaching inspired countless performance and musicology students. When she left the School after a decade, she was Head of Graduate Studies. During this time, she was also music director of the Canberra Choral Society.

For the past 17 years she has been at the helm of the music collection at the NLA, which has seen not only the expansion of the collection but also improved accessibility, especially through its digitisation. Robyn's vision of the greater accessibility and interpretation of the collection is a testament to her passion for Australian music and its cultural impact. Under Robyn's guidance the entire works of significant composers have been left to the NLA – for example, the archives of Richard Meale, Peter Sculthorpe and Tristram Cary. She has also been responsible for securing for the national estate collections of major individuals, including the priceless archives of Dame Joan Sutherland and Richard Bonyngne.

In May 2009, Robyn collaborated with Vincent Plush, then Head of Research and National Public Programs of the National Film & Sound Archive, in curating the seminal event *The Voss Journey*. In this four-day symposium the literary, musical and film sources of this iconic Australian story were investigated for the first time. The research behind this venture resulted in a large-scale e-publication, *Patrick White, Voss and the Australian Cultural Landscape*. Collaborative ventures have been regular features of Robyn's teaching and curatorial work.

Beyond her salaried positions, Robyn has served on a number of important organisations and committees. These have included acting as a councillor of the Music Council of Australia. Her wise counsel is often sought on awards and appointments committees, and recently she was made Honorary Fellow of the Australian Academy of the Humanities in recognition of her high standing in the field of music scholarship.

We have therefore no hesitation in nominating Robyn for this award, in recognition of her tireless, rigorous and enthusiastic support for Musicology in Australia throughout her long and distinguished career as a teacher and curator.

*Steven Knopoff, Julia Szuster, Vincent Plush*



2. A total of 19 delegates applied for **MSA student travel grants** to attend the combined conference this year (Auckland, 2017). There were no applications for indigenous bursaries. This would have represented an outlay of \$12,290, but with four student withdrawals the final total came to \$11,110. In comparison, the final total for the Adelaide 2016 conference was \$10,395 for 24 student delegates and two indigenous bursaries. Since 2015 the executive has operated with a policy of capping student travel grant outlay at \$10,000 and indigenous travel grant/bursary outlay at \$5,000. As always, huge thanks to the executive and especially to **Stephanie Rocke** for her great work in setting up the awards- and grants-relevant webpages and administering the grants, as well as to **Brigitta Scarfe** for her capable management of payments to delegates at the reception desk.
3. **2017 student delegate prizes**. The 2016 conference marked the introduction of a second cash prize for Best Student Presentation at a national MSA conference, to the value of \$250, the first prize remaining at \$500; this represents a positive development: the second prize was introduced due to the increasing number and quality of entries. For the combined 2017 conference, MSA and NZMS went equal partners in offering three prizes with a combined value of \$900 (\$450 each). The awards were to be presented to the best entries, regardless of nationality or affiliation of the entrants. Over the last nine years we have seen a steady overall increase in the quality of presentations and depth of scholarship, and this year was no exception, bringing an rich field of 13 entries, six of which the Awards Committee were unanimous in honouring with prizes or special mentions. I would like to acknowledge this year's Committee, namely:

**Gregory Camp** (joint chair), **Donna Hewitt**, **David Irving**, **David Larkin**, **Sam Owens** and **Melanie Plesch**

for their prompt and painstaking work in evaluating the written submissions at short notice, then session-hopping their way through the conference in order to see as many presentations as possible. Many, many thanks!

In alphabetical order, the three Special Mentions went to:

- **Elly Langford**, for her paper “Informed Instruments: Investigating Evolving Approaches To The Restoration And Representation Of Early Keyboard Instruments”;
- **Kate Macfarlane**, for her paper “She-Wolves in Sheep’s Clothing: Baroque Opera’s Villainesses and their Powers of Seduction through Music”; and
- **Imogen Morris**, for her paper “Counting to Four: Charles Dieupart’s Use of flute du quatre in his Six Suites (1701).”

The three cash prizes were awarded as follows:

- **Third Prize** (\$150) went to **Hannah Spracklan-Holl**, for her paper “Performance, Meaning, and Reality in a Seventeenth-century Singspiel: Duchess Sophie Elisabeth’s *Glückwünschende Freudendarstellung*”;
- **Second Prize** (\$250) went to **Sarah Kirby**, for her paper “Modernity and the Musical Middlebrow at the 1885 International Inventions Exhibition”; and
- **First Prize** (\$500) went to **Maurice Windleburn**, for his paper “Points of Différance in John Zorn’s *Femina* (2009)”.

Congratulations and best wishes to the prize winners and thanks to all entrants – please continue making our task as difficult as possible!

*John A Phillips*  
*MSA Awards Chair*



*The 2017 Special Mentions Kate Macfarlane, Imogen Morris and Elly Langford, with Joint Chairs Greg Camp and John Phillips*



*Third, Second and First Prize winners, l to r: Hannah Sprachlan-Holl, Sarah Kirby and Maurice Windleburn*

## NEWSLETTER EDITOR'S REPORT 2017

MSA Newsletter No. 78 went online late in the year. Its 34 pages provide a comprehensive summary of the 2016 National MSA Conference held in Adelaide, including AGM minutes, society reports, the conference program, a great report on the conference, and publication of revised versions of two of the conference papers of broad interest on the philosophy of music, for which I'd like to single out John Carmody and Goetz Richter among the many other contributors. The issue concludes with Aaron Corn's obituary on the death this year of Dr G. Yunupingu. Many thanks also, for the generous contributions to the photo section, especially those of conference organiser Peck Jin Gan.

*John A Phillips  
Newsletter Editor*

## THESIS REGISTER MANAGER'S REPORT 2017

Updates to the Thesis Register have been rather piecemeal this year due to a range of factors. Anyone interested in helping should contact me at [treas@msa.org.au](mailto:treas@msa.org.au)

*Stephanie Rocke  
Thesis Register Manager*

## IMS REPORT 2017

Greetings and good wishes from the President of IMS, Daniel Chua, who urges you all to take a look at the IMS website on <https://www.ims-online.ch> and the IMS Facebook Page. There you will find news of the newly published History of the IMS, as well as information about the Twitter account, and all current and projected IMS activities. Yes, the IMS is getting more and more digitally savvy, and you can have a good procrastinate while exploring the website.

With the election of Daniel Chua as President (2017–22) the IMS has been very active, and has already sparked a number of new initiatives. Daniel looks forward to an ongoing productive relationship with the MSA, some of whose members have become increasingly active in the IMS.

**John Griffiths** was elected as a Director at Large at the IMS Tokyo meeting in March. He will serve from 2017 to 2022, joining **Jane Hardie** who is now in her second term on the Directorium (2017–2022), having already served from 2012–2017.

Several new and emerging initiatives are now on the books: the IMS newsletter is now published online. Take a look at **Brainfood** on the IMS site, and see how you measure up. Two new IMS awards are in the pipeline. Currently the IMS is considering the possibility of instituting awards for outstanding research at several levels. Their starting dates will be announced soon on the IMS website.

The **IMS Mentor Program** is now up and running. Following the Study Session in Tokyo chaired by Jane Hardie (Chair of the Mentor Committee) we now have mentor/mentee relationships going in five countries: Australia, France, USA, Switzerland and Germany. These are all inter-country relationships. So far, we have 22 signed up mentors from around the world, including Jane Hardie, Alan Davison, Melanie Plesch and John Griffiths from Australia. Mentors have been appointed by invitation, but the committee would welcome volunteers to come forward to be considered for the list, particularly at this point in ethnomusicology. Please contact Jane Hardie ([jane.hardie@sydney.edu.au](mailto:jane.hardie@sydney.edu.au)) if you wish to know more. At the Tokyo meeting, several new people declared an interest, and formal invitations to participate were extended by the committee.

### Other IMS activities

The IMS encourages members of the various **Study Groups** to formalize their association with the IMS by becoming members. A number of Australians already participate in Study Groups relevant to their particular areas of expertise. Australians also participate in the activities several of the **Regional Associations**. Particularly relevant to our area are the IMS-EA (East Asia) and ARLAC (Latin America). Keep your eyes on their activities through the IMS website.

### Australians and the IMS

The last full Congress of the IMS took place in Tokyo in March 2017. John Griffiths was a member of the Program Committee, and fifteen Australians (I think a record number) participated in various capacities. The following (in no particular order) participated in Round Tables, Study Sessions, Free paper Sessions and Study Groups:

Jason Stoessel, Melanie Plesch, John Griffiths, Jane Hardie, Alan Maddox, David Larkin, Zoltan Szabo, Michael Christofores, Elizabeth Kertesz, Denis Collins, Catherine Jeffreys, Neal Peres Da Costa, Yolanda Acker, Allan Marett and Linda Barwick.

- **Alan Davison** is now working as a mentor to a young woman in the USA.
- **John Griffiths** continues to chair a Study Group "Tablature in Western Music" which met in Tours in May.
- **Jane Hardie** chairs the Committee on Mentoring.
- **Melanie Plesch** is an elected IMS member of the RILM commission mixte and continues her activity with the Regional Association ARLAC.

### RidIM in Australia

Antonio Baldassarre (President of RidIM, and member of the Directorium of the IMS) recently made a visit to Australia, as it is hoped to set up a RidIM hub at the University of Tasmania with Arabella Teniswood-Harvey at the helm. While he was in Australia, Antonio also participated in an Iconography Symposium at the University of Melbourne run by Kerry Murphy. A number of MSA/IMS members participated. Following this, Antonio came to Sydney and gave a paper as a guest of Jane Hardie entitled "Music Through the Eyes: On Music Iconography" in Fisher Library at the University of Sydney. All of these events were very well attended, and Antonio has extended an invitation for the 2019 Association RidIM conference to be held in Tasmania.

## — CHAPTER REPORTS —

### SOUTH AUSTRALIA

Following the 2016 National Conference, in which nearly twenty SA Chapter members gave research presentations, the focus in 2017 was on a targeted set of co-sponsored guest presentations which explored issues in music editing, conducting, composition, and performance.

On 2 August, in collaboration with the Elder Conservatorium's postgraduate seminar, we benefitted from the artistic, scholarly and philosophical insights that performer/editor/researchers Emily Kilpatrick and Roy Howat brought to bear in their presentation on editorial choices concerning key in compositions for voice by Fauré.

On 19 October, conductor/scholar Paul Kildea, author of *Benjamin Britten: A Life in the Twentieth Century* (among other works), former artistic director at Wigmore Hall and head of music at the Aldeburgh Festival, shared his insights into Britten's life and music with Graham Abbott, popular host of ABC Classic FM's Keys to Music. This presentation, held at the Elder Conservatorium, was co-sponsored by the Adelaide Symphony Orchestra and Arts Management.

On 3 December, the SA Chapter has organised a discussion between the renowned UK violinist Anthony Marwood and ABC Classic FM presenter Simon Healy. This talk, co-sponsored by and held at the Ukaria Cultural Centre in Mt. Barker, will be preceded by a concert of music by Mozart, Schulhoff, and Dvorak given by Marwood with musicians from the Australian National Academy of Music (ANAM).

I wish to thank SA Committee members Peck Jin Gan (Secretary), Melanie Walters (Treasurer), Kimi Coaldrake, James Koehne, Vincent Plush, Graham Strahle, and Julia Szuster for the efforts throughout the year, including organisation of the above-mentioned presentations.

Steven Knopoff  
President, MSA SA Chapter

### SYDNEY

At the start of the year, the Committee of the Sydney Chapter consisted of David Larkin (Convenor), Jeremy Tatar (Secretary), Anthony Linden Jones (Treasurer), Daniel Bangert, Philip Eames, Ellen Winhall, and Michael Galeazzi (Committee members). Jeremy Tatar had been coopted onto the committee subsequent to the previous AGM, and served as Secretary until August 2017, when he went overseas for postgraduate study. The role has been vacant since then.

Aside from various musicological events which took place in Sydney during 2017 and which were advertised to the chapter members, two were organised with the assistance of the Sydney Chapter. The first of these was the MSA Study Day "Musicology in the Digital Age," held on 14 October 2017. It fell to the Sydney Chapter committee to provide the on-the-ground assistance. The keynote address was given by Professor David De Roure (University of Oxford), and there were seven other presentations given by members from four chapters. The topics covered ranged from computer-assisted mapping of early Renaissance counterpoint to the complexities of digitising piano roll recordings, all showcasing the diversity of research in this burgeoning area. Special thanks are due to Daniel Bangert, who spearheaded this event, and to UNSW for hosting us.

The second Chapter event was the annual Student Symposium, held at the Sydney Conservatorium of Music on 25 November 2017. Eleven papers were delivered by Honours and Postgraduate students, covering topics ranging from Russian/Soviet Bach transcriptions to Icelandic mixed-voice choral music. In a high-quality field, the winner of the postgraduate prize was Nicky Gluch (USyd), for a paper entitled "Reconfiguring the Maestro," and the honours prize was awarded to Benjamin Hillier (UNSW) for his paper on "Musical practices in early Melodic Death Metal." Thanks are due to the program and prize committees for their work in organising the event, and to the Sydney Conservatorium for hosting us.

At the Chapter AGM which was held on 25 November 2017, a new committee was elected, consisting of Michael Hooper (Convenor), Julia Donnelly (Secretary), Kathryn Parker (Treasurer), Kathleen Nelson (Committee member and public officer), David Larkin, Daniel Bangert, Alan Maddox, Philip Eames and Nicky Gluch (Committee members).

As outgoing Convenor of the Sydney Chapter, it remains for me to thank the previous committee listed at the top of this report, and to wish the incoming committee all the best for 2017–18.

David Larkin  
Convenor, MSA Sydney Chapter

### TASMANIA

The pressures of academic workload unfortunately resulted in a late start to the Tasmania Chapter's program of invited speakers this past year, but in the second half of the year there was a very full schedule encompassing a wide range of musical genres from gospel to baroque performance practice and four international speakers. Our program commenced with a presentation by Eric Dozier, former musical director of the Harlem Gospel Choir, in Hobart for Festival of Voices. Eric's presentation was dynamic, with live solo performance and discussed the African American Spiritual in the context of the Baha'i Faith. Just a week later we had another overseas speaker, Professor Laszlo Marosi, from the University of Southern Florida. Former conductor of the Budapest Symphonic Band and the Liszt Academy Wind Orchestra, he spoke about the history of



wind band music in Hungary with plenty of examples from early Hungarian repertoire through to the twenty-first century. His book *The History of Military Music in Hungary from 1741-1945* was published in 2011.

The University of Tasmania Conservatorium has an exchange partnership agreement with Stephen F. Austin State University in Texas with regular student exchanges. We also have regular staff visits and in August Professor Stephen Lias was visiting and spoke to the MSA members and friends about his recent compositional projects as Artist-in-Residence at National Parks in the United States. He was the founder of Alaska Geographic's annual field seminar, "Composing in the Wilderness." His presentation of breathtaking scenery and beautiful, evocative music was enthusiastically received and will be long remembered.

The MSA Tasmania Student Prize for 2017 was awarded to a BMus undergraduate student, Shaunagh O'Neill for her paper on the characteristics of operatic roles for castrati in the eighteenth century. Shaunagh was also the runner-up of the 2016 MSA Tasmania Student Prize and in September gave a presentation based on her 2016 paper, "George Gershwin's Porgy and Bess: Reflections of the Great Depression."

Julia Fredersdorff, founder of the new early music ensemble Van Diemen's Band, provided engaging and fascinating insights into her journey as a player into the world of historically informed performance in her presentation, "The Ultimate Trill – A Baroque Detective Story." Growing interest in Hobart in Baroque performance practice brought a good audience from the student body and general public and prompted good discussions.

Our final presentation for 2017 was given by Professor Antonio Baldassarre, visiting the University of Tasmania from Lucerne University of Applied Sciences and Arts. He is the president of *Association Répertoire International d'Iconographie Musicale* (RIdIM) and taught classes and gave a number of public lectures while in Hobart on music iconography, historical musical culture and performance studies. The MSA Tasmania Chapter hosted his lecture on "The Music of Beethoven as Performance" which was followed by long discussions over the customary wine and cheese.

I would like to take this opportunity to thank our chapter committee, Carolyn Philpott, Heather Monkhouse, Abby Fraser and Brendan Lamb, for all their support in 2017. This past year evidenced significant growth for the chapter in engagement with the wider Tasmanian music community and this is a reflection of a close-knit and dedicated committee and we look forward to building on this momentum in 2018.

Anne-Marie Forbes  
President, MSA Tasmania Chapter

## VICTORIA

The MSA Victoria Chapter held one event this year, the chapter's annual conference taking place on 6 October 2017 at Monash University in partnership with the Sir Zelman Cowen School of Music. The following papers were given:

- Megan Burslem, "Us" versus "Them": Tertiary Musicology Teaching in Australia"
- John Garzoli, "The Curious Case of Chui Chai Benjakai"
- Beatriz Pomés Jiménez, "Pablo Sarasate: Spanish Dances Folk Influences and Flute Transcription"
- Catherine Sarah Kirby, "A souvenir *de Bedlam*": The Reception of Non-Western Musics at the London International Exhibitions of 1884 & 1885"
- Kate Macfarlane, "She-Wolf in Sheep's Clothing: Baroque Opera's Villainesses and their Powers of Seduction Through Music"
- Brigitta Scarfe, "How Participation in the Moonrise Rock Festival Contributes to Wellbeing in Derby, Western Australia"
- Hannah Spracklan-Holl, "Performance, Meaning, and Reality in a Seventeenth-Century *Singspiel*: Duchess Sophie Elisabeth's *Glückwünschende Freudendarstellung* (1652/55)"
- Robert J. Stove, "Stanford's War: Organ Music and the Irish Question, 1916–1918"

The conference concluded with the awarding of the prize for best paper by an Honours, Masters or PhD student. This year the prize was awarded to Kate Macfarlane, a PhD student at The University of Melbourne. The judge, Adrian McNeil (Monash University), praised Kate's paper for its clarity and use of application of theory.

The Chapter Annual General Meeting was held immediately after the conference. The following individuals were elected to the Chapter Committee for 2018:

President:	Jonathan McIntosh
Events:	Joel Crotty
Secretary:	Paul Watt
Treasurer:	Peter Campbell
Newsletter Editor:	John Garzoli

Jonathan McIntosh  
MSA Victoria Chapter President

## WESTERN AUSTRALIA

The MSA WA Chapter continues to be a conduit for collaboration and cross-campus networking within the WA musicological community, such as the upcoming launch on 4 December of the new book on Eileen Joyce by David Tunley, Victoria Rogers, and Cyrus Meher-Homji.

During early 2017, members of the WA Chapter continued to work towards the publication of a proceedings from our December 2015 Symposium. This was published mid-year as the following: Proceedings of the 2015 WA Chapter MSA Symposium on Music Performance and Analysis, edited by Jonathan Paget, Victoria Rogers, and Nicholas Bannan (see

<http://ro.ecu.edu.au/ecubooks/5/>). A launch was held on Friday 28 July, which also coincided with the WA Chapter AGM. The new committee comprises Jonathan Paget (President), Nicholas Bannan (Vice-President), Talisha Goh (Secretary), Patricia Thorpe (Treasurer), and four additional committee members: David Symons, Paul Hopwood, Helen Rusak, and Cecilia Sun.

The WA Chapter committee made a successful bid to the MSA national executive to host the 2018 conference in conjunction with the Western Australian Academy of Performing Arts, Edith Cowan University, and plans are now underway. The 2018 MSA National Conference to be at WAAPA (Perth) from 6–9 December, with the conference theme “Through the Looking Glass.” Keynote speakers will be announced subsequently.

*Jonathan Paget  
President, MSA WA Chapter*

## — MSA FORUMS AND STUDY GROUPS —

### GENDER AND SEXUALITY FORUM

The 2017 meeting focused on the discussion of gender roles in research writing.

*John A Phillips  
Chair, Gender and Sexuality Forum*



*University of Auckland Conference Centre, conference location*

## — JOINT NEW ZEALAND MUSICOLOGICAL SOCIETY / 40<sup>TH</sup> MUSICOLOGICAL SOCIETY OF AUSTRALIA CONFERENCE — 'PERFORMING HISTORY,' AUCKLAND, 8–10 DECEMBER 2017 CONFERENCE PROGRAM

Friday 8 December				
08:15	REGISTRATIONS OPEN: Conference Centre Foyer			
09:00	WELCOME: Conference Centre Lecture Theatre (423-342)			
09:30	PLENARY: Conference Centre Lecture Theatre (423-342)			
	Mary Hunter: Performing History? Written and Oral Dimensions of HIP Performance			
10:30	BREAK: Conference Centre Foyer			
11:00	PARALLEL 1.1			
	A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	B: Conference Centre Lecture Theatre (423-342)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
	Music in New Zealand: Michael Exarchos	Strings Attached: Polly Sussex	Editing Music: Allan Badley	East-West Meetings: Michael Weiss
	Aleisha Ward: 'Saxophones Sobbed out Jazz': New Zealand's First Jazz Recording	Imogen Coward, Jemma Thrussell, Taliesin Coward: Interpretative Editions and the Ensemble Performance of Corelli's <i>La Folia</i>	Nicholas Young: Mission, Methodology and Idiosyncrasy in Busoni's, Schenker's and Cortot's Editions of Canonical Piano Repertoire	Irene Pang: Composing in Cosmopolitan Shanghai: Avshalomov's Experimental Piano Concerto on Chinese Themes and Rhythms
	Elizabeth Nichol: 'Something ... to please every taste and suit every voice': Locally-Published Music in Magazines and Newspapers as a Source of Music for Domestic Performance in Colonial New Zealand	David Irving: Strings Across the Ocean: Continuity and Change in the Cocos Malay Biola Tradition of the Cocos (Keeling) Islands	John Phillips: The Far-From-Complete Edition. Authenticity, Collaboration and Editorial Philosophy in the Evolution of the Anton Bruckner Gesamtausgabe	Mia Palencia: Selected Traditional Sabahan Folk Songs and their Possible Applications to Contemporary Composition
	Kirsten Zemke: Losing the Music: The New Zealand National Party vs. Eminem 2017		Kerry Murphy: Louise Dyer: Lully to Couperin	
12:30	LUNCH: Conference Centre Foyer			
12:30	STUDY GROUP MEETINGS			
	Music Theatre - 6 Symonds St (250-117)	Conference Centre Lecture Theatre (423-342)		
	ICTM-ANZ Regional Meeting	Operatic Studies		
13:30	PARALLEL 1.2			
	A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	B: Conference Centre Lecture Theatre (423-342)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
	Opera/Operetta: David Larkin	Sacred and Spiritual: Alan Maddox	Russian Music: Warren Drake	19th Century Francis Yapp
	Corrina Connor:Boiling Bones at the Alhambra: Charles Hamilton Aidé's Adaptation of <i>Die Fledermaus</i>	Cameron McCormick: Spiritual Epiphanies: Religious Iconography in T.S. Eliot's <i>Ash Wednesday</i> , Pablo Picasso's <i>Crucifixion</i> and Igor Stravinsky's <i>Symphony of Psalms</i>	Jan Stockigt: A Volume of Beethoven's Lieder in the Childhood of Alexandra Feodorovna (1872-1918): The Last Empress of Russia	Michael Weiss: Representing Music Through Music: Galant Schemata As Musical Stereotypes in the Nineteenth Century
	Kate Macfarlane: She-Wolf in Sheep's Clothing: Baroque Opera's Villainesses and Their Powers of Seduction Through Music	Richard Moyle:Celebrating and Enhancing a Virtual Past Through Singing	Gerald Ginther: The Historiography of a Soviet Ballet	Andrew Foote: Early Artworks of <i>Lieder</i> Performances: What the Pictures of Performers Tell Us About Musical Performance
	Sarah Chesney: Rossini's Restoration Opera: <i>Elisabetta regina d'Inghilterra</i>	Shannon Said: Whakarongo Ki Tāku Inoi: Hearing the Sounds of Diaspora Community Through Christian Song	Madeline Roycroft: The Symphonies of Dmitri Shostakovich in France	Jonathan Paget The 'Maverick' in Luigi Moretti's Gran Sonata for Guitar
	Jeffrey Brukman: Exploring the Life of Winnie Madikizela-Mandela Through the Lens of Winnie, the Opera by Bongani Ndodana-Breen	Susanna Rose Middleton-Olliver: Cook Islands Imene: Creating Cultural and Religious Space in Sandringham, Auckland		Imogen Coward: It Sounds Good in Theory: Considerations in Modifying Schubert's <i>Arpeggione</i> Sonata for Performance on Viola
15:30	BREAK: Conference Centre Foyer			





Professor Mary Hunter's opening plenary, "Performing History?"

#### Friday 8 December continued

##### 16:00 PARALLEL 1.3

A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	B: Conference Centre Lecture Theatre (423-342)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
<b>Music and Visual Media: Fredericke Wißmann</b>	<b>Vocal Pedagogy: Gregory Camp</b>	<b>17th and 18th Century: Jan Stockigt</b>	<b>Musical Legacies: Victor Vicente</b>
Heike Hoffer: Depictions of Beethoven in Japanese Anime: Perpetuating Legends and Crafting New Narratives	Morag Atchison: Hidden Virtuosity: The Choral Soprano in the Studio	Samantha Owens: "Seven Young Hautboys"—The Impact of German Hautboisten on English Musical Life, 1680–1800	Adam Pinto: Roger Smalley's Concerto for Piano and Orchestra: Revisiting an Historic Recording
Samantha Bennett: Performing Cinema: Siouxsie and the Banshees' Peepshow	Linda Barcan: Pedagogy Pauline Viardot	William Dean Sutcliffe: Diplomacy or Honesty? Judging the Tone in Later Eighteenth-Century Music	Andrew Harrison: Hum! 'Composing' the Historical Narrative of the Motor City
Brad Osborn: Longing, and the Subdominant Tritone in Film and Television	Paul du Plessis: Bel canto: The Phantom of the Opera	Rosalind Halton: Eloquent Accidentals and the Dialogue of Sounds and Signs	
17:30 BREAK: Conference Centre Foyer			
18:00 CONCERT: Music Theatre (250-117)			
19:00 STUDENT MEET-UP: Elliot Stables			

#### Saturday 9 December

##### 08:15 REGISTRATIONS OPEN

##### 09:00 PARALLEL 2.1

A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	B: Conference Centre Lecture Theatre (423-342)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
<b>Being HIP: Early to 19th Century Music: Kerry Murphy</b>	<b>Australia and the World: Alan Davison</b>	<b>Women in Music: Samantha Owens</b>	<b>Philosophical and Psychological Reflections: James Wierzbicki</b>
Elly Langford: Informed Instruments: Investigating Evolving Approaches to the Restoration and Representation of Early Keyboard Instruments	Halvor Hosar: Fain with His Faithful? A New Look at Percy Grainger and Sparre Olsen's Mountain-Norway	Sam Girling (read by Allan Badley): From the Drawing Room to the Ballroom: The Role of the Tambourine in the Napoleonic Age, Joseph Dale's Grand Sonata Op. 18 and Its Unexpected Rise Into the Window of the Female Virtuoso	Jennifer Rumbell: Musical Experience and the Italian Futurist Artwork
Kurt Bertels: The Nineteenth-Century Saxophone in Brussels: Towards a Historically Informed Performance Practice	Julie Rickwood: Renewing Desert Gospel Choral Music	Talisha Goh: Composing Women's History Today: Feminism and Politics in the Career and Works of Kate Moore	Maurice Windleburn: Points of Différance in John Zorn's Femina
Lawrence Mays: Scholarly editions of Niccolò Piccinni's Settings of Two Contrasting Comic Libretti: A Contribution to our Appreciation of Late Eighteenth-Century European Identity		Helen Rusak: Breaking the Glass Harmonica: Women Performing Musical Leadership	Milos Zatkalik: Psychoanalytic Reflections on Modulation
		Hannah Spracklan-Holl: Performance, Meaning, and Reality in a Seventeenth-Century Singpiel: Duchess Sophie Elisabeth's Glückwünschende Freudenarstellung (1652)	
11:00 BREAK: Conference Centre Foyer			

#### Saturday 9 December continued

##### 11:30 PARALLEL 2.2

A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	B: Conference Centre Lecture Theatre (423-342)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
<b>Being HIP: Non-European HIP and teaching HIP-ness: David Irving</b>	<b>Historical Performance Practice: Rosalind Halton</b>	<b>History of Emotions Panel</b>	<b>Watching Music: Michelle Stead</b>
Lise Karin Meling: Making Music History 'Hip': Performance Practice as an Integral Part of the Curriculum in Music History	Imogen Morris: Counting to Four: Charles Dieupart's Use of Flûte Du Quatre in His Six Suites (1701)	Jane Davidson: Generating and Perceiving Historically Appropriate Emotional Response in Modern Day Performances of Works by Handel and Pergolesi *read by Frederic Kiernan	Clovis McEvoy: The Audio-Visual Contract Within Multi-Modal Virtual Reality Environments: A Case for Re-Evaluation
Jieun Kim: Reproduce or Recompose? Present and Future of Traditional Korean HIP	Chi-fang Cheng: Beethoven's Pedal Application on the Features of the Chord Structure, Tonality and the Text in an Engagement of the Harmonic Process and Sound Production	Alan Maddox: <i>Prima La Musica?</i> Rhetoric and Pitch Contour in the Affective Performance of Italian Recitative	Simone Waddell: Communicating Artistry Through Gesture by Legendary Australian Jazz Singer Kerrie Biddell
	Taliesin Coward: Faking It and Other Performance Issues	Daniela Kaleva: Rhetorical Visuality Methods in a Contemporary Performance of <i>Il pianto della Madonna</i> by Claudio Monteverdi	Inge van Rij: 'A new world is opened up to view': Orchestral Gesture in Berlioz's <i>Roméo et Juliette</i>
	Polly Sussex: Marin Marais (1656–1728). Use of the Sign 'e' (Enflé) as an Expressive Device in His Mature Works for Bass Viol	Frederic Kiernan: The Emotional Life of Musical Objects: Zelenka and the Nineteenth-Century Collectors	Donna Hewitt: Doppelgänger: Analysis and Reflections Upon a Multi-Performer, Multimodal Work for Unencumbered Wireless Wearable Systems

##### 13:30 LUNCH: Conference Centre Foyer

##### 13:30 STUDY GROUP MEETINGS

Seminar Room (423-340)	Design Theatre (423-348)
Indigenous Think Tank	Artistic Research in Music

##### 13:30 NZMS AGM: Conference Centre Lecture Theatre (423-342)

##### 14:30 PLENARY: Conference Centre Lecture Theatre 423-342

##### Friedericke Wißmann: Performing Revolution: Luigi Nonos *Al gran sole carico d'amore*

##### 15:30 BREAK: Conference Centre Foyer

##### 16:00 PARALLEL 2.3

A: Architecture Lecture Theatre 1 ALR1/W21W-201	B: Conference Centre Lecture Theatre 423-342	C: Design Theatre 423-348	D: Seminar Room 423-340
<b>Ecomusicology and Musical Activism: Peter Adams</b>	<b>19th-early 20th Century Analysis: Dean Sutcliffe</b>	<b>Music and Film 1: Mary Hunter</b>	<b>Composing For the Instrument: Anthony Ritchie</b>
Olivia Lucas: 'Shrieking Soldiers...Wiping Clean the Earth': Hearing Apocalyptic Environmentalism in the Music of Botanist	Koichi Kato: In Search of Schubertian Cyclicity in Sonata Form	James Wierzbicki: Sonic Style in the Films of Terrence Malick	Emma Di Marco: Make Your Own History: Developing Australian Classical Saxophone Music Through Performance
David Larkin: Man vs. Wild: Nature Contemplation in Strauss's <i>Alpeninfonie</i>	Philip Shields: Malpiero—Maverick or Performance Magic: Genesis and Historical Circumstances of Sound and Syntax of Malpiero's First Symphonic Work	Leon Coward: Vonnegut's 2BR02B on Screen: The Art and Music of the 2016 Adaptation (Dir. Marco Checa Garcia) *includes film screening	Jameson Feakes: Composing For or Through the Instrument?
			Paul Smith: Rhapsodic Voices: Exploring Bodyless Songs and the Songwriter as Modern Bard

##### 18:30 DINNER: Ima, Fort Street

## Sunday 10 December

### 08:00 STUDY GROUP MEETINGS

Conference Centre Lecture Theatre (423-342)	Design Theatre (423-348)
Gender and Sexuality Forum	Australian Music

### 08:30 REGISTRATIONS: Conference Centre Foyer

### 09:00 PARALLEL 3.1

A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
<b>Interpretations of Music and Culture Inge van Rij</b> Sarah Kirby Modernity and the Musical Middlebrow at the 1885 Exhibition of Inventions	<b>20th Century Analysis: John Rink</b> Melanie Plesch: Resisting the Malambo: On the Musical Topic in Alberto Ginastera's Oeuvre	<b>Pedagogy: Morag Atchison</b> Sharon Lierse: Fifty Years of Instrumental Music Programs in Australian Government Secondary Schools: What Do the Musical Works Witnessed Reveal About Australian Identity and Culture?
Katherine Iddles: Schumann in the British Imagination: Representations and Reception in Biographical Publications, 1900–1950	Hanli Sean Botha: Analysis As Performance: Three-Dimensional Analysis of Texture in Performed Sound-Shapes	Andrea Calilhanna: A Modern Understanding of Meter in Music Education
Anthony Linden Jones: Civil Savages, Musical Elites: the Conservatorium and the Gentleman's Club	Danny Quan Zhou: His Master's Voice: In Search of Individual Approaches to Tempo Modulation of Contemporary Pianists Through the Study of Recorded Performance of Chopin and Liszt	Victor Vicente: Updating World Music Histories: Anthropology, History, and the Challenges of Teaching World Music Canons

### 10:30 BREAK: Conference Centre Foyer

### 11:00 PARALLEL 3.2

A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	B: Conference Centre Lecture Theatre (423-342)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
<b>Hip Hop: Kirsten Zemke</b> Michail Exarchos/Rob Toulson: Hip-Hop 'Chopping' as Live Editing of the Phonographic Past: An Interactive Manipulation of Historically-Informed and Reverse-Engineered Musical Ephemeria	<b>Music and War 1: Sterling Lambert</b> Fancis Yapp/Joanna Szczepanski: Arthur Lilly's Life: An Early New Zealand Oratorio	<b>Music and Film 2: Leon Coward</b> Gregory Camp: Actor, Character and Music: Musicalising Montgomery Clift	<b>Historical Influences on Composition: Richard Moyle</b> Peter Adams: Nostalgic Arias: The Past Informs the Present in a Compositional Case Study
Rob Thorne/Michail Exarchos: From Clash to Future (Glitch-Hop and the Heartbeats of Papatuanuku)	Allan Badley: Historical Fidelity and Creative Licence in Two Viennese Battles of the Nile	Warren Drake: Richard Strauss's Also Sprach Zarathustra: From Nietzsche to Kubrick and Beyond	Tom Pierard: Influencing Contemporary Composition Through Historical Precedence—Exploring the Function of Indigenous Rhythm in the Domain of Modern Popular Music
Jeff Wragg: The High Art of Trip Hop: Extending the Bristol Sound Through Contemporary Classical Composition Techniques	Anthony Ritchie: Gallipoli to the Somme: A Musical Witness to History	Michelle Stead: When Life Gives You Lemonade? Listening to the Visual Album in the Digital Age	Natalie Williams: Twentieth Century Counterpoint, Applying Historical Definitions of Counterpoint to Contemporary Compositional Practice

### 12:30 LUNCH: Conference Centre Foyer

### 12:30 MSA AGM: Conference Centre Lecture Theatre (423-342)

### 13:00 CONCERT: Music Theatre (250-117)

### Sunday 10 December continued

### 14:00 PARALLEL 3.3

A: Architecture Lecture Theatre 1 (ALR1/W21W-201)	B: Conference Centre Lecture Theatre (423-342)	C: Design Theatre (423-348)	D: Seminar Room (423-340)
<b>Kings and Queens of Pop: Brad Osborn</b> Nick Braae: <i>Innuendo</i> and the Late Style of Queen	<b>Music and War 2: Joanna Szczepanski</b> Sterling Lambert: Britten's Primal Scream	<b>Recreative and Modern Performance Practice: Imogen Coward</b> Claire Federuk: Transforming Narrative Through Performance: Orlando di Lasso's <i>Lagrime di San Pietro</i>	<b>Curating and Collecting Music: Jane Davidson</b> Rosemary Richards: 'To Display Her Chief Accomplishment': Domestic Manuscript Music Collections in Colonial Australia
John Encarnacao/Alison Gill: David Bowie, Hunky Dory and the Performance of Personal Transformation	Anthea Skinner: Women in World War II RAAF Bands: An Untold Story	Josten Myburgh: Accepting the Challenge—Reclaiming the Potential of John Cage's Music Through the Philosophy of Alain Badiou and Isabelle Stengers	Mary Ingraham: Curating Sound: Implicating Listening in Cross-Cultural Musical Encounters
John Jang: Masculinity Dynamics Among Idol Girl Group Fandom in Japan	Diana Blom: Sites of memory, sites of protest: analysing Australian and New Zealand classical music on the Vietnam War		

### 15:30 BREAK: Conference Centre Foyer

### 15:45 PLENARY: Conference Centre Lecture Theatre (423-342)

**John Rink: Judging Chopin: An Evaluation of Musical Experience**

### 16:45 CLOSING CEREMONY: Conference Centre Lecture Theatre (423-342)

### 17:30 END



Professor John Rink's closing plenary, "Judging Chopin"

## REPORT ON THE 2017 CONFERENCE

Mary Hunter's Keynote address entitled "Performing History? Written and Oral Dimensions of HIP Performance" was the perfect opening to the Joint NZMS/40<sup>th</sup> MSA Conference, held at the University of Auckland, 8–10 December 2017. Her research articulated many of the issues one faces when engaging with historically-informed-performance practice, and explored some key questions relating to the contextual and sonic histories of music. The paper set the tone for the engaging and richly diverse academic papers that were to follow over the course of the next three days. The conference's somewhat

broad heading "Performing History" endorsed a truly vast scope of scholarly research. This made it at times quite difficult to decide which session to attend; it was, in this delegate's opinion, an embarrassment of riches.

The aforementioned Keynote took place in the University's Conference Centre Lecture Theatre, after a short opening address by Gregory Camp. The first morning tea break came directly afterwards, allowing the delegates to compare programs and debate the merits of the various sessions taking place over the remainder of the day. With twelve sessions occurring per day, the research being conducted, performed, and presented was extremely varied. Sessions on Music and Visual Media, Women in Music, HIP Practice, Ecomusicology and Musical Activism, Watching Music, Music and War, 20<sup>th</sup> Century Analysis, among many others, encouraged scholars not only to engage with current work in their own fields, but also to enter the discussion and exploration of musical research that may have been entirely new to them.

On the first day, I was fortunate enough to hear David Irving's paper on the *Biola* (Violin) in the Cocos Islands, Jan Stockigt's presentation on a volume of Beethoven Lieder that had once belonged to the last Empress of Russia, and Jeffrey Brukman's "Exploring the Life of Winnie Mandela, Through the Lens of *Winnie*, the Opera". After presenting my own paper, "She-Wolves in Sheep's Clothing: Baroque Opera's Villainesses and their Powers of Seduction through Music", I was fortunate enough to hear Samantha Owens's "Seven Young Hautboys", before spending the rest of the final session in Music and Visual Media, chaired by Friederike Wißmann. Siouxsie Sioux and Twin Peaks featured in papers presented by Samantha Bennet and Brad Osborn respectively.

A music concert entitled "To All Lovers of Symphony" and a student meet-up were a very welcome conclusion to the first day, and the delegates from Auckland were very friendly guides for those of us who had 'come across the seas.' The concert, which took place in the University's Music Theatre, featured works for recorder and baroque ensemble, played by Imogen Morris, Graham McPahil, Polly Sussex, and Eddie Giffney. The student delegates met later in the evening for a casual dinner and loud conversation at Elliot Stables. A short walk from the University, it was an excellent opportunity for the postgraduates to get to know students from other universities, while sharing an informal meal.

The second day kicked off with a session on Women in Music, chaired by Samantha Owens, and leading with a fascinating paper by Sam Girling, (read by Allan Bradley) entitled "From the Drawing Room to the Ballroom: The Role of the Tambourine in the Napoleonic Age, Joseph Dale's Grand Sonata Op. 18, and Its Unexpected Rise into the Window of the Female Virtuoso". This was a most riveting presentation, and as the conference progressed, I heard many further mentions of it. Women in Music concluded with Hannah Spracklan-Holl's research into Duchess Sophie Elisabeth's *Glückwünschende Freudendarstellung*, which was awarded the 3<sup>rd</sup> Student Prize of the conference, and provided a fascinating view of court festivities in seventeenth-century Germany. Kerry Murphy, meanwhile, chaired a parallel session called Being HIP: Early to 19<sup>th</sup> Century Music, which featured papers on restoration of early Keyboard Instruments, the nineteenth-century Saxophone in Brussels, and Lawrence Mays's "Scholarly Editions of Piccinni's settings of Comic Libretti". Meanwhile, in the Philosophical and Psychological Reflections session, Maurice Windleburn's paper, "Points of Différance in John Zorn's *Femina*" was to be awarded the 1<sup>st</sup> Student Prize at the conclusion of the conference.

Friederike Wißmann's Keynote address "Performing Revolution: Luigi Nono's *Al gran sole carico d'amore*" took place on Saturday afternoon, indicating that we had reached the mid-point of the conference. This research paper provided a fascinating overview into the opera's history and reception, and explored the idea of revolution as represented in music drama. The afternoon concluded, in my case, by attending papers presented by Olivia Lucas and David Larkin, in an interesting session on Ecomusicology and Musical Activism; that is, the impact that the natural world can have on music and composers. The stark contrast of the subject matter in the two papers showcased what a wonderfully diverse field musicology can be; the first was an exploration of the work of a California-based black metal band called Botanist. The second paper was entitled "Man vs. Wild: Nature Contemplation in Strauss's *Alpensinfonie*." Both were masterfully presented, providing the listeners much food for thought.

Saturday evening featured the conference dinner, held at Ima, a restaurant just at short walk from the University. It was a welcome opportunity for delegates to share plates, conversation, and enjoy the relaxed atmosphere. The food was plentiful, and discussions were fluid as one moved from group to group. It was a most enjoyable evening, and a welcome pause in what was a highly intellectual and, at times, intriguing weekend.

The conference included several forums on specific areas of research, such as Australian Music, Operatic Studies, and an Indigenous Think Tank. I was fortunate enough to attend the (very early morning) Gender and Sexuality Forum on Sunday, where a small but dedicated group took the opportunity to discuss some of the challenges one faces when writing about gender in music. The final day commenced for most others at a more civilised hour, with Sarah Kirby's paper "Modernity and the Musical Middlebrow at the 1885 Exhibition of Inventions"; this was awarded the 2<sup>nd</sup> Student Prize during the award ceremony that evening. Taking place simultaneously was a session on 20<sup>th</sup> Century Analysis, chaired by John Rink, and another under the heading of Pedagogy, chaired by Morag Atchison. Parallel sessions in the middle of the day saw many delegates hurrying in and out of the lecture theatres between presentations, as they attempted to catch papers of interest on Hip Hop, Music and War, Music and Film, and Historical Influences on Composition. For my part, I was intrigued to hear Gregory Camp's paper on "Musicalising Montgomery Clift," Warren Drake presenting his research into the reception of *Also Sprach Zarathustra* after Kubrick's iconic film, *2001: A Space Odyssey*, and a detailed consideration of what it means to 'listen' to a visual album in the digital age, presented by Michelle Stead.

The conference's final parallel sessions ranged from topics such as Pop music, Music and War, and Modern Performance Practice, before the attendees gathered in the Conference Centre Lecture Theatre for John Rink's closing Plenary 'Judging Chopin: An Evaluation of Musical Experience'. In arguing the relevance of autoethnography to music historiography, the paper focused on John's own experience as a judge in the XVII International Fryderyk Chopin Competition, held in 2015. Immediately following this was the award ceremony for best postgraduate papers, with three prizes being allocated (Maurice Windleburn, Sarah Kirby, Hannah Spracklan-Holl), three special mentions (Elly Langford, Kate Macfarlane, Imogen Morris),



and the presentation of the Don and Joan Squire Award for Voluntary Services to Musicology in Australia. This year it was awarded (in absentia) to Robyn Holmes FAHA.

The NZMS/MSA Conference for 2017 was extremely well organised, and enthusiastically attended both by scholars who call New Zealand home as well as many more from Australia and further abroad. A debt of thanks goes to the planning committee, headed by Nancy November (who, sadly, was not able to attend), who provided an experience that was entertaining, thought-provoking, and academically stimulating. I look forward to the 41<sup>st</sup> MSA National Conference, to be held 6–9 December 2018 in Perth.

*Kate Macfarlane*

## CONFERENCE PHOTO ALBUM



*The convivial student meet-up, held at Elliot Stables*







*The well-attended conference dinner, held at Ima*

## — MSA NATIONAL SECRETARY POSITION —

In February 2018 the current MSA Secretary, Daniel Bangert, notified the Executive Committee of his intention to resign from the position, thereby creating a casual vacancy. Daniel was taking up a job offer in Germany, and his departure was imminent. Daniel has done great work for the MSA over the last several years. He has not only been a wonderfully organised and diligent member in his role as secretary, but also a supportive and incisively-minded colleague. I'm sure you'll all join me in wishing Daniel all the very best in his new job and time overseas.

Following the call for Eols for the MSA Secretary position, Megan Burslem was appointed to fill the casual vacancy in early August, her nomination having been endorsed by the National Committee Megan.

Megan is in the final stages of her PhD (Monash), the topic of which is "Musicology in Australian Tertiary Institutions: Culture, identity and approaches to teaching and learning." She is also a broadcaster on ABC Classic FM and a freelance Arts Administrator, working in the jazz and contemporary art music scene. She is a classically trained violist (MA) and trained teacher in the areas of music and humanities.

I'd like to take this opportunity to again thank Daniel Bangert for the great work in the role for several years, and for assisting with the handover to Megan.

Please join me in welcoming Megan to the role.

*Alan Davison  
(President, MSA)*

## — UPDATE ON THE 2018 CONFERENCE —

The 41<sup>st</sup> MSA National Conference "Through the Looking Glass" 6–9 December 2018, hosted by the Western Australian Academy of Performing Arts, Edith Cowan University, is shaping up to be one of the largest music research events ever held in Australia. The conference is being held in conjunction with the 17<sup>th</sup> Symposium on Indigenous Music and Dance and the Australasian Computer Music Association conference. Some 205 abstracts have been included overall, including more than 230 authors, including a strong international contingent. Four keynote speakers have been confirmed: Daniel Leech-Wilkinson, Clint Bracknell, Manuella Blackburn and Geoffrey Lancaster. Several exciting concert events are being planned, including an early piano showcase, a revival concert performance of Meta Overman's opera *Psyche*, multiple new music performances (including a celebration of Martin Wesley-Smith), and performances by Indigenous artists, among others. The conference will be held at the Western Australian Academy of Performing Arts, at the Mount Lawley campus of Edith Cowan University, and the conference home-base will be ECU's recently-acquired Spiegeltent (mirror-tent), providing a fitting metaphor for the conference theme.

*Jonathan Paget, Conference Convenor*

## — OBITUARY —

### RICHARD GILL AO

4 November 1941 – 28 October 2018

#### *"Ears Wide Open"*

#### *Reflections and Personal Recollections of Richard Gill*

*"Mozart and Haydn never sat around waiting for inspiration, they worked their f---ing arses off! You have to be passionate and committed... you have to be hungry for it. If you're not totally dedicated to music, then find something else to do with your life."*

In a concrete bunker in the bowels of the old NSW Conservatorium of Music, Richard Gill had just read me the riot act. My harmony homework was crap and Richard was pissed off, his face glowing red with indignation. He really cared about this stuff and by now he had my full attention. It scared the hell out of me and was the catalyst to reset my priorities and get down to work to see if I could realise my dream of becoming a full-time professional muso.

I had spent the last few years under his spell where he conducted the Conservatorium High School kids for choir and orchestra. Like generations before me and after me, he had the entire school in awe of his musical insights, enchanted by his love of the art form, and bedazzled by his seemingly bottomless boot-load of musical trivia, both profound and absurd. There was even a rumour going around that he had played keyboard in a rock 'n' roll band. Here was a music teacher with real street cred.

If you were having difficulty connecting with your *raison d'être*, if you'd lost your musical mojo and couldn't remember what had possessed you to join that hothouse of eccentric music crazies at the Con, the mere presence of Richard in the room would be the perfect antidote for fanning the passion and getting you back on track. With every gesture and every word, at every minute of the night and day Richard's message to the world was crystal clear ... music was the pinnacle of mankind's greatest achievements and would ultimately be the salvation of humanity! We were the disciples and Richard was part of the glue that brought all the pieces together and made it work.



One Saturday night a few of the high school kids secretly conspired with his wife Maureen to kidnap Richard and whisk him away to one of our class parties. A carload of us rocked up to his Stanmore house, threw a large sack over his head, bound his hands and feet and unceremoniously heaved him into the back of my old station wagon.

It was a long trip from Stanmore to my folks' house on the north side, but Richard entered into the spirit of the occasion like some gawky overgrown kid. Maureen dropped over later to take him home for dinner and we spent the rest of the night congratulating each other on the audacity and success of the operation. After I left school at the end of year 10 to learn the clarinet from my dad, Richard agreed to teach me harmony. Like a caring father he would set me harmony exercises, help me to unpack Bach inventions, and reveal the genius of Stravinsky. With interminable patience he would steer my clumsy attempts to write short exercises emulating the style of particular composers and try his best to teach me "how notes work". I always left the room feeling desperately unworthy, yet never anything less than blessed that I had him to myself for a full 30 minutes each week.

He never accepted payment, so each lesson I would bake him a loaf of bread, a gesture he would fondly recall decades later.

On the way home I frequently snuck into the back of his Dip. Ed. solfège class, where he would never disappoint by peppering the group vocal exercises with cruel jibes at our lack of singing prowess, hilarious anecdotes about famous composers and suggesting that perhaps, due to our ineptitude of the task at hand, we should all consider training for a career in anything other than music. Delivered in the style of a condescending, slightly aberrant pre-school teacher, it was pure entertainment. Carl Orff meets Seinfeld on steroids. This was the genius of his teaching method in full flight, a heady performance of profound insights, rigorous discipline, outrageous hilarity and a juggernaut of indefatigable energy. He should have had his own TV show. Yet for all his berating of our inadequacies, everyone in the room was made to feel special in some way, like the prize of a fulfilling life in music was just within our grasp, if only we had the tenacity and drive to want it badly enough.

His philosophy was that music is at the top of the artistic food chain – "because sound is the first sensation we experience as a baby in the womb" (apparently he had this on good authority ... his own!). It was a compelling argument, and we were all on board to share that yarn with the rest of the world.

In 2005 he invited me to compose a percussion concerto for the concert series *Meet the Music*. By this stage Richard was hitting his stride as a conductor and forging his reputation as a champion of contemporary music, commissioning and conducting dozens of new concert works by many of Australia's leading composers.

By investing his faith in local artists, he was joining the dots between the composer/performer relationship and the machinations of introducing new work to an unsuspecting (and frequently apprehensive) audience.

*Meet the Music* was the centrepiece of the Sydney Symphony Orchestra's education program and careful steps were taken to pre-empt these concert events with informative study guides, composer lectures, interviews and so forth. It was especially thrilling to be sitting in the audience amongst the thousands of kids who, having already studied these works at school, greeted the performances with the enthusiasm and hysteria of a rock concert. We had left the confines of the Con and were now out in the real world living the dream, Richard once again plotting a steady course from the wheelhouse, paving the way for local culture and offering us hope for a rich and promising future for music in Australia.

After the death of my son Eli in 2008, Richard and Maureen invited my wife Janice and me to lunch.

Still very much in the throes of grief, social interaction was a huge challenge for us and something to avoid, yet we were both touched by the invitation and curious to see how we would handle a Sunday afternoon at the Gills'. With the empathy and special understanding of a favoured grandparent, they took us into their home and surrounded us with their love and care. It was heart warming and healing to be with them. Over the course of the lunch Richard told me that I must write a requiem for Eli. This was a task I had already begun and I was able to share the score with him some months later upon its completion. In his usual no-nonsense, declamatory fashion, he announced that "the Sydney Symphony will perform this, and you shall conduct the orchestra!" The idea of standing in front of the SSO to conduct a requiem for my son seemed a terrifying and confronting prospect, yet Richard was adamant that I share the podium with him, myself conducting the first half of the concert, and he taking the baton for the rest of the program after interval. Here was a side to Richard that had previously eluded me – a man of immense empathy, love and understanding. His counsel and encouragement were crucial to the process of preparing myself for the performance on a physical and emotional level and I had an obligation to my old teacher and mentor to give it my best shot.

This chapter brought us closer together than ever before, and over the coming years there were to be a number of challenging occasions where I would remain in his debt as he so generously shared his wisdom, friendship, strength and insights of the human condition with me.

Early in July 2018 Richard rang to tell me his cancer had returned and the doctors were out of options. I was devastated.

"I've had a great life...done a bit of stuff...conducted a few concerts...helped a couple of people. Hell...life sucks and then you die," he said, accompanied by uproarious laughter. Instinctively I tried to join in, but it didn't feel right. I was humbled by his frankness and in awe of his courage.

My head flooded with a million questions, yet I was powerless to utter a single word. "How will the world keep turning? How can we live without you? What about Maureen? And who the hell is going to advocate for music education?"

He finished by saying he was checking into hospital.

A week later he was given permission to leave the ward for a couple of hours to conduct a flash mob choir event at Sydney's Angel Place Recital Centre.

Anyone who knew him would have been able to tell that things were not quite right. His suit had become too big for his diminishing frame and his voice sounded strained, yet nothing was going to get in the way of him delivering the goods. He was in fine form, cracking jokes and berating us all for singing off key and with poor phrasing. The audience was totally enchanted and laughing hysterically, just as we had in solfège class all those years ago.

Those of us in the room carrying the terrible secret were overwhelmed by devastating sadness. We knew it would probably be his last gig.

Richard Gill AO – the pragmatist, the polymath, the juggernaut, the educator, the conductor, the wise sage, much loved leader, mentor and advocate for all good things...what happens now?

It's up to the many thousands of people whose lives have been touched by the great man to take the mantle and spread the yarn in honour of one who believed in the power of music to heal, to educate, to civilise, to beguile and entertain.

May his memory and passion for art continue to live on in us all, and may we remember him through our love of music; striving for artistic enlightenment as we reflect on the beauty, passion and mirth he so generously shared with the world.

*Nigel Westlake  
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