

# Newsletter

of the



**Musicological**  
SOCIETY OF AUSTRALIA

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**Musicological**  
SOCIETY OF AUSTRALIA

## Newsletter

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### Deadline for *Newsletter* contributions

For No. 65, September 2006 issue:

**MONDAY, 28 AUGUST 2006**

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# MUSICOLOGICAL SOCIETY OF AUSTRALIA

## ANNUAL GENERAL MEETING

Recital Hall East, Sydney Conservatorium of Music  
2 pm, Saturday 1 October 2005

### DRAFT MINUTES

Tabled: President's Report  
Treasurer's Report  
Membership Secretary's Report  
Two Motions prepared by the Executive  
Three Motions submitted by the Think Tank on Indigenous Music and Dance Research  
MSA 2005 Conference Report  
MA Report  
IMS Report  
ICTM Report

#### 1. Attendance and apologies

**Present:** Victoria Rogers (President), Dorottya Fabian (Secretary), John Meyer (Treasurer), Jason Stoessel (Membership Secretary), Roland Bannister, Linda Barwick, Sonia Bennett, Anne Boyd, Gavin Carfoot, Craig De Wilde, Megan Evans, Kathryn Hardwick-Franco, Amanda Harris, Rachel Hocking, Steven Knopoff, Sally Macarthur, Peter McCallum, Alan Maddox, Allan Marett, Sue Monk, Kathleen Nelson, Michael Noone, John Phillips, Carolyn Philpott, Rosemary Richards, Nicholas Routley, Helen Rusak, Jennie Shaw, David Symons, Paul Watt

**Apologies** were received from: Byrdie-Leigh Bartleet, Shelley Brunt, Katelyn Burney, Aaron Corn, Robert Curry, Prue Dunstone, Hugh de Ferranti, Margaret Gummow, Margaret Kartomi, Elizabeth Mackinlay, Prue Neidorf, Graham Strahle, Steven Wild, Christopher Wainwright

**Quorum: 12**

**Present: 30**

#### 2. Minutes of the last AGM

The Minutes were accepted without correction.

**Moved:** Roland Bannister

**Seconded:** John Meyer

**Carried**

#### 3. Business arising from the Minutes

One item (6.2) was carried forward to be discussed under 6.1, Electronic publishing.

## 4. Society Reports

### 4.1 President's Report

Victoria Rogers read her report (see p. 11). Concerning the names of elected office bearers, Allan Marett commented that according to the Constitution an elected member of the ICTM executive should be an ex-officio member of MSA National Committee. Consequently, as Allan Marett was recently elected Vice-President of ICTM, he will replace Steven Wild (now the appointed Secretary-General) on the National Committee.

**It was moved that:** *The President's report be accepted.*

**Moved:** Dorottya Fabian

**Seconded:** David Symons

**Carried**

### 4.2 Treasurer's Report

John Meyer read his report (see p. 14) and summarised the Society's current financial position. Regarding the establishment, maintenance and administration of the Musicological Society of Australia Gift Fund, the meeting requested that the draft rules be circulated to all individual members through the E-News Bulletin.

**It was moved that:** *The Treasurer's report be accepted.*

**Moved:** Stephen Knopoff

**Seconded:** John Phillips

**Carried**

### 4.3 Membership Secretary's Report

Jason Stoessel read his report (see p. 22).

**It was moved that:** *The Membership Secretary's report be accepted.*

**Moved:** John Phillips

**Seconded:** Sally Macarthur

**Carried**

### 4.4 Journal Editor's Report

Jennie Shaw spoke to her report and explained the delay and future timeline of the Journal, indicating that Volume 27 will appear by the end of 2005 and Volume 28 will be finalised in early 2006. She indicated her intention to resign as from Volume 29, but that arrangements have been put in place for the interim period until the next editor is appointed.

### 4.5 Newsletter Editor's Report

John Phillips briefly commented on the question of whether the Newsletter should exist in hard copy, a question which, he said, keeps on returning. He noted his discussion with the current Executive and the value that the Executive places on the continuation of hard copy. This discussion had, he said, resolved this issue for the time being.

### 4.6 IMS Report

The meeting noted Margaret Kartomi's tabled report (see p. 25) which highlighted the great success of SIMS2004 as measured by the copious post-symposium correspondence and positive published reports in the Society's

previous newsletter. The proceeds from SIMS have been distributed to the Society and the Australian chapter of IASPM, one of the co-sponsors of the event. The report also encouraged members of MSA to become IMS members

#### **4.7 ICTM Report**

Stephen Wild's report (see p. 25) offered a summary of the 38th World Conference of ICTM held in Sheffield, U.K. from 3–10 August 2005 and informed that the next World Conference will be held in Vienna in July 2007. It also announced the resignation of Stephen Wild as Vice-President and the change of Board membership: The new President is Dr Adrienne Kaeppler, Curator of Oceanic Collections at the Smithsonian's Natural History Museum. Professor Allan Marett of Sydney University was elected Vice President. Stephen Wild also retired as General Editor of the Yearbook for Traditional Music from the 2006 volume when Don Niles (Institute of Papua New Guinea Studies) will become the new General Editor. Stephen Wild has been General Editor from 2001–2005.

#### **4.8 MSA Forums**

**Think Tank on Indigenous Music and Dance Research.** Allan Marett reported that Linda Barwick has stepped down from leading the group and that he has become the contact point. He noted that the group has responded to the prior invitation of the Executive and has put forward 3 motions (see under 6.2 below).

**Gender and Sexuality Forum.** The meeting received John Phillips' report with thanks (see p. 26 for updated version).

**Music Technology Forum.** The meeting received Gavin Carfoot's report with thanks (see p. 26).

### **5. National Conference**

#### **5.1 Announcement of host of 2007 MSA National Conference**

Victoria Rogers reported that the Executive had received only one bid for hosting the 2007 National Conference, this being from the Queensland Chapter. The proposal had been accepted by the National Committee at its meeting on Wednesday 28 September 2005. The conference will take place in Brisbane in November 2007 and will be held in conjunction with the Musicological Society of New Zealand. Victoria Rogers congratulated the Queensland Chapter for its excellent proposal.

#### **5.2 Progress Report from host of 2006 MSA National Conference**

Jason Stoessel, conference convener highlighted the major points of his report (see p. 35 for updated version).

#### **5.3 MSA 2005 Conference Report**

The meeting received Jennie Shaw's tabled report with thanks (see p. 37 for updated version).

## 6. Current Issues

### 6.1 Electronic Publishing of *Musicology Australia*

This item was carried over from item 6.2 on the 2004 AGM agenda. Victoria Rogers summarized what happened since the last AGM: that the MA editorial advisory board was divided over the Callaway Centre's proposal, which was subsequently withdrawn; that the National Executive believes this to be an important issue for the Society and was keen to proceed with further investigations; and that the National Executive had therefore formulated a motion for consideration by Society members at the 2005 AGM, this motion being to establish a Working Party to examine the available options. Victoria Rogers also reported that the National Executive had formulated a comprehensive set of draft guidelines, or terms of reference, for the Working Party, setting out the major issues that needed to be explored. Steven Knopoff noted that these guidelines/terms of reference would provide an excellent basis for the investigations of the Working Party.

#### Discussion

Linda Barwick suggested the Society should explore a generic design that was being developed to help smaller journals by providing a journal hosting infrastructure. She expressed some concern about the timeline proposed in the draft motion because a decision on this may need to be made prior to the 2006 AGM, as proposed in the draft motion. Some members expressed concern that voting on this important issue would, in this case, be taken out of the hands of MSA members. It was therefore agreed that should a decision need to be made before the 2006 AGM, a Special General Meeting of the Society would be convened, with the opportunity for members to vote through a postal ballot. It was also agreed that the draft guidelines for the Working Party should be circulated to members via the E-News Bulletin as soon as possible. It was further suggested that Linda Barwick might become a member of the Working Party. The draft motion was amended to read:

#### **Motion to establish a Working Party for the Electronic Publishing of *Musicology Australia***

*It is proposed that the National Executive be empowered to establish a working party that will examine options for the online publication of Musicology Australia. The Working Party shall consist of a National Committee Member, the Editor of Musicology Australia, a member of Musicology Australia's Editorial Advisory Committee, and two members with professional expertise in music librarianship and/or online journal publishing.*

*The working party will be established by 1 December 2005. It will act within the terms of reference prepared by the National Executive and report with its recommendations to the National Executive by 1 June 2006. The working party's report will include one or more feasible approaches with full costing/s and the preliminary agreement of relevant third parties. The National Executive will report on the findings of the Working Party at the 2006 AGM and the proposal/s for online publication of*

*Musicology Australia will be put to MSA members for voting. Should action be required before the 2006 AGM a special general meeting will be called.*

**Moved:** Steven Knopoff

**Seconded:** Paul Watt

**Carried**

## **6.2 Establishment of Committee for student prizes and bursaries**

The meeting began by discussing the proposed draft motion by the National Executive in relation to the three motions tabled by the Think Tank on Indigenous Music and Dance Research. It was agreed to first consider the motions submitted by the Think Tank. Allan Marett explained the background and purpose of each of the three motions. Referring to the Minutes of the 2002 AGM published in Newsletter No. 58 (March 2003) he expressed the view that these motions had been agreed to by members at the 2002 AGM. The National Executive was of the opinion that no motions had been formally moved and accepted at that meeting in relation to the 'appropriate mechanisms to establish an Indigenous Presenter Scholarship,' and therefore that no action could be taken based on what had transpired at the 2002 AGM. Steven Knopoff explained that it was during his term as Society President that the proposition contained in the mentioned 2002 Indigenous Forum Report could have been acted upon. However, due to various circumstances, for instance the long unfulfilled Secretarial position, the Executive could not consider the matter adequately, for which he apologised.

### **Motion 1**

*That a system of travel grants be established to offer assistance to Indigenous participants to attend National Conferences. This scheme should operate in a way similar to the student travel grant scheme but be separate from that scheme.*

**Moved:** Michael Noone

**Seconded:** Steven Knopoff

**Carried**

### **Motion 2**

*That three Indigenous presenters scholarships be established. These will cover the cost of registration for the conference and all conference items (including satchel and abstract booklet) as well as membership of the MSA for one year.*

**Moved:** Nicholas Routley

**Seconded:** Allan Marett

**Carried; with one against; one abstention**

### **Motion 3**

*That the National Executive should make every effort to assist conference organizers to bring Indigenous keynote speakers and/or performers to the National Conferences*

**Moved:** Linda Barwick **Seconded:** Megan Evans

**Carried; with one against; one abstention**

The meeting proceeded to discuss the Motion without Notice presented by the National Executive for the establishment of a bursary and student prize committee. A member of the 2004 SIMS organising committee noted that whilst

the SIMS donation had been offered to provide student bursaries and prizes, there were no binding conditions as to the percentage of the donation to be spent for this purpose. It was agreed that the proposed working party for the establishment of this committee should not be restricted in terms of the total funds available, but that it should come up with a sustainable funding plan. The draft motion was revised to read:

### **Motion to establish a Bursary and Student Prize Committee**

*It is proposed that a working party be set up to draft guidelines and procedures for the establishment of an MSA Bursary and Student Prize Committee. The working party will comprise three people, will be chaired by a member of the National Committee, and will submit draft guidelines to the National Executive by 31 March 2006, with the first prizes and bursaries to be awarded in 2006.*

*Annual awards will include a prize for the best student conference paper; a bursary to support an indigenous presenter's attendance at the annual MSA Conference that is separate from established travel scholarships; and a research bursary for a post-graduate student.*

**Moved:** Alan Maddox

**Seconded:** Paul Watt

**Carried**

### **6.3 Study weekends**

This item was not dealt with due to time constraints.

## **7. Constitutional amendments**

The list of five amendments to the Constitution had been circulated eight weeks prior to the meeting as the Constitution requires. Three postal votes were received. **The proposed amendments were all carried without dissent.**

### **Amendment 1**

*It is proposed that Article XIV: 'Gender Signification' be deleted as all gender specific wording has been amended to non-gender specific expressions in 2005, as decided by AGM in November 2004.*

**Current Reading:** *Words generally signifying male gender in all MSA documents, including this Constitution, do not exclude signification of the female gender.*

**Proposal:** *Delete Article XIV.*

### **Amendment 2**

*It is proposed to add a seventh clause to Article II: 'Purposes' to enable the Society to establish a public fund and seek endorsement as a deductible gift recipient. Please note that there will be a detailed list of rules for the operation of the Fund, but it is not essential that these be part of the Constitution. A draft of these rules will be submitted to the National Committee for discussion and adoption.*

**Proposed new clause:** *(g) to maintain a public fund known as The Musicological Society of Australia Gift Fund to attract bequests, legacies, and all forms of gifts and deferred gifts from the public for use in furthering the purposes of the Society.*



### **Amendment 3**

*It is proposed to amend Article III, By-law 9 regarding the payment of Chapter levies. It is more practicable to reduce the forwarding of chapter dues to two amounts per year, with the suggested times being October (following the main period of subscription renewals) and May (to pick up late renewals, and prior to the issuing of renewal notices for the next membership year).*

**Current reading:** *Chapter levies shall be refunded to Chapter Treasurers at least at quarterly intervals.*

**Proposed reading:** *Chapter levies shall be refunded to Chapter Treasurers at least twice in each financial year.*

### **Amendment 4**

*It is proposed that the category of Institutional/Library Member appearing in Article III, By-law 2.C be reclassified as non-member Institutional Subscribers. This change would simplify and clarify the MSA's dealings and relationship with libraries, institutions and corporate bodies. With reference to Article III, it is proposed that By-law 2.C containing references to the category of 'Institutional/Library Member' be deleted, that consequently clauses D to G of By-law 2 be re-lettered C to F respectively, that the phrase 'except Category C' be deleted from By-law 3 and that By-law 4, which currently reads: 'Members in all categories except Category E shall receive the publications of the MSA under the conditions for their distribution,' be amended to read: 'Members in all categories except Category D, as well as Institutional Subscribers (defined here as libraries, institutions, organisations, subscription services/agents or corporate bodies subscribed to the publications of the MSA only), shall receive the publications of the MSA under the conditions of their distribution.'*

### **Amendment 5**

*It is proposed that a reference to 'persons' be added to the first sentence of Article III. In light of the previous proposed amendment, this change further clarifies the definition of membership eligibility through the exclusion of libraries, institutions and corporate bodies.*

**Current reading:** *Membership of the MSA is open to all who are interested in the purposes of the Society.*

**Proposed reading:** *Membership of the MSA is open to all **persons** who are interested in the purposes of the Society.*

## **8. Election of National Committee and National Executive**

Nominations from the following individuals were received for National Executive and National Committee positions for 2005–2006. Because the number of nominees exactly equalled the number of vacant positions, no election was required. Victoria Rogers congratulated and welcomed the incoming officials.

### **Executive Officers**

*President:* Victoria Rogers (WA, continuing)

*Secretary:* Rachel Hocking (Syd, new)  
*Treasurer:* John Meyer (WA, continuing)  
*Membership Secretary:* Shelley Brunt (SA, new)

### **Committee members**

Andrew Alter (NNSW), Brydie-Leigh Bartleet (QLD), Peter Campbell (Vic), Dorottya Fabian (Syd), Rosalind Halton (Hunter), Jennie Shaw (Syd), Jason Stoessel (NNSW)

### **Ex officio**

*Past President:* Steven Knopoff (SA)  
*IMS Representative:* Margaret Kartomi (Vic)  
*ICTM Representative:* Allan Marett (Syd)

Victoria Rogers also thanked the following previous committee members for their service to the MSA: Robert Curry, Margaret Gummow, Elizabeth Mackinlay, Graham Strahle, Jula Szuster, Stephen Wild.

## **9. Motions of Appreciation**

Victoria Rogers thanked the conference organisers for a stimulating and well-run event. John Phillips thanked the Executive and National Committee for their excellent work and contribution to the Society's well being.

## **10. Any Other Business**

**10.1.** Megan Evans tabled a written comment by Kathryn Hardwick-Franco expressing concern for newcomers to the MSA conference. It was agreed that more efforts need to be made to help students and new members feel welcome and less isolated. It was noted by one member that the American Musicological Society has a 'buddy' system for students and new conference delegates. It was suggested that a similar system should be more appropriately named if adopted by the MSA. Victoria Rogers promised that the National Executive will take up this issue before the 2006 conference, and will ensure that mechanisms are in place to prevent such alienation in future.

**10.2.** Kathleen Nelson presented the Conference Student Paper prize and explained the selection process. There were 11 entries, 10 for the best musicology paper offered by the Sydney Chapter and one for the best student paper in the field of applied experimental research into music performance, offered by ACARMP (Sydney Conservatorium of Music). The prize for the best musicology paper was divided between Amanda Harris (*Women composers in a time of social change: Ethel Smyth and Lili Boulanger*) and Stephen Loy (*Music, Activism and Tradition: Louis Andriessen's Nine Symphonies of Beethoven*), and a high commendation was awarded to Paul Watt (*The Reporting of Music in The Speaker (London), 1890–1907*). The judges did not award a prize in the second category (i.e. applied experimental research).

**10.3.** Jennie Shaw thanked the Sydney Chapter and ACARMP for the provision of prizes on behalf of the conference organisers. Victoria Rogers thanked the Sydney Chapter for organising the prizes.

The meeting closed at 4.15pm.

*Minutes prepared by Dorottya Fabian  
National Secretary (outgoing), October 5, 2005*

## **President's Report**

After the excitement of the joint NZMS/MSA conference in Wellington in 2003, the very successful Symposium of the IMS in Melbourne in mid-2004, and the excellent Study Weekend that was held in Adelaide in November 2004, this past year has been one of quiet achievement on the national front of the MSA. The Society has moved forward on some important issues including the provision of online access to *Musicology Australia*, the establishment of student and indigenous bursaries, and setting up the framework for deductible gift recipient status.

Before I talk about current initiatives I would like to pay tribute to the previous National Executive. The new Executive inherited a Society that was in very good shape, enabling a smooth transition from the old to the new administration. A key factor in this was the Operational Procedures Manual. This is a vitally important document, a ready reference for all the significant operational aspects of the Society. It was put together by the previous Executive and a lot of hard work and careful thought went into its formulation. It has made our job so much easier and it has been invaluable to have operational guidelines at hand. I would like to give special thanks to the members of the previous Executive – Steven Knopoff, Liz Mackinlay, Jason Stoessel, Dorottya Fabian – for their work on this document, as well as to members of the previous National Committee for their contributions.

During the past year the current Executive has worked on a number of issues that will enable the Society to move forward in some new and positive directions. We have looked carefully, for example, at the question of establishing an online version of *Musicology Australia*. Because this is a complex matter we have not progressed as far as might have been anticipated a year ago, but the outcome of our deliberations is the proposal that a working party be appointed to closely examine all of the issues, and to make recommendations that will be brought to the MSA membership at the 2006 annual general meeting.

A further initiative is the proposal for the establishment of student and indigenous bursaries and prizes. This is important because it provides a way of supporting the future of music research through student participation. It also contributes to the further enrichment of the discipline through encouraging

greater indigenous involvement. The Society is indebted to Margaret Kartomi and the 2004 SIMS organizing committee, which donated over \$12,000 from the Symposium's profits to the MSA. Half of this handsome amount has been distributed to the individual Chapters; the other half has been retained by the National body. The proposal for the establishment of student and indigenous bursaries and prizes has been developed following consultation with the National Committee about how to spend this money. I sincerely thank Margaret Kartomi and the organizing committee on behalf of the MSA membership.

This leads me to a third initiative – the seeking of deductible gift recipient status for the Society. It has been a long-cherished dream of many members that the Society should procure a permanent source of funding to support musical scholarship. The establishment of a public gifts fund is the first step in this process, and I expect that this will be strongly supported by the MSA membership. I would like to thank Jason Stoessel and John Meyer for their thorough and excellent work in researching this issue, and for drawing up a set of draft rules.

Looking again to the future, planning is well under way for the 29th National Conference, which will be held at the University of New England at the end of September, 2006. The main theme of this conference will be *Music as Local Tradition and Regional Practice*. I am pleased to announce that at its meeting on Wednesday 28 September, the National Committee accepted the offer by the Queensland Chapter to host the 2007 conference in Brisbane, to be held in conjunction with the New Zealand Musicological Society.

Although publication of Volume 27 of *Musicology Australia* has been delayed due to circumstances explained by Jennie Shaw in her report, it has been pleasing to see the publication, during the past year, of two monographs comprising papers delivered at previous gatherings of the Society. *Music Research: New Directions for a New Century*, edited by Michael Ewans, Rosalind Halton and John Phillips, arose from the 2002 MSA Conference held in Newcastle. Recently we have seen papers from the National Workshop held in Brisbane in October 2003, produced under the title *Aesthetics and Experience in Music Performance*. This volume was edited by Elizabeth Mackinlay, Dennis Collins and Samantha Owens.

I would now like to take the opportunity of thanking the many people who have contributed to the ongoing operation of the Society over the past year. Firstly, I would like to thank the National Committee for its valuable work and contribution. This includes outgoing members Robert Curry, Margaret Gummow, Liz Mackinlay, Graham Strahle and Jula Szuster, as well as continuing members Peter Campbell, Jennie Shaw, Steven Knopoff, Stephen Wild and Margaret Kartomi.

I would also like to thank Jennie Shaw for her enormous contribution to the Society both as Journal Editor and as conference organizer. To Co-Convenor Peter McCallum and the entire organising committee of the 2005 Conference, I also extend my sincere thanks for making this such a successful

and stimulating event. I would also like to make special mention of the conference theme, which I believe has done much to broaden out the parameters of the discipline.

Further thanks are due to John Phillips for his dedicated work as Newsletter Editor. This documented record is a crucial aspect of the Society's activities, and it is an invaluable reference tool for the National Executive. I would also like to thank Jason Stoessel for his great contribution as Editor of the E-News Bulletin. This, too, is a critical vehicle for the dissemination of information to Society members. The Society is also most grateful for the work of the Web Manager, Amanda Harris, and for the web-hosting provided by PARADISEC.

Finally, I would like to extend my great appreciation to the members of the National Executive – Dorottya Fabian, who has been an excellent Secretary and a pillar of support; John Meyer, who has done a truly admirable job as Treasurer and has been a wonderful support to me in my role as President; and Jason Stoessel, who has made an enormous contribution as Membership Secretary, as well as in his other roles. I feel very privileged to have worked with such a special team of people, and I would like to thank them all for the level of debate that has been part of our monthly teleconferences, and for the seriousness with which everyone has treated the issues at hand.

I would like to welcome the new members of the National Committee, Brydie Bartleet (Qld), Jason Stoessel (NNSW), Dorottya Fabian (Syd), Andrew Alter (NNSW), and Rosalind Halton (Hunter), as well as the two new members of the Executive, Rachel Hocking and Shelley Brunt. I'm very much looking forward to working with the new administration over the coming year.

I'd like to say in conclusion that I'm very optimistic for the future of the Society. What I've become aware of since I became President is a real generosity of spirit amongst Society members, and a willingness to contribute much in time and energy. Such generosity is, I believe, the foundation of a vibrant and successful society. As we look forward next year to the 30th anniversary of the establishment of the MSA as a national body, we should pay tribute to those who have so generously and admirably led the Society over these past thirty years.

*Victoria Rogers  
National President*

## Treasurer's Report

1. The Musicological Society of Australia finished the 2004–05 financial year with total assets of \$50,954, representing an operating surplus of \$15,406. This is the third consecutive financial year in which the accounts have closed in surplus. The surplus this year was boosted considerably by the delay in publication of *Musicology Australia* 27, which meant that there were no publication costs at all for the journal. Provision has therefore been made for the costs of two volumes within the current financial year of 2005-06.
2. Total income from subscriptions received during the 2004-05 financial year increased from \$24,410 to \$28,634, a rise of 17.3%. There were a much larger number of renewals for 2005–06 which had been received before the end of June 2005 than had been the case in the previous year. Those members who have renewed in a timely manner are therefore to be congratulated. In the financial statement for 2004–05, subscriptions received for the next year have been carried forward as a liability, and a comparison of membership fees received for the current year show virtually no difference from those for 2003–04.
3. The Society's two investment accounts have produced \$988 in interest between them in the 2004–2005 financial year. This is an increase of 9.5% from the previous year.
4. As mentioned previously, there were no costs associated with *Musicology Australia*, which also meant that overall postage costs have decreased. The costs of producing the Newsletter appear to have risen again (but not back to the level of 2003–04), although the figure of \$1,535 also includes the printing of the biennial membership list.
5. There was an increase in the number of travel grants to students to enable them to attend the Symposium of the International Musicological Society (SIMS) in Melbourne. This has now become an established part of the Society's operations and is important both for its continuing support of new scholars and for encouraging them to join the Society.
6. Chapters again received one payment of membership dues in 2004–05, which were forwarded in February 2005 to cover all subscriptions renewed within the previous twelve months. A constitutional amendment has been proposed to ensure that two payments are made in the present and future years (most likely in November and May).

7. The expenditure item Conference Costs includes seeding grants for the Adelaide Study Weekend in November 2004 and the current Sydney Conference, as well as an amount for account establishment for the latter. These amounts are expected to be repaid in full, and in addition a small surplus was returned as a result of the Study Weekend.
8. Thanks are due to PARADISEC for hosting the Society's website at no cost to the Society.
9. With the approval of the Executive, Mr Martin Kirkness of Dry Kirkness Chartered Accountants was appointed as the Society's auditor for 2004–05. He has recommended some changes in the way that the Society's accounts are presented, in particular that revenue from subscriptions is brought to account in the year to which the subscription relates, with subscriptions received for future years being carried forward as a liability.
10. Credit card registrations for some recent conferences have been processed through the Society's national accounts in order to take advantage of our merchant facility. These are not shown in the statement of income and expenditure, but an adjustment has been made to the net surplus for the prior period to account for the processing of registrations for SIMS 2004 during 2003–04 (including a deduction for merchant transaction fees).
11. From the profit made by SIMS 2004 an amount of \$12,470 was forwarded to the Society, of which 50% was distributed proportionately to the chapters. As this amount was received in July 2005, it will be shown as income for the 2005–06 financial year. The SIMS 2005 Management Committee has requested that the surplus be used for promoting and supporting musicological activities in Australia, with an emphasis on supporting postgraduate student research. It is therefore being proposed that the national share of these funds be used to provide student prizes, student bursaries and bursaries for indigenous participation in conferences over the next few years.
12. The Executive has examined the suggestion of registering the Society for deductible gift recipient status, which will allow tax relief for public donations to the Society and will enable it to build up funds to be used in furthering the Society's aims, such as consolidating the prizes and bursaries which will be awarded initially from the SIMS surplus. The first step in this process is the setting up of a public gifts fund, which is the subject of a proposed constitutional amendment.

13. It has been an interesting return to a position in the Society which I filled some 23 years ago. I would particularly like to thank my colleagues on the Executive over the past year, Victoria Rogers, Dorottya Fabian and Jason Stoessel for their support and advice. It is necessary for the Treasurer to work especially closely with the Membership Secretary, and Jason has made some significant changes in that role to ensure the smooth running of the processes relating to membership subscriptions, for which he deserves high praise. I look forward to working just as closely with his successor, and indeed all members of the incoming Executive and National Committee. Thanks are also due to the previous Treasurer, Liz Mackinlay, for leaving the Society's finances in such good shape and for providing detailed advice and guidance to her successor.

*John Meyer*  
*National Treasurer*

*The independent auditor's report follows.*



## **INDEPENDENT AUDIT REPORT**

### **TO THE MEMBERS OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**

#### **Scope**

We have audited the attached special purpose financial report, comprising the Statement of Financial Position, Statement of Financial Performance and Notes to the Financial Statements of The Musicological Society of Australia Inc (the 'Association') for the period ended 30 June 2005 as set out on the following pages.

The Board of Management is responsible for the financial report and has determined that the accounting policies used and described in Note 1 to the financial statements are consistent with the financial reporting requirements of the Constitution and are appropriate to meet the needs of the members. We have conducted an independent audit of the financial report in order to express an opinion on it to the members of The Musicological Society of Australia Inc. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial report has been prepared for distribution to members for the purpose of fulfilling the Board's financial reporting requirements under the Constitution. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report. These procedures 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 to the financial statements. These policies do not require the application of all Accounting Standards and Urgent Issues Group Consensus Views.

The audit opinion expressed in this report has been formed on the above basis.

#### **Qualification**

The financial report for the previous year was not audited by us. In the previous year, subscriptions paid in advance were not brought to account in the statement of financial position.

The results for the current year are therefore distorted by the impact of the balance. Estimates of the effect on the current year's results amount to approximately \$6,544 overstatement of profit although we have not been able to confirm this amount.

We therefore do not express any opinion on the comparative figures disclosed in the financial report or on the opening balances brought forward at the beginning of the financial year and we are unable to express an opinion on the effects of this on the results for the year.

#### **Qualified Audit Opinion**

In our opinion, except for the effects of such adjustment, if any, as might have been determined to be necessary had the limitation discussed in the qualification paragraph not existed, 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 2005 and the results of its operations for the year then ended and the manner in which the grant funds have been expended.

**DRY KIRKNESS**  
**Chartered Accountants**

Dated: 23 September 2005  
West Perth

**M A KIRKNESS**  
**Partner**

**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**

**STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2005**

	NOTES	2005 \$	2004 \$
<b>CURRENT ASSETS</b>			
Cash assets	3	50,954	83,224
		-----	-----
<b>TOTAL CURRENT ASSETS</b>		50,954	83,224
		-----	-----
<b>TOTAL ASSETS</b>		50,954	83,224
		-----	-----
<b>CURRENT LIABILITIES</b>			
Payables	4	11,208	53,289
		-----	-----
<b>TOTAL CURRENT LIABILITES</b>		11,208	53,289
		-----	-----
<b>NET ASSETS</b>		\$ 39,746	\$ 29,935
		=====	=====
 <b>ACCUMULATED FUNDS</b>	 5	 \$ 39,746	 \$ 29,935
		=====	=====

*This statement should be read in conjunction  
with the accompanying notes*

**STATEMENT OF FINANCIAL PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2005**

	NOTE	2005 \$	2004 \$
Revenue from ordinary activities	2	30,877	25,460
Administration expenses		(15,471)	(24,001)
		-----	-----
Operating Surplus		\$ 15,406	\$ 1,459
		-----	-----
Adjustment for prior period		5,613	-
		-----	-----
Total changes in equity		\$ 21,018	\$ 1,459
		=====	=====

*This statement should be read in conjunction  
with the accompanying notes.*

**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**  
**NOTES TO FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2005**

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the constitution of The Musicological Society of Australia Inc. (the "Association"). The Board of Management has determined that the association is not a reporting entity.

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, Urgent Issues Group Consensus Views or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non current assets. The accounting policies adopted are consistent with those in the previous year, except where otherwise stated.

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:-

- (a) **Revenue**  
 Revenue from subscriptions is brought to account in the year to which the subscription relates. Subscriptions received for future years are carried forward as a liability. Revenue received for specific projects is brought to account as revenue in the year in which the project is undertaken. Revenue from sales of publications and other products is recognised upon delivery of the goods.
- (d) **Income Tax**  
 The Association is exempt for Income Tax under Section 50-5 of the Income Tax Assessment Act 1997.
- (e) **Goods and Services Tax (GST)**  
 The Society is not registered for GST and therefore all revenues, expenses and assets are recognised inclusive of the amount of GST.

	2005	2004
	\$	\$
<b>NOTE 2: REVENUE</b>		
OPERATING		
Membership fees - current	17,426	17,867
Membership fees - future	-	6544
Publications	350	147
Conference surplus	668	-
Function/Fundraising income	-	-
Interest	988	902
Other	237	-
	19,669	25,460
	-----	-----

	<b>2005</b>	<b>2004</b>
	<b>\$</b>	<b>\$</b>
<b>NOTE 3: CASH ASSETS</b>		
Cash at bank - Cheque account	26,904	60,162
- V2 Account	17,131	16,399
- Life Membership account	6,919	6,664
	<u>50,954</u>	<u>83,224</u>

**NOTE 4: PAYABLES**

Conference subscriptions in advance	-	53,289
Subscriptions in advance	11,208	-
	<u>11,208</u>	<u>53,289</u>

	<b>2005</b>	<b>2004</b>
	<b>\$</b>	<b>\$</b>
<b>NOTE 9: ACCUMULATED FUNDS</b>		
Accumulated funds at beginning of year	29,935	28,476
Accumulated funds surplus for the year	<u>9,811</u>	<u>1,459</u>
Accumulated funds surplus at end of year	<u>39,746</u>	<u>29,935</u>

**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**  
**DETAILED STATEMENT OF INCOME AND EXPENDITURE**  
**FOR THE YEAR ENDED 30 JUNE 2005**

<b>INCOME</b>	<b>2005</b>	<b>2004</b>
	<b>\$</b>	<b>\$</b>
<i>Operating income</i>		
Membership fees – current year	17,426	17,867
Membership fees – future year	-	6,544
Conference surplus	688	-
Publications	350	147
Function/Fundraising Income		
Interest	988	902
Other	237	-
<b>Total Income</b>	<u>19,669</u>	<u>25,460</u>
	=====	=====
	<b>2005</b>	<b>2004</b>
	<b>\$</b>	<b>\$</b>
<b>EXPENDITURE</b>		
Advertising and promotion	605	-
Administration and fees	47	1,105
Audit fees	605	548
Bank Charges and Merchant Fees	2,923	3,088
Chapter Dues Distribution	1,616	1,408
Conference Costs	3,000	-
Journal	-	7,366
Newsletter	1,535	1,129
Postage	2,704	3,983
Subscriptions	286	-
Sundry expenses	60	83
Travel Reimbursements - Other		2,955
Travel Reimbursements - Students	1,995	1,500
Website maintenance	96	835
<b>Total Expenses</b>	<u>15,471</u>	<u>24,000</u>
<b>Net Surplus</b>	<u>4,198</u>	<u>1,459</u>
Adjustment for prior period	5,613	0
<b>Adjusted net surplus</b>	<u><b>9,811</b></u>	<u><b>1,459</b></u>

## Membership Secretary's Report

I am pleased to report that the individual membership of the MSA is in good shape and that this year's number of financial members is the highest observed at an AGM since 2001 (See Tables 1 and 2, following pages). Of individual members currently 'on the books,' 76% have either renewed for the current membership term or have joined the MSA in the current membership period. Since the last AGM, 50 new members have joined the MSA representing an increase of more than 220% over the previous year's new memberships. This resurgence can be attributed to a number of factors. The foremost factor must be the 2005 National Conference, its location and the wide interest it has engendered among researchers. I also believe that the MSA Web site has continued to be a vital instrument in attracting new members to the Society and it is important that this service continues to be improved by the Web Site Coordinator, National Executive and Chapter Executive. Finally healthy activity at the local level in several chapters has been a contributing factor.

Renewal rates for the MSA's 100 Institutional members are sound with no cancellations received in the last year. There are currently 66 institutional renewals for the period including volume 28 of *Musicology Australia* and several additional renewals for the current membership year can be expected towards the end of this calendar year. Current renewals exclude two large standing orders from library services to which a total of 36 copies of *Musicology Australia* are dispatched in anticipation of payment on their accompanying invoice. Institutional members also exclude five institutions or societies with whom the MSA has exchange agreements or a legal deposit obligation. In light of these statistics, there is an urgent need to develop an appropriate marketing strategy to improve the MSA's institutional membership/subscriber base.

The MSA is now well positioned both in terms of accomplished improvements but also fiscal reserves to capitalise on the modern format and editorial policy of its journal. In the previous term I suggested the development of a brochure to target institutional subscribers and I continue to recommend this strategy to the next executive. Furthermore, there is a need to update the current information for *Musicology Australia* on the MSA web site, including regularly updated details of delivery schedules for forthcoming volumes. An improved, regularly updated web page for the journal would serve as a point of reference for subscription agents and institutions interested in this publication or needing to update their records for current or forthcoming subscription periods. Going even further, two immediate recommendations I would give for improving the MSA web site (based upon casual feedback from members and experience dealing with institutional subscribers) is the provision of a direct link on its home page to the *Musicology Australia* pages and similarly to the current year's conference. The generic links as they now exist on the web site involve too many, often confusing steps to arrive at important and current sources of information. This sort of critical prioritising of the web site's content in terms of the site's function as a marketing tool (but also retaining features which are

important to established, especial individual members) is a task that requires urgent attention. Redundant and confusing information reflects poorly on the Society and the MSA should look at presenting a far more elegant and informative face to the cyber-world.

My second year in this office has generally been an enjoyable one. The Membership Secretariat has largely benefited from the administrative reforms of the previous term. The implementation of two Filemaker Pro databases for Individual and Institutional members has increased the efficiency of the administration of the office. Most data has now been entered into the Institutional database thereby providing a useful history of past transactions proving very useful in correcting errors in the Membership Secretariat's records and speeding communication with third parties such as subscription services. Perhaps the only factor detracting from an otherwise hassle-free year is the delay in the publication of *Musicology Australia*. The punctual publication of the MSA's organ streamlines the operation of the Society and again acts to recommend its publications to potential members and subscribers.

With respect to continued growth of its membership base, the task ahead for the MSA will be a challenging one. I have maintained that the MSA needs to develop a coherent strategy (following in part models established by its chapters) in the continued recruitment and retention of individual members. The MSA is well placed to move with the times and develop within its rather broad definition of what constitutes musicology. But the MSA must market itself both to its members and to the subscribers of its publications not only to encourage growth in its membership but also to continue to raise the profile of the MSA in the general community. As I have already stated, particular attention to marketing *Musicology Australia* to public and private institutions should be a concern of the new Membership Secretary and National Executive. At the same time the MSA itself needs to ensure that it remains a society for all music researchers, both the old and new, the established and the upcoming. These are some of the challenges ahead for the Membership Secretariat and the MSA.

*Jason Stoessel*  
*Membership Secretary (outgoing)*

**Table 1**

**Financial Individual Members as of September 2005**

Chapter / Category	Ordinary	Student	Emeritus	Spouse	Life	Paid as of 23-9-05	Total on books
ACT	10	2	2	2	0	16	21
HUNTER	5	6	0	0	0	11	15

NNSW	4	3	0	0	0	7	8
QLD	17	5	1	0	1	24	35
SA	13	4	1	0	1	19	23
SYD	28	13	6	1	1	49	65
VIC	38	15	3	4	3	63	86
WA	11	0	0	0	1	12	14
OSEAS	19	8	1	0	2	30	37
<b>TOTAL</b>	<b>144</b>	<b>56</b>	<b>14</b>	<b>7</b>	<b>9</b>	<b>231</b>	<b>304</b>

**Table 2**

**Summary of Individual Membership by Chapter  
(from 2000 to September 2005)\***

Chapter	2000	2001	2002	2003	2004	2005 (total/ paid)
ACT	19/10	20/18	26/12	29/11	27/13	22/16
HUNTER	N/A	N/A	12/5	15/9	10/8	15/11
NNSW	6/1	9/9	11/5	11/6	7/6	8/7
QLD	40/21	34/27	35/20	43/26	35/27	35/24
SA	36/28	37/30	31/22	31/19	22/17	23/19
SYD	77/56	81/48	63/40	71/38	59/39	65/49
VIC	88/62	103/71	97/50	110/61	88/54	86/63
WA	30/15	22/21	22/15	21/11	14/12	14/12
OSEAS	28/15	23/19	22/14	23/10	26/23	37/30
<b>TOTAL</b>	<b>324/208</b>	<b>329/243</b>	<b>319/189</b>	<b>354/191</b>	<b>288/199</b>	<b>304/231</b>
<b>% members financial at time of AGM</b>	<b>64%</b>	<b>74%</b>	<b>59%</b>	<b>54%</b>	<b>69%</b>	<b>76%</b>

\* Figures for 2000–2004 obtained from Draft Minutes of AGMs for those years.



## —2005 CONFERENCE REPORTS —

### IMS

According to the copious post-symposium correspondence and published reports in musicological society newsletters, the Symposium of the International Musicological Society (SIMS2004) was gauged a great success, from the quality of the papers and sessions, and financially. The proceeds from SIMS have been distributed to the Musicological Society of Australia and the Australian chapter of the International Association for the Study of Popular Music (IASPM), one of the co-sponsors of SIMS2004. Professor David Fallows, President of IMS, said the Australian symposium indicated that successful IMS conferences could be held outside the major centres of musicological activity in Europe, Britain and North America.

The SIMS2004 Management Committee is winding up its affairs at a meeting at this Sydney MSA Conference.

MSA members are encouraged to join IMS if they have not yet done so. Major congresses are held every 5 years and intercongressional symposia in the intervening years. IMS publishes the journal *Acta Musicologica* and issues regular Newsletters to members.

*Margaret Kartomi*  
*IMS Representative*

### ICTM

The 38th World Conference of the International Council For Traditional Music was in Sheffield, U.K. from 3-10 August 2005. It was sponsored by the British Academy, the University of Sheffield, the British Forum for Ethnomusicology and the English Folk Dance and Song Society. Themes of the Conference were: 1. Music, Dance and War; 2. Reviving, Reconstructing and Revitalising Music and Dance; 3. Applied Ethnomusicology and Ethnochoreology; 4, Music, Dance and Islam; and 5. New Research. Some 400 delegates attended the conference, including 12 Australians who all presented papers. A number of special meetings were held during the Conference, including a Meeting of National Representatives (Stephen Wild represented Australia) and a Business Meeting of the Study Group on the Musics of Oceania. Stephen Wild retired as Chair of the Oceania Study Group after being in the position since 2001.

Executive Board meetings were held both before and after the conference. Stephen Wild, as Vice President, attended the first meeting but retired from the Board at the end of the meeting. Board membership changed at the General Assembly held during the conference. The new President is Dr Adrienne Kaeppler, Curator of Oceanic Collections at the Smithsonian's Natural History Museum. Prof. Allan Marett of Sydney University was elected Vice President. The first Board meeting also agreed to accept the offer from The Australian

National University to host the Secretariat from 2006-2008 and appointed Stephen Wild as Secretary-General.

Stephen Wild also retired as General Editor of the Yearbook for Traditional Music from the 2006 volume when Don Niles (Institute of Papua New Guinea Studies) will become the new General Editor. Stephen Wild has been General Editor from 2001-2005.

The next World Conference will be held in Vienna in July 2007.

*Stephen Wild*  
*ICTM Representative*

## **Music and Technology Study Group**

The Music and Technology Study Group was quite well attended at the MSA's National Conference held at the Sydney Conservatorium in September 2005. There appears to be some interest generating in this area, and those in attendance included both established and emerging researchers. The areas of interest with the group were noticeably broad, including archival, empirical, musicological and socio-cultural approaches to music technology. Out of this meeting there has emerged an email list, in order to facilitate easy and open exchange between MSA members particularly interested in music and technology. Any member of MSA can join this group by sending an email to <MSA\_MuTech-subscribe@yahoo.com.au>. It is expected that in the future, members of the music and technology study group may organise events (symposia, conferences, etc.) concerned specifically with current issues in music technology. Also, some members of the group have been involved with CHARM (Centre for the History and Analysis of Recorded Music) and HCSNet (The ARC Network in Human Communication Science). Both of these organisations may provide the MSA with collaborative opportunities in the future.

*Gavin Carfoot (Qld)*  
*Chair*

## **Gender and Sexuality Study Group**

The Gender and Sexuality meeting at this year's conference was attended by about 13 members, a smaller attendance than at the last meeting of this forum, and perhaps indicative of the more contested role these issues have again assumed, particularly within Australian and US cultural discourse. Nonetheless, discussion was lively, thought-provoking, and highly apposite to the social justice issues that were at the heart of this conference's program. It was noted that, over twenty years after the emergence of queer theory and the establishment of the postmodernist paradigm in the other humanities, we still have no undergraduate music courses and very few postgraduate ones that deal

even tangentially with issues of gender and sexuality within music research in Australia. Even five years ago, it could still be assumed, perhaps naively, that such issues were becoming less controversial, and gaining in status and significance as scholars better understood and were more willing to confront the impact of such forces on cultures and societies.

Now we find the reverse is happening. While the significant political and legal victories made by GLBT lobbies in other parts of the world, notably Europe and the UK, form a stark counterpoint to tendencies here and within the US, the fundamental legal rights of GLBT people, along with human rights generally, are falling victim to the influence of the New Right and a new era of political repression. What has become abundantly clear is that gender and GLBT-related issues can no longer be seen in apolitical terms (as if they ever could). Mention was made of a recent visit to Australia by one of the founding mothers of queer theory, Judith Butler, who at the last minute changed the topic of her lecture to speak about the abuses in Abu Ghraib just after that scandal first erupted. Here, our so-called history wars, and most recently the questions raised as to the justification of funding 'irrelevant' discourse within the humanities should remind us all that the very right to pursue cultural interpretation is now itself a political issue. As musicologists we ignore such warning signs at our own peril. Positivism, the tendency of our discipline towards a self-serving hermeticism, as much as self-censorship and perhaps a rather Australian tendency to avoid controversy must all be withstood if we are not to risk further marginalisation and, ultimately, 'rationalisation.' The forum was unanimous in its view that we must resolutely strive against any attempts to narrow the breadth and scope of our discipline.

*John Phillips (SA)*  
*Chair*

## **2005 Conference Convenor's Report**

The 28th National Conference of the MSA, co-hosted by the Sydney Conservatorium of Music, The University of Sydney and the Sydney Chapter of the Musicological Society of Australia, was held from Wednesday, 28 September to Saturday, 1 October 2005 at the Sydney Conservatorium of Music. Featuring over one hundred events, including individual paper presentations, panel sessions, lecture recitals, workshops and study group meetings, the conference was based around the theme of 'Music and Social Justice,' although papers on a wide range of topics were presented. Session themes included Aboriginal song and country; ethical and social justice issues in opera; copyright and ownership; empirical research in music performance, production and construction of contemporary culture; music and social justice projects in the community; music's role in the industrial and social revolutions of nineteenth century England; social justice in south-east Asia and the Pacific; the National Recording Project; music and war; interpretations of Sculthorpe's music; music

and social justice in Australian colonial history; women's music, feminism and social justice; composers' perspectives on social justice; and contemporary Australian music projects for social justice.

The conference opened with an Acknowledgement of Country presented by songman Jeff Dunn, a welcome to The University of Sydney by University Chancellor Justice Kim Santow and a welcome to the Conservatorium of Sydney venue by Dean Professor Kim Walker. Plenary session speakers included Dr Mandawuy Yunupingu whose wide-ranging and compelling discussion with Aaron Corn covered a number of social justice issues in the music of Yothu Yindi and beyond; Dr Ian Cross, who presented a fascinating keynote address on music and social being, and Associate Professor Guthrie Ramsey, who presented the Alfred Hook Lecture on the concept of genius in jazz, with reference to jazz pianist Bud Powell, which was followed by a very enjoyable performance of jazz classics with Guthrie at the piano, Mike Majkowski on bass and Tim Firth on drums. Lecture recitals featured musical settings of Rudyard Kipling's verse, performed by Michael Halliwell and David Miller; the social justice poetry and songs of the late Denis Kevans, performed by Sonia Bennett; a discussion of the Latin American New Song movement, with performances by Sue Monk and Justo Diaz; works by William Barton and Sculthorpe performed by didgeridoo virtuoso William Barton and a Conservatorium student string quartet; and a discussion and performance by composer and pianist Benjamin Carson of the piano music of Fred Rzewski, Rick Burkhardt, and Ben Carson. The Friday evening conference dinner, held at the Imperial Peking Harbourside Restaurant, not only gave delegates the chance to admire a view of Sydney Harbour and enjoy a banquet meal, but also to listen to the unique combination of jazz trio (bass, alto sax and drums) plus William Barton on didgeridoo. A closing discussion on the Saturday on music, social justice and social change, chaired by June Sinclair, included commentary from Ian Cross, William Barton, musicologist Craig De Wilde and composer Moya Henderson.

Registrations were received from over 170 delegates, including many students from The University of Sydney. At this stage, thanks in particular to the generosity of the Sydney Conservatorium of Music and the Arts Music program at The University of Sydney as well as to our other sponsors, the conference should keep to budget, and may yield a modest profit to the Society—as well as the indirect benefit of many more new members. My thanks to co-convenor Peter McCallum, our conference planning committee, Paul Watt, Peter Thomas, Peter Loxton, Simon Powis and our many student volunteers, the Sydney Conservatorium of Music and The University of Sydney, the MSA national executive and MSA Sydney Chapter, the Australian Centre for Applied Research in Music Performance and Gleebooks for their invaluable support.

*Jennie Shaw*  
*Conference co-convenor*

## 2005 MSA CONFERENCE

### An Impression

Having just returned to Australia after more than a decade's residence abroad, I found myself, perhaps inevitably, observing Sydney and the MSA's 28th National Conference through the eyes of a recently-returned native. So the report that follows is a rather personal view. And in any case, with over 100 events packed tightly into four days, and many organised into parallel sessions, it would have been impossible for any one delegate to have been present at everything. Nevertheless, the splendid facilities of the Sydney Conservatorium and the careful preparation of the conference planning committee did make session-hopping possible, ameliorating to some extent the inevitable frustrations that face anyone torn between simultaneous events.

The conference's theme of 'Music and Social Justice' gave rise to an extraordinary range of topics, methodologies and approaches and any fears that it might have been narrowly interpreted by either delegates or the organizers were rapidly dispelled. Certainly the explicit engagement of music with contemporary social and political themes resonated with such other concurrent cultural activities in Sydney as the Museum of Contemporary Art's 'Interesting Times' exhibition.

In acknowledging the Cadigal and Eora people's traditional ownership of the lands upon which the University of Sydney is built, songman Jeff Dunn reminded us that we are but the most recent of arrivals in a land throughout which music has resounded for countless millenia. Thoughtful and perceptive words of welcome from Sydney University's Chancellor Justice Kim Santow and the Conservatorium's Dean Kim Walker eloquently situated both music and social justice at the centre of our concerns and, like pebbles thrown into a pond, their words, and the issues they raised, rippled throughout the conference sessions.

The first of three plenary sessions saw Dr Mandawuy Yunupingu reflecting on almost two decade's work with Yothu Yindi and the myriad ways in which that work has intersected with some of the most burning issues of this vast continent and the riches of its cultural heritage. At a time when the term 'Australian music' is routinely used in ways that exclude indigenous music, I found myself deeply moved by this extraordinary musician's generous sense of time. As performer, composer, commentator, activist, and much more besides, Yunupingu embodied so many of the themes that were to frame the following days' activities.

The second plenary session—Associate Professor Guthrie Ramsey's illustrated lecture on the 'Amazing Bud Powell'—followed the welcome dialogue between performance and scholarship set up by Yunupingu, and was especially satisfying for its seamless and elegant movement between the worlds of performance and scholarship. Yet for all the polish of Ramsey's lecture and his piano playing with students Mike Majkowski (bass) and Tim Firth

(percussion), his references to the USA's NBA made me wonder what an audience in, say, New York, Boston or Chicago might make of references that one of us (not me!) might make to the Swans' Aussie rules victory, or, say, mention of Yothu Yindi or the Yolngu. I was reminded of the character in a German movie by Wim Wenders who claimed that 'America has colonised our minds.' Maybe that could be a theme for a future conference?

Another kind of virtuosity was on display at the third plenary session. For me, it was one of the most intellectually intense and lexically dense. I hastened to take note of such suggestive and challenging statements as 'music embodies, entrains, and transposably intentionalises time in sound and action.' Dr Ian Cross is one of those remarkably gifted speakers who is able to communicate complex ideas with precision and clarity, and one was left with the feeling that a great deal more is to be learned about ourselves as social beings if scientists and humanists can work towards a mutually comprehensible methodological framework. His challenging keynote address, entitled 'Music and social being,' sees the human capacity to be musical as fundamental to the enormous range of ways we have of interacting socially.

If the plenary sessions stood as pillars upon which the conference's days were constructed, the five lecture recitals formed a set of structural columns that emphasised musical performance and the various ways in which it can be mediated, interpreted, and analysed. I didn't get to them all, but I do want to mention the program of *Nueva trova* songs put together by Sue Monk and Justo Díaz. The recital drew upon research in both Sydney and Cuba that sees political song redefining itself within solidarity movements and in response to singer-songwriters whose focus is not primarily the market-place.

Sessions I found especially stimulating included the one on Opera and anti-semitism chaired by Peter Tregear. It was a session that provoked a good deal of comment and discussion. Whereas John Phillips addressed head-on the extent to which Wagner composed anti-semitism into his music dramas, Joseph Toltz considered, through the testimony of eye-witnesses, the children's opera *Brundibár* that was performed at Terezín during 1943–4. The conference boasted no fewer than four sessions devoted to opera, one of these being the panel sessions that brought together four composers (Andrew Schultz, Alan John, Nicholas Routley, and Drew Crawford) who, in a variety of ways, presented their perspectives on questions of opera and social justice. I was struck by the ease with which these composers spoke critically about governments and their policies. The kind of self-censorship that now seems to be characteristic of the arts and humanities in the US seems not yet to have arrived on these shores.

Of the three sessions dedicated to Song and Society, I caught two. Sue Monk's paper on Cuban singer-songwriters neatly complemented her performance, while Mark Gregory presented an energetic overview of songs associated with Australian unions from 1946. He opened a window on a rich set of sources that inform the Australian Folksong revival, the Vietnam war, struggles for equal pay, Aboriginal rights and the Green Bans. In the third

session, Ian Chapman considered the album covers of rock band KISS, teasing out visual, rather than aural, cultural signifiers for a band that many of us found impossible to avoid during its heyday. Much less accessible, except perhaps for those of us used to the hawkers, street vendors, and bars of Ventiane, are such bands as Overdance and Pumpkins. Hip-hop, heavy rock, and techno may now be considered as global genres, and through some wonderful DVDs, Adam Chapman showed us how these genres are being adopted and adapted by a new generation of mobile and (relatively) affluent Lao youngsters in Ventiane. In the same session I examined a recent Cantopop hit that has one of Hong Kong's pop idols singing that he can't sing.

Woven into the fabric of the conference was the strong thread of empirical research in music performance. In four sessions, members of the Australian Centre for Applied Research in Music Performance showcased their work on vocal gestures, voices of all kinds, performance anxiety, and the perception of emotion in musical performance. Similarly showcased was another exciting and ambitious endeavour, the National Recording Project for Indigenous Performance in Australia, a collaboration involving Linda Barwick, Allan Marett, Aaron Corn, Mandawuy Yunupingu and the Yothu Yindi Foundation.

In a conference of highlights, certain impressions linger: the splendid illustrations in Kerry Murphy's paper on Bizet's *Carmen*, the moment when Kirsty Gillespie effortlessly broke into a Duna-language song rather than play an imperfect field recording, Craig De Wilde's heartfelt plea for us as musicologists to address as wide a public as possible, and the launching of Allan Marett's *Songs, Dreamings, and Ghosts*, a landmark in Australian musical scholarship.

One rather poignant comment made at the AGM, I feel, requires our urgent attention. We need to take care at our conferences that students and newcomers are welcomed, nurtured, and cared for. A conference can be an intimidating experience for uninitiated, and we need to take seriously the task of setting up simple mechanisms for ensuring that students find our conferences genuinely positive activities. As we look forward to the 2006 conference in Armidale, can I suggest that the local arrangements committee consider ways in which this question might be addressed?

Heartfelt congratulations and thanks must go to the members of the various committees whose hard work and dedication made Sydney 2005 such a splendid success. The convenors Jennie Shaw and Peter McCallum, of course, deserve a special round of applause. With welcoming grace and a quiet attention to every detail, they ensured that the mechanical, organizational, and personal wheels were gently oiled with a minimum of fuss. Their personable warmth ended up making the conference a good deal more than the sum of its parts. None of us will forget the ease with which Jennie Shaw, carrying young Jonathan Richard, welcomed delegates, resolved difficulties, gave directions, and offered all manner of helpful advice.

*Michael Noone*

## — CHAPTER REPORTS —

### Northern New South Wales

Three members of our chapter presented papers at 28th National Conference of the MSA – an event held at the Sydney Conservatorium of Music (Wednesday 28 September – Saturday 1 October), the conference entitled ‘Music and Social Justice.’ In chronological order of delivery the presenters and papers were:

- Hugh de Ferranti: ‘Taiko Dreaming: Japanese drumming for Australians’
- Mary Buck: ‘Absolutism and the Imagination: Descartes and Hobbs on music and the human condition’
- Jason Stoessel: ‘A glimpse of the cultural hegemony of the last Carraresi of Padua: revisiting *Per quella strada lactea* and *Inperiale sedendo*’

These three papers, so indicative of our chapter’s broad interests and demonstrating that music research in regional New South Wales is very alive and well, were well received and my congratulations to these members.

Courtesy of QantasLink, I also attended the conference for a couple of days principally as an observer. This mission was essentially one to collect observations as to how the parts I saw of the 28th National Conference operated. In context of the 29th National Conference planning committee objectives, it was a useful exercise.

With regard to ‘our’ conference next year, it is clear that we must attract as much corporate sponsorship as possible. We will start this process in earnest in the coming weeks.

In this area of our conference planning, I acknowledge the grant received from The Armidale/Dumaresq Council noted in our chapter report and the assistance of Anne Vince in her securing QantasLink sponsorship. I also acknowledge the instrumental role of Joanne Alker, QantasLink Sales Manager, in securing Qantas’ services and support for the 2006 Conference.

There is no doubt that we have much work ahead of us, but I also fully note the major work already achieved, Jason Stoessel tirelessly doing much of this.

In conclusion, it is with gratitude that I acknowledge the work of our Executive and our Planning Committee. I look forward with great expectation to the 29th National Conference of the MSA.

*Rex Eakins*  
*President, NNSW/MSA*

### Queensland

MSAQ is looking forward to an enjoyable string of activities in 2006. Professor Philip Gossett from the University of Chicago, School of Music will be presenting the MSAQ Annual Lecture in July. The Chapter is looking forward to Professor Gossett’s visit and hearing about his current research. MSAQ will



also be hosting the annual Student Symposium *Music Down Under III* in September. This has been a highly successful event in past years, and we are aiming to encourage even more local students to present their research in this collegial environment.

MSAQ will also be spending 2006 planning towards the 2007 MSANZ Conference. The theme of the conference will be *Islands*, and will be run in conjunction with Queensland Conservatorium Research Centre's *Encounters* – a weeklong series of concerts, lectures and workshops that investigate musical encounters between Australia and the Asia-Pacific region. The theme of the conference will accommodate a wide range of music research: from ethnomusicological studies of localised cultures in literal danger of being submerged in a rising ocean, to studies of developments in composition in the European-based art music of major land areas such as Australia and New Zealand. The theme will also invite more metaphorical reflections on connections and disconnections from culture to culture, island to island, person to person, and musicians and audiences.

*Brydie Bartleet*  
*Secretary, MSAQ*

## **South Australia**

Following the Sydney conference in September 2006, the South Australian Chapter continued its regular monthly seminars in collaboration with the Elder Conservatorium of Music at the University of Adelaide.

The annual AGM on 18 October 2005 re-elected the current committee: Jula Szuster (President), John Phillips (Secretary), Helen Rusak (Treasurer), Kimi Coaldrake and Christopher Wainwright (Committee members). Prior to the meeting, four peer-reviewed ethnomusicology papers (to be presented at the Society for Ethnomusicology's 2005 meeting in Atlanta, USA) were delivered by Shelley Brunt ('Past Reflections, Future Visions: Performing National Identity through a Japanese Song Contest'), Kimi Coaldrake ('Performing Identity at Festivals: An Australian Encounter with Japanese Music'), Kathryn Hardwick-Franco ('Reconsidering the emic/etic in Slovenian folk music in remote South Australia') and Marika Leininger Ogawa ('Consummate Kimura: People, Place and Performance in a Tokyo Live House').

The final seminar for the year was given by Doreen Bridges on the ethnographic work undertaken by Professor E. Harold Davies on expeditions to Central Australia and the western region of South Australia, 1927–1930.

We also warmly congratulate MSASA member and State Treasurer Helen Rusak, who on 20 December 2005 received her Ph.D from the University of Adelaide for her thesis on the music theatre works of Elena Kats-Chernin.

*Jula Szuster*  
*President, SA Chapter*

MSA SA began 2006 with a public forum held 21 March at the University of Adelaide, entitled 'The Critics Speak.' A panel of commentators and critics discussed the music program of Brett Sheehy's recent 2006 Adelaide Festival. Chaired by Jula Szuster, the panel consisted of Anthony Steel (four-times previous Adelaide Festival director), Elizabeth Silsbury (*The Advertiser*), Murray Bramwell (*The Australian, The Adelaide Review*), Stephen Whittington (*The Advertiser*) and myself (*The Australian, The Adelaide Review*). Also looking at the Fringe and Womadelaide, discussion centred on the difficulties and challenges increasingly faced by festival directors. Received by an appreciative audience, the panel's varied viewpoints gave rise to lively exchanges of opinion on individual festival performances. There was general agreement that the best festivals have been the result of directors giving their own personal stamp to programming design, rather than answering to marketing priorities.

*Graham Strahle*  
*SA Committee*

## **Victoria**

The annual conference for the MSA's Victorian chapter was held at the Early Music Studio, University of Melbourne, on 11 November 2005. Presenters came from a number of places: Australian Catholic University, Melbourne, Monash and Sydney, and two independent presenters, who rightly showed that musicology is not just the domain of university music departments. Topics covered a wide range of subjects, from composers as diverse as Henry Tate and Janacek, to papers on literary and political histories and cultures; organology; opera; pedagogy; dance; and conducting. It was extremely gratifying to find such a broad range of topics under investigation and that there was a healthy mix of subjects covering both local and international subjects. Shirley Trembath (Tasmania) and Craig De Wilde (Monash) sat in judgement of all presenters to award the annual Musicology Prize, which this year went to Christine Mercer's presentation on Henry Tate's war music.

The Victorian chapter has recently surveyed members to get feedback on what we do, and to see if we can offer better or improved or different events. The results of the survey will be published later in the year. Meanwhile, we have a work-in-progress day scheduled for 23 May at Australian Catholic University, St Patrick's campus. Members from other chapters who happen to be in Melbourne at the time would be more than welcome to join us. Inquiries to Patricia Shaw: [p.shaw@patrick.acu.edu.au](mailto:p.shaw@patrick.acu.edu.au)

*Paul Watt*  
*Secretary, Victorian Chapter*

## — FORTHCOMING CONFERENCES —

### 2006 Conference Progress Report

The 29th National Conference of the Musicological Society of Australia is entitled 'Music as Local Tradition and Regional Practice' and will be held in Armidale, Northern NSW, 27<sup>th</sup> September to 1 October 2006 at the C.B. Newling Building, University of New England. This conference seeks to explore the role that music plays in defining traditions and cultures at a local and regional level. It intends to draw together a diverse range of current research in the disciplines of musicology, ethnomusicology, composition, performance practice and the music industry. Anticipated highlights of the conference include pre-1600 Western music, Indigenous music, South-East Asian and Pacific music, Australian music, and post-1970 music studies (both popular and art music). Suggested areas of focus within the conference theme are:

1. Music and identity in local/regional practices as distinctive features in old and new music;
2. Cultural diversity and its responses to national/global policy;
3. Borders/cross-overs and meeting places: where cultures meet;
4. Marginalisation/differentiation: to belong or not.

The last ten months have seen steady progress in the early planning of the 2006 National Conference. The conference organisers have been successful in attracting at an early stage external funding for the event. The conference has received a significant boost through a \$3000 + GST grant from Armidale-Dumaresq Shire for the promotion of the conference. The benefits of this generous grant can already be seen at the present conference and this level of promotion of the event across a broad spectrum of relevant audiences will continue into the new year.

As we move into the critical period of the last 12 months before the conference, the conference organisers are confident that several key aspects of the event are in place. Preliminary invitations to deliver keynotes at the conference have been accepted by Linda Barwick, Andrew Ford and James Grier. The committee continues to seek a fourth keynote speaker and will assist in the co-ordination of the 2006 Gordon Athol Anderson Music Lecture to be held also during the conference.

The conference organisers anticipate there will be at least 100 individual paper givers invited to speak at the conference, with space for lecture recitals, forums, group sessions and four or more round tables. Plans are currently underway for a grand opening concert on the first night of the conference, although the final outcome depends on the success of committee members in attracting corporate sponsorship for this event. Additional attractions at the conference will include concerts featuring the music of New England composers, the sacred polyphony of the early 16th-century's Hertogenbosch, UNE's Gamelan and the UNE Big Band. Delegates will have the opportunity to

spend their lunchtimes sampling Armidale's cold climate wines and the joys of outdoor dining in the New England Spring at a nearby winery. Most of all, we hope that delegates will savour the leisurely pace of life in Armidale with accommodation and dining close to the Conference venue.

Qantas airlines has been brought on board as a major sponsor in exchange for complimentary seats for Keynote Speakers. Qantas will be the preferred airline of the Conference, with direct links from the conference web site to Qantas' online conference delegate booking facilities. A booking number will also be available for delegates who prefer to book Qantas flights through their local travel agent or booking service. Details about the travel and accommodation at the conference will appear on the conference web site in the next month or two which members will be able to access from the MSA web pages.

A call for proposals for individual papers, lecture recitals, group sessions and roundtables appears in the latest Newsletter of the MSA and proposals should be submitted no later than 28 April 2006. For further details on requirements for submitting proposals, travel and accommodation, please contact:

Jason Stoessel,  
School of Music,  
University of New England,  
ARMIDALE NSW 2351.  
Ph: 02 6773 6563 (+61 2 6771 6563 overseas callers);  
e-mail: [jason.stoessel@une.edu.au](mailto:jason.stoessel@une.edu.au) or [conference@msa.org.au](mailto:conference@msa.org.au).

Online submission of proposals will be also available on the conference web site.

*Jason Stoessel,  
Rex Eakins  
Co-convenors, 29th National Conference*

**CALL FOR PAPERS**  
**MUSIC AND POSTMODERN CULTURAL THEORY**  
**International Conference, University of Melbourne**  
**5–6 December 2006**

Twenty years after the term 'postmodernism' became common currency in analyses of contemporary literature, architecture, visual arts, philosophy and popular culture, we still find the editor of the *Cambridge Companion to Postmodernism* (2004) lamenting 'the strange absence of a mature postmodernist discourse within music studies,' and suggesting that 'the relative conservatism and autonomy of the world of academic music study may account for its long resistance to postmodernist formulations and arguments.'

This conference will contribute to the maturing of that discourse, by bringing together scholars with interests in music and in 'postmodern cultural theory,' broadly conceived. The conference, which is supported by the Australian Research Council, will be geared to publication output and, to maximise opportunities for exchange between the participants, we hope to avoid running parallel sessions and to circulate papers among the speakers prior to the conference. While this means limiting the number of papers presented (and hence refereeing proposals), we will welcome proposals for 25-minute papers on any topics that fit under the umbrella of the conference title.

**Confirmed speakers:** Susan McClary, Judith Lochhead, Claire Colebrook, Rob Walser, Steven Connor (editor of the aforementioned *Cambridge Companion*). As yet unconfirmed: David Toop.

**Paper proposals:** Please send a title and an abstract of 400 words (plus details of any equipment requirements) to [pomo-music@unimelb.edu.au](mailto:pomo-music@unimelb.edu.au) by **15 APRIL 2006**. We will acknowledge receipt of your proposal immediately and notify you of its acceptance/rejection by 15 May.

**Enquiries:** To receive emailouts about the programme and registration details, please send your expression of interest to: [pomo-music@unimelb.edu.au](mailto:pomo-music@unimelb.edu.au)

**Conference convenor:**

David Bennett

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**– MUSICOLOGY AUSTRALIA UPDATE –**

2006 will see the production of three bumper volumes of *Musicology Australia*. Volume 27 features research articles by David Bennett, Linda Kouvaras, David Lockett, John Napier, Nicholas Routley and Rowena Braddock, Janice Stockigt, an invited article by Anthony Seeger, a review article by Linda Kouvaras, and book reviews by Mary Buck, Denis Collins, Roger Covell, Craig De Wilde, Peter Dunbar-Hall, Margaret Gummow, Rosalind Halton, Linda Kouvaras, Judith Lochhead, Maria McHale, Jennifer Nevile, and David Symons. Volume 28 includes research articles by Linda Barwick, Lysbeth Ford, Murray Garde, Craig De Wilde and Deborah Crisp, an invited article by Ian Cross and reviews by Roland Bannister, Denis Collins, Peter Dunbar-Hall, Margaret Gummow, Sally Macarthur, Simon Perry, Alejandro Planchart and Goetz Richter. Volume 27 should be ready for distribution in April and volume 28 will follow early in June. Significant and unavoidable delays in the past twelve months (due primarily to the editor's work and family commitments)

have slowed production of volumes 27 and 28, but the production of volume 29 later in the year will put us back on track with publication.

My thanks go to the contributors, not least of all for their patience, to our referees for, in most cases, returning reports so promptly, and to many others who have generously offered advice and suggestions. For their ongoing assistance with all aspects of the journal, I would especially like to single out Assistant Editor Paul Watt, who will take over as Editor of volume 29, and Simon Powis, who has worked as my editorial assistant throughout 2005 and who has been appointed Reviews Editor by the Society's Executive for volumes 28 and 29. Thanks are also due to the Society's Executive and Editorial Advisory Committee members Allan Marett, Sandra McColl, Michael Noone, Alison Tokita, Richard Toop and Stephen Wild for their advice and support as well as to Alana Blackburn, Stephen Blum, Michael Christoforidis, Charles Fairchild, Cathy Falk, Sarah Fuller, David Goldsworthy, Margaret Gummow, Marcus Hartstein, Jeffrey Kallberg, Jamie Kassler, Michael Kassler, Steven Knopoff, Grace Koch, Harold Koch, Richard Langham Smith, Stephanie McCallum, Alan Maddox, Allan Marett, Kathryn Marsh, Gordon Munro, David Nichols Michael Noone, Eve O'Kelly, John Phillips, John Rink, Nicholas Routley, Cecilia Sun and Michael Walsh, and to the many Society members who have submitted works for peer assessment and published items for review. We continue to welcome your submissions in any area of music research and its related disciplines. Please continue to send your submissions, suggestions and inquiries to us by contacting us at [editor@msa.org.au](mailto:editor@msa.org.au).

*Jennie Shaw*

*Editor, Musicology Australia*

## **– MEMBERS' NEWS –**

### **From Margaret Kartomi**

Stephen Wild, Nino Tsitsishvili, Alan Marrett and I were among the Australians who presented papers at the Conference of the Society for Ethnomusicology (SEM), held in Atlanta, USA, 16–20 November 2005. This 50th anniversary celebration of SEM was a gala occasion, with members finding they had much to celebrate.

At SEM's first meeting in 1955 only 24 people attended, while at this one over 1,000 delegates took part. Beginning as a discipline lying on the margins of music study, ethnomusicology has moved somewhat closer to the centre of things. Not only do ethnomusicologists listen to the music of the many, never turning away from the music making of those too few in number to wield real power, but they 'have risen to the crucial ethical, political and ideological challenges of the past century and the SEM has encouraged rather than discouraged its members from doing so,' wrote the new SEM President, Phil Bohlman, of the Dept of Music, University of Chicago. The next SEM

Conference will be held at the University of Hawaii, 15–18 November 2005. Deadline for receipt of paper offers is March 15.

While in the US I also carried out research into American youth orchestras, especially the Atlanta Symphony Youth Orchestra, which like five other youth orchestras is attached to and largely funded by a major American Symphony Orchestra. This research is for an ARC grant, with a grant from the Australian Youth Orchestra, which is currently being carried out by David Pear, Kay Dreyfus and myself at the Monash University School of Music.

A number of American and European as well as British and Irish scholars but only one Australian attended the annual conference of the British Forum for Ethnomusicology/AHRB Research Centre for Music in London from April 13–17, 2005, where I presented the keynote address on 'Performing Music and Dance in a Globalising World, with special reference to the body percussion music of Aceh.' The theme was 'Music and Dance Performance: Cross-Cultural Approaches,' chosen with the co-presenting body, the AHRB Centre for Cross-cultural Music and Dance Performance.

With only about 150 delegates attending, it was possible for a good deal of personal interchange to take place on research topics of common interest, especially those that explore connections between music and dance. British and European ethnomusicologists seem more interested in music-analytical research than their American counterparts.

At a celebration in the Monash School of Music last November, I was delighted and surprised to receive a 'Festschrift' on my 65th birthday. Edited by Kay Dreyfus and with an Appreciation by Philip Bohlman and articles by colleagues and former students of mine, it was a special double issue of the *Journal of Musicological Research* (Vol. 24, nos, 2–3, July–December 2005). I also signed a contract to remain professor of music at Monash Music School for the next few years.

Finally, a most enjoyable book launch for the Indonesian version of my book on the Gamelan Digul was held in Jakarta on my birthday, 24 November, 2005.

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On 2 March 2006, MSA member Michael Noone was honoured by King Juan Carlos I of Spain with the Royal Toledo Foundation's medal for services to Spanish culture. The award recognises Noone's publications, teaching, performances and recordings of Spanish Golden Age music and follows in the wake of Noone's recent edition and commentary on a badly damaged parchment choirbook held in the Spanish primatial cathedral of Toledo, *Códice 25 de la catedral de Toledo: Polifonía de Morales, Guerrero, Ambiela, Boluda, Josquin, Lobo, Tejeda, Urrede y Anónimos* (Madrid: Editorial Alpuerto, 2003, 318 pp.). The manuscript contained many previously unknown works by such composers as Morales, Guerrero, Lobo, Ambiela, and Boluda. Noone followed the edition

with an award-winning CD on the Glossa label presenting first performances of eleven previously unknown works by Morales newly recovered from Codex 25 and three works recovered from other Toledan choirbooks. The CD is still available (*Morales en Toledo* (Glossa) GCD 922001. *Ensemble Plus Ultra* directed by Michael Noone).

Reviews have included comments such as the following:

‘Michael Noone offers us, without doubt, one of the most interesting cultural projects carried out in recent years in Spain. Noone’s wise direction marks the Ensemble Plus Ultra in its CD debut as one of the most solid and prestigious international Early Music groups’ (Francisco de Paula Cañas Gálvez, *Diverdi* March, 2005).

‘The singers of the Plus Ultra ensemble give pristine, beautifully blended readings’ (*Sunday Times*, April 3, 2005).

‘This is a very fine recording. We have here superlative stylish performances’ (*Early Music Review*, April 2005).

‘a crack choir...breathtakingly beautiful...you couldn't ask for cleaner, clearer performances...’ (*BBC Radio 3*, CD Reviews, April 2, 2005).

‘There’s a palpable sense of occasion about this recording. From the first bars you can tell that there’s something special going on. The recording itself is a model of its kind, with just the right amount of space and audible acoustic around the voices. The singing is deeply satisfying: on the one hand sonorous and beautifully blended so that the contrapuntal detail is lucid throughout all sections of the choir, and yet the expressive range is tellingly restricted—as it should be in this repertory—which makes you listen all the harder and effectively draws you further into the music...It’s good to know that all this is built on firm scholarly foundations, but in the end it’s the powerful combination of an intellectually aware choir and luminous singing which makes this disc such a treasure in its own right’ (Simon Heighes, *International Record Review*, May 2005, p. 67).

‘...one of the sensations of recent renaissance musicology; now, equally sensational, Noone and his ensemble have taken the next step and released a CD of this newly-discovered music...And the singing is just spectacular. Noone and his people seem to have a feel for the mid-sixteenth century like no one else I have ever heard. In short, feel free to buy this CD for the musicology; I promise you'll end up listening to it for the music and the musicianship’ (Ken Kreitner, *Amazon.com online review*, June 2005).

‘for once the much-misused marketing label ‘world première recording’ is actually justified...so Noone’s discovery really is something to celebrate...the music is often deeply involving, and on a purely musical level the value of Noone’s finds is beyond question...contrapuntally intricate and wonderfully expressive’ (Fabrice Fitch, *Gramophone*, September 2005).

‘Both performance and recording do full justice to the music. The heavenly acoustic of St Jude-on-the-hill in London creates a fine sense of spaciousness without veiling the Ensemble’s glorious transparency in contrapuntal lines, and



their shimmering sonority of immaculate tuning on sustained cadential chords. The voices, fresh and uncluttered, create distinctive, independent lines in polyphony, from the dark, relatively low register of 'Et factum est' (track 3) to the alternating monophonic chant and high-voiced counterpoint of the Palm Sunday hymn 'Gloria laus et honor' (track 9). An essential addition to any collection of Renaissance sacred polyphony' (George Pratt, *BBC Music Magazine*, September 2005).

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Helen O'Shea has been awarded a Postdoctoral Research Fellowship in the Faculty of Education at Monash University. Her research project, 'Reinventing the Reel: Learning Irish Music Globally' examines how musicians learn cross-culturally, and will be based on fieldwork with musicians and teachers in Australia, Japan, the USA and Ireland. Helen O'Shea's doctoral research examined Irish music from a postcolonial perspective and focused on issues of identity and authenticity relating to foreigners playing Irish traditional music. The thesis was awarded a university medal and will be published in 2007 as *Foreign Bodies in the River of Sound: Irish Traditional Music and Authenticity*.

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Elaine Keillor, Distinguished Research Professor, Carleton University, Ottawa, Canada, was called upon to provide information for a special 'music' issue of *Canadian Geographic*, Jan./Feb. 2006. One essay was devoted to the website *Native Drums*, an informative and educational resource of First Peoples' musical expressions of Canada, for which she was team leader and project manager and now available at [www.nativedrums.ca](http://www.nativedrums.ca).

## **An Apology**

The last MSA Newsletter concluded with an obituary for Dr Alice Moyle but, alas, due to an oversight solely the responsibility of its editor, went to press with only a provisional statement of provenance appended, namely, 'Copy provided by Jason Stoessel.' The statement was not intended to imply Jason was the author of the obituary, and the editor wishes to apologise sincerely to the real authors, Jill Stubington, Grace Koch and Carolyn Lowry that they were not properly acknowledged.

*Ed.*

## **Appointment of new MSA Website Coordinator; MSA Website Review**

MSA is pleased to announce that in October of last year Nathan Scott, Head of Music Technology at The Conservatorium, University of Newcastle (Australia) was appointed to take over the role of website coordinator following the departure of the very capable Amanda Harris. Many thanks to Amanda for her excellent work for MSA over the last few years.

A review of the MSA website, led by Jason Stoessel, is currently underway; the first changes to the site should begin to appear within the next months. Thank you to all those who have so far contributed with recommendations; your comments are valued, and please feel free to offer any further suggestions to Jason, Nathan (Nathan.Scott@newcastle.edu.au) or myself as you may see fit.

*Ed.*



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