

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

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Musicological
SOCIETY OF AUSTRALIA

Newsletter

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National Committee 2006–2007

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Secretary: Rachel Hocking (Syd)

Treasurer: Peter Campbell (Vic)

Past President: Victoria Rogers (WA)

Ex officio IMS: Margaret Kartomi (Vic)

Ex officio ICTM: Allan Marett (Syd)

Membership Secretary

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Committee Members

Brydie-Leigh Bartleet (Qld)

Rosalind Halton (Hunter)

Steven Knopoff (SA)

Christine Mercer (Vic)

Kathleen Nelson (Syd)

Jason Stoessel (NNSW)

Paul Watt (Vic)

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Deadline for *Newsletter* contributions

For No. 67, September 2007 issue:

FRIDAY, 31 AUGUST 2007

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MUSICOLOGICAL SOCIETY OF AUSTRALIA

ANNUAL GENERAL MEETING

Held in Room G31, C. B. Newling Building, University of New England
Sunday 1 October 2006, 12.30pm

DRAFT MINUTES

Tabled: President's Report
Treasurer's Report
Membership Secretary's Report
Journal Editor's Report
Newsletter Editor's Report
IMS Report
ICTM Report
Motion prepared by Janice Stockigt
Progress Report on the 2007 MSA-NZMS Conference

1. Attendance and apologies

Present: Victoria Rogers (President), John Meyer (Treasurer), Christopher Coady (Membership Secretary), Andrew Alter, Roland Bannister, Brydie-Leigh Bartleet, Linda Barwick, Gavin Carfoot, Ann Coward, Imogen Coward, Rex Eakins, John Griffiths, Allan Marett, Helen Rusak, Miranda Stanyon, Jason Stoessel, Sally Treloyn

Apologies: Peter Campbell, Dorottya Fabian, Rosalind Halton, Rachel Hocking, Margaret Kartomi, Steven Knopoff, Elizabeth Mackinlay, John Phillips, Carolyn Philpott, Rosemary Richards, Jennie Shaw, Janice Stockigt, Graham Strahle, Jula Szuster, Christopher Wainwright

Quorum: 12

Present: 17

2. Minutes of the last AGM

The minutes were accepted without correction as an accurate account of the 2005 AGM.

Moved: Helen Rusak

Seconded: Rex Eakins

Carried

3. Business arising from the minutes

3.1 Electronic Publishing of *Musicology Australia*

The President reported that there have been delays due to: (i) The Executive had difficulty finding five people who were willing to be on the Working Party; (ii) No-one could commit the requisite time to chair the Working Party; Paul Watt

agreed to do this shortly before the 2006 AGM, but this was too late for action prior to the AGM; (iii) The matter was discussed at the 2006 meeting of the National Committee and it was agreed that the Working Party will be carried over to 2006–2007; (iv) At this meeting the National Committee also moved that the recent EBSCO offer for hosting *MA* online will be considered together with other options.

Huib Schippers suggested that it is important for the journal to go online as soon as possible. Victoria Rogers reported that the National Committee felt that the interval of a year would not jeopardise online publication, and that it was important to consider all options carefully before proceeding.

3.2. Establishment of Bursary and Student Prize Committee

Victoria Rogers reported that the Working Party for drafting guidelines and procedures for the establishment of a Bursary and Student Prize Committee had submitted an excellent report which has been accepted in entirety by the National Committee, for implementation by the National Executive.

Victoria Rogers also reported on the implementation of the three further motions that were passed under Item 6.2 at the 2005 AGM.

Motion 1 [establishing a system of travel grants similar to the student travel grant scheme to help Indigenous participants attend National Conferences]: These grants will be administered by the Executive and were offered for the first time for the 2006 Conference.

Motion 2 [the entitlement of indigenous presenters to the cost of conference registration and MSA membership for one year]: The National Committee resolved on Thursday 27 October 2006 (i) To add this to the OPS Manual for administration by the National Executive; (ii) Noted that the funds for these scholarships will be made available from national funds.

Motion 3 [the National Executive should make every effort to assist conference organizers to include indigenous keynote speakers]: This has been included in the OPS Manual, with the requirement that the Executive will inform conference convenors of the Motion passed at the 2005 AGM.

Allan Marett noted that one of the motions passed under Item 6.2 at the 2005 AGM had been slightly altered by the National Committee (to remove the limitation of three Indigenous presenters' scholarships) and moved an amended version of this motion:

Amended Motion 2, Item 6.2 of Minutes from the 2005 AGM:

[The following amendment to Motion 2, Item 6.2 from the 2005 AGM removes the limit of three scholarships]

That the following be included in the OPS Manual:

Indigenous presenters are entitled to a scholarship that will include the conference registration fee and all conference items (including satchel and abstract booklet) as well as membership of the MSA for one year. The funds for these scholarships will be made available from national funds.

Moved: Allan Marett

Seconded: Andrew Alter

Carried

Linda Barwick noted that she was very grateful that the National Executive, Working Party and National Committee have followed through on these initiatives.

4. Society Reports

4.1 President's Report

Victoria Rogers read her report (see pp. 10ff), noting that her report also encompassed the Secretary's report. It was moved that the President's report be accepted.

Moved: Linda Barwick

Seconded: Jason Stoessel

Carried

4.2 Treasurer's Report

John Meyer read his report (see pp. 13ff). It was moved that the Treasurer's report be accepted.

Moved: John Griffiths

Seconded: Rex Eakins

Carried

4.3 Membership Secretary's Report

Christopher Coady read his report (see p. 19ff). It was moved that the Membership Secretary's report be accepted.

Moved: Victoria Rogers

Seconded: Gavin Carfoot

Carried

4.4 Journal Editor Report

Because the Editor of *Musicology Australia* was not at the conference to present her report, Victoria Rogers read the first paragraph of the report, noting that *MA* was a separate item on the agenda and would be dealt with fully under Item 6.

4.5 Newsletter Editor's Report

Victoria Rogers noted the tabling of the Newsletter Editor's report (see p. 38), and that it will be published in the March Newsletter.

4.6 E-News Bulletin Editor's Report

Victoria Rogers noted that Jason Stoessel had resigned from this position in July 2006 and that Megan Evans had agreed to take on this role in an interim capacity until a longer-term replacement is found.

4.7 IMS Report

Victoria Rogers noted the tabling of Margaret Kartomi's report (see p. 34), and that it will be published in the March Newsletter.

4.8 ICTM Report

Allan Marett read his report.

4.9 Reports from the MSA Forums

(i) Indigenous Music and Dance Think Tank

Allan Marett read his report (tabled). Two suggestions were made within this report: (a) That the Executive investigate establishing a "supporting member"

membership category; (b) That the scheduling of the MSA forums should not occur simultaneously at next years conference.

ACTION: *The scheduling of the MSA forums be considered by the National Committee and a resolution be inserted into the OPS Manual.*

Roland Bannister noted the excellent work of Steven Wild and Allan Marett for their role in the relocation of the ICTM administration to ANU. A motion of appreciation was proposed and passed:

Motion of appreciation: *That the MSA congratulates Steven Wild and Allan Marett for their work with the ICTM. In particular, the relocation of the ICTM administration to ANU is recognition of the strength of music research in Australia.*

Moved: Roland Bannister **Seconded:** Andrew Alter **Carried**

(ii) Gender and Sexuality Forum

John Phillips's report was tabled (see p. 37).

(iii) Music Technology Forum

Gavin Carfoot spoke on behalf of the Music Technology Forum. He also expressed concern about the issue of simultaneous scheduling of the forums at the 2006 conference.

5. Conference (and Conference Proceedings) Reports

5.1 Victoria Rogers noted that there has been one expression of interest in hosting the 2008 conference, from the University of Melbourne, and that the National Committee has provisionally accepted this bid pending a full and satisfactory submission from the Victorian Chapter which will need formal endorsement by the National Committee.

5.2 Progress Report on 2007 Conference

Huib Schippers spoke on behalf of the 2007 MSA/NZMS Conference Organising Committee. The conference theme will be *Islands* and the committee is working proactively to put on a truly inclusive conference that will be embedded in a festival environment with a wide variety of performances including Indigenous performances.

Allan Marett noted that the Indigenous music researchers should keep in touch with Queensland conference organisers as they progress in developing their program.

6. Current Issues

6.1 Late publication of Volumes 27 and 28 of *Musicology Australia*

Victoria Rogers gave a full account of the current situation relating to the late publication of Volumes 27 (2004) and 28 (2005). She included the following points: (i) The journal has maintained its excellent standard under the editorship of Jennie Shaw and thanks are due to her for this; (ii) However, the lateness of Volumes 27 and 28 is the most critical issue facing the Society at present, with the Society's reputation at stake and authors expressing concern about the

lateness of publication; (iii) The National Executive has been monitoring the situation closely over the past year and has sought to expedite publication of Volumes 27 & 28; (iv) This matter was discussed extensively at the meeting of the National Committee on Thursday evening. Concern was expressed about the danger of alienating both authors and institutional subscribers through continuing delays in publications.

Victoria Rogers reported further that on Thursday 27 September the National Committee had passed four resolutions to address this matter:

- (i) Linda Barwick will be formally invited to assist Jennie Shaw, with their roles defined as: Editor, Jennie Shaw with the assistance of Linda Barwick for Issue 28.
- (ii) Paul Watt will be approached to fulfil the completion of Volume 27.
- (iii) Money would be made available by the National Executive to expedite the publication of Volumes 27 and 28;
- (iv) A letter will be sent by the President thanking Jennie for her meticulous and greatly appreciated work in maintaining a very high standard for the journal.

Discussion: Roland Bannister expressed concern about the delay in publication and stated that the resolution passed by the National Committee is reassuring.

Jason Stoessel suggested (i) publishing the expected due dates of the journal on the website; (ii) adopting this as a general principle, not only in relation to the overdue volumes.

Allan Marett suggested that a message from the President regarding the situation be put to subscribers on the email list.

Linda Barwick noted that there may be a problem with DEST accreditation for a journal that carries a date of 2005 but does not come out until 2006. John Griffith suggested that this should not be a problem if the copyright date is 2006.

Motion: *That the Guidelines for the operation of Musicology Australia include that the year of copyright be the year in which the journal appears.*

Moved: Linda Barwick **Seconded:** Brydie-Leigh Bartleet **Carried**

ACTION: 1. *That the website be amended to include the expected publication dates;* 2. *That the website be amended to include a table of contents.*

6.2 Guidelines for the Operation of *Musicology Australia*

Victoria Rogers reported that the outgoing Executive has prepared guidelines for the operation of *Musicology Australia*. These guidelines include such issues as duty statements for all office bearers and schedules for the timely publication of the journal. The guidelines were endorsed by the National Committee at its meeting on Thursday 27 September, 2006.

6.3 Andrew McCredie Prize

Victoria Rogers reported on the suggested initiative by Daniela Kaleva following the death earlier this year of Andrew McCredie. Daniela has proposed that the

MSA establish a McCredie Prize in honour of Andrew McCredie, and she has offered \$300 as seed funding. This proposal was considered by the National Committee at its meeting on Thursday 27 September, 2006. It was decided by the National Committee that the prize cannot be established until the MSA has sufficient funds to ensure its continuation, and that deductible gift recipient status needs to be established first so that the MSA can ensure that the McCredie Prize can be funded on an ongoing basis. Victoria also noted that guidelines will need to be set up for the operation of the prize.

ACTION: *Establishment of the McCredie Prize will be pursued by the incoming Executive.*

7. Election of National Committee and National Executive

Victoria Rogers reported that the number of nominations for positions on the National Committee and National Executive equalled the number of vacant positions, so no election was required. She congratulated and welcomed the following members of the National Committee.

National Executive: President: John Griffiths (*new*)

Treasurer: Peter Campbell (*new*)

Secretary: Rachel Hocking (*continuing*)

Membership Secretary: Chris Coady (*continuing*)

Committee Members: Brydie-Leigh Bartleet, Rosalind Halton, Steven Knopoff, Christine Mercer, Kathleen Nelson, Jason Stoessel, Paul Watt

Ex officio: Margaret Kartomi (IMS), Allan Marett (ICTM), Victoria Rogers (Past President)

8. Presentation of Conference student paper prize

Andrew Alter, as Chair of the Committee, announced the prize for the best student presentation at the conference. He noted the high standard of papers presented by student delegates, and their passion for their research topics. The winner was announced as Catherine Ingram.

Victoria Rogers thanked the Student Prize Committee for its work, and extended congratulations to the winner.

Concern was expressed that the MSA should endeavour to present the prize at a time other than at the AGM, preferably during the latter part of the conference such as at the conclusion of the last keynote address. Andrew Alter agreed in principle, but noted that the awarding committee needed to have enough time after the final sessions to consider their verdict. Scheduling of student papers in the earlier part of the conference was also discussed, but Jason Stoessel noted that there were many other imperatives in the scheduling of papers.

ACTION: *1. Incoming President John Griffiths will write to the winner of the student prize, congratulating her and including a cheque; 2. The OPS Manual will be amended to*

include a statement that the Executive should liaise with the organisers of the conference to determine the most appropriate time for presenting the student prize.

9. Any other business

9.1 Motion without notice: RILM Committee

Victoria Rogers presented Janice Stockigt's motion in her absence. Victoria noted that this initiative has arisen because Australian music research is not being reported regularly or systematically to RILM. The initiative aims to establish an Australian National Committee for RILM, thereby ensuring that Australian music research is reported regularly to RILM and is visible in the international forum. Two motions were passed:

Motion (a): *That the MSA and IAML (Australia) co-operate to reinvigorate the national committee of RILM to co-ordinate and actively generate entries and abstracts on topics of musical significance across disciplines from scholars around Australia.*

Motion (b): *That the MSA President liaise with the President of IAML (Australia) and the Curator of Music at the National Library of Australia to formally establish a national committee to co-ordinate Australian contributions to RILM and to report them to RILM International.*

Moved: Victoria Rogers

Seconded: Linda Barwick

Carried

9.2 Chair of Conference Sessions

Roland Bannister raised two matters on behalf of Janice Stockigt and Carol Williams, the first being that a practice be established at MSA conferences whereby the chair of every session ask the first question after the presentation of a paper.

There was some discussion but clear lack of agreement on this proposal.

9.3 Student Prize Guidelines

The second matter was that there should be increased clarity about the criteria for awarding the student prize, thus ensuring a transparent process. A further suggestion was that the guidelines be published on the website, but it was felt by delegates that the awarding committee might be constrained by factors not set out in the guidelines. It was noted that abbreviated guidelines had been circulated in the call for applications, and the meeting felt that these abbreviated guidelines were sufficient for inclusion on the website.

ACTION: *The guidelines used in advertising the 2006 student prize are to be included on the MSA website.*

9.4 Definition of Indigenous relating to the Indigenous Presenters' Scholarship

Allan Marett noted that the definition of 'Indigenous' had arisen after application by a non-Australia indigenous presenter for an Indigenous Presenter's Scholarship.

Motion: *That in relation to the Indigenous Presenter's scholarship, the definition of 'Indigenous' be expanded to include Indigenous scholars from other countries besides Australia, at the discretion of the Executive.*

Moved: Allan Marett **Seconded:** Linda Barwick **Carried, with one against**

9.5 The creation of a category of supporting member

Allan Marett proposed the establishment of a scheme whereby an MSA member can provide financial support to someone needing such support, somewhat in the manner of ICTM and SEM.

Motion: *That the incoming Executive investigate the creation of a category of supporting member.*

Moved: Allan Marett **Seconded:** John Griffiths **Carried**

9.6 Membership renewal deadline

Jason Stoessel noted the difficulties generated by the extension of the 2006 membership deadline to 1 October. John Meyer informed the meeting that this was a consequence of Shelley Brunt's resignation from the Membership Secretary's position earlier in the year, and as a consequence the late mailing of renewal notices. It was suggested that this situation is unlikely to occur again. Jason asked that constitutional definitions should be adhered to by the Executive so as to avoid difficulties for Conference organisers. His concern was noted by the meeting

10. Motions of Appreciation

Victoria Rogers thanked the convenors of the conference, Jason Stoessel and Rex Eakins, for a stimulating and well-run event. She also thanked the organising committee, the technical staff, the helpers and caterers, all of whom made important and much appreciated contributions to the conference, and Shizuko Yamagishi for special support in preparing documents for the AGM and National Committee meetings.

Jason Stoessel thanked the National Executive for making the student prize available at the 2006 conference.

Allan Marett thanked the outgoing Executive for its work relating to both the scholarly and managerial aspects of the Society.

The meeting closed at 2.35pm.

PRESIDENT'S REPORT, 2006

2006 is the 30th anniversary of the establishment of the Musicological Society of Australia as a national organisation. It is timely, then, to reflect upon this milestone. The MSA started in Sydney in 1963 as a Sydney-based group and expanded in 1976 to become an organisation with Chapters in most states. This was, in a sense, a coming-of-age for Musicology in Australia, and the formation of the Society has been crucial to the development of music research in Australia

over the past thirty years. The annual conferences have been an important forum for scholarly exchanges. The Society's journal, *Musicology Australia*, has provided opportunities for Australian musicologists to publish their research. And of course the formation of a national body has enabled Australian musicology to be represented in a unified way in international music research. We owe much to the people who made such wise decisions thirty years ago. I would also like to pay a special tribute to Andrew McCredie, who died earlier this year. Andrew was instrumental in the co-ordinated, national development of the MSA, and he was a seminal figure in the development of Musicology in Australia. In looking back over the past thirty years, I would also like to thank the many people who have given generously of their time to ensure that the Society remains a vibrant, relevant and meaningful organisation.

Over the past year the Society has made progress on a number of significant issues. Important initiatives that emerged from last year's AGM have been set in place, such as the establishment of Indigenous Presenters' bursaries, and travel grants for Indigenous members to attend national conferences. Another important initiative arising from last year's AGM was the establishment of a Working Party to draft guidelines and procedures for a Bursary and Student Prize Committee. Jason Stoessel chaired the Working Party; the other two members were Kathleen Nelson and Brydie-Leigh Bartleet. I can't speak highly enough of the excellent set of guidelines drawn up by this group. This is a document of the highest quality, and it will be an invaluable blueprint for administering bursaries and prizes in the coming years. On behalf of the MSA, I would like to thank Jason, Kathleen and Brydie for their excellent work.

A further initiative, this time by the Executive, has been to draw up guidelines that will streamline the operation of *Musicology Australia*. The guidelines include duty statements for the Editor, Assistant Editor, Reviews Editor, and Editorial Advisory Board. The terms and appointment of these positions have also been included, as well as a framework for the timely publication of the journal.

Another initiative by the Executive relates to the establishment of an MSA Archive. With the need for a centralised, accessible, long-term solution for the storage of all MSA documents, Rachel Hocking has investigated various methods of archival storage including commercial archives used by corporations. The best option seems to be to keep all printed material at the National Library, with Interlibrary loans used for any material that needs to be accessed. This project is still work-in-progress, and special thanks are due to Rachel for her commitment to ensuring that MSA records are not lost, or disbursed to the point where they are effectively lost.

Looking to the future, planning is well under way for the 30th National Conference, to be held from 22–25 November, 2007. This conference will be co-hosted by the Queensland Chapter and the Queensland Conservatorium Research Centre, and is a joint conference with the New Zealand Musicological

Society. The main theme of the conference will be *Islands*. Huib Schippers will be presenting a brief progress report under Item 5 of today's agenda. I am pleased to announce that at its meeting on Thursday, 28 September, the National Committee provisionally accepted the bid by Melbourne University to host the 2008 conference. This was the only bid received for the 2008 conference. Ratification of the bid is pending submission of a full and satisfactory proposal, which will be forthcoming within the next month.

I would now like to take the opportunity to thank the many people who have contributed to the ongoing operation of the Society over the past year. First, I would like to thank John Phillips for his excellent work as Newsletter Editor. I would also like to thank Jason Stoessel for his great contribution as Editor and moderator of the E-News Bulletin. Jason resigned from this position at the beginning of July. Megan Evans has agreed to take on this role in an interim capacity until a longer-term solution is found, and I thank her for this. The Society is also most grateful for the work of the Web Manager, Nathan Scott, and for the web-hosting provided by Paradisec. In this context I would also like to thank Jason Stoessel, Nathan Scott and John Phillips for undertaking a thorough review of the website. They have submitted an excellent report to the National Committee and their recommendations have been accepted in full. The forthcoming revisions to the website will ensure that the Society is presented in the most professional way, and their work is greatly appreciated.

I would also like to thank Jennie Shaw for her contribution as Journal Editor for Volumes 26–28. As she indicated at the 2005 AGM, Jennie will be stepping down after Volumes 27 and 28 have been finalised. This is, I believe, the most time-consuming of all of the tasks that MSA members take on, and Jennie's commitment to achieving the highest editorial standards is appreciated by the Society. I also thank Paul Watt for his valuable work as Assistant Editor, and Simon Powis for his work as Reviews Editor. Paul Watt will be taking over as Editor for Volume 29, and for the three-year period 2007–2009.

To the conference co-convenors Jason Stoessel and Rex Eakins, and to the entire organising committee of the 2006 Conference, I also extend my sincere thanks for making this such a successful and stimulating event. This has truly been a forum for rich, scholarly exchanges and the Society owes much to the conference organisers for the enormous amount of work they have put into making this such a successful event.

As out-going President, I would like to thank the National Committee for its valuable work and contribution over the past year. This includes outgoing members Andrew Alter, Dorottya Fabian and Jennie Shaw, as well as continuing members Rachel Hocking, Chris Coady, Peter Campbell, Brydie-Leigh Bartleet, Jason Stoessel, Rosalind Halton, Steven Knopoff, Margaret Kartomi and Allan Marett.

I would also like to express my great appreciation to the members of the National Executive. John Meyer has done an excellent job as Treasurer over the

past two years and has been an immense support to me in my role as President. My thanks are also due to Rachel Hocking, who has made a valued contribution as Secretary; to Shelley Brunt, who earlier this year, and for personal reasons, resigned from the position of Membership Secretary; and to Chris Coady, who stepped into the breach after Shelley's resignation. Chris has done a splendid job in the four months in which he's been in the position. It's been a real pleasure to work with the Executive and I thank them all for the work they have done, and for the seriousness with which they've gone about it.

I would now like to welcome the new members of the National Executive. The incoming President, John Griffiths, from Victoria; the incoming Treasurer, Peter Campbell, also from Victoria; and the new members of the National Committee: Paul Watt, Christine Mercer, and Kathleen Nelson. I extend my best wishes to them all.

To conclude, I would like to return to the theme with which I began my report: the 30th anniversary of the MSA. Inclusiveness was part of the vision of the founders of the MSA, and I hope the Society will actively encourage areas of music research that are not strongly represented in the Society at present. I believe our reach needs to become broader if we are to remain a vibrant and fully relevant professional organisation.

*Victoria Rogers
President, MSA (outgoing)*

TREASURER'S REPORT

For the 2005–2006 Financial Year

1. The Musicological Society of Australia finished the 2005–06 financial year with total cash assets of \$60,972, representing a net operating increase of \$10,018 over the assets of \$50,954 recorded a year earlier. The Society's assets continued to grow due to the delay in publication of two volumes of *Musicology Australia*, together with a considerable share of the surplus from the Symposium of the International Musicological Society (SIMS) held in Melbourne in July 2004, which has been earmarked for use for prizes and bursaries.
2. Total income from subscription payments received during the 2005–06 financial year decreased from \$28,634 in 2004–05 to \$13,050, an apparent decline of 54.4%. It will be remembered that a high percentage of renewals for 2005–06 had been received before the end of June 2005 and so was recorded as income for the 2004–05 financial year. In contrast, the Membership Secretary's position fell vacant at just the time that membership invoices are normally sent out, with the result that members did not receive their notices for 2006–07 until after the end of the 2005–06 financial year. Consequently there is virtually no forward membership income recorded in the 2005–06 accounts. It should be noted, however,

that in the attached audited statement revenue from subscriptions is brought to account in the year to which the subscription relates, rather than in the year in which it was received.

3. Following a constitutional amendment at the 2005 Annual General Meeting, the category of institutional membership was abolished and institutions which subscribe to *Musicology Australia* are now known as subscribers. From 2005–06 onwards, income derived from journal subscriptions will now be shown separately from that received from individual members, under the heading of ‘Publications’.
4. The Society’s two investment accounts have produced \$1,101 in interest between them in the 2005-2006 financial year. This is an increase of 11.4% over the amount received in 2004–05, compared with an increase of 9.5% in the previous year. As it was apparent that expenditure on the two late volumes of *Musicology Australia* was likely to be further delayed, a sum of \$20,000 was transferred from the operating account to the interest-bearing V2 account held with the ANZ Bank.
5. The fact that for the second year in succession there were no costs associated with *Musicology Australia*, as well as the delay in sending out renewal notices, meant that overall postage costs also continued to decrease. The cost of producing the Newsletter was slightly lower than in 2004–05, due to the fact that it was a year in which the biennial annotated membership list was not produced, so this is expected to be an additional cost for 2006–07.
6. There was a further increase in the number of travel grants provided to students to enable them to attend the Annual MSA Conference held in Sydney in September 2005, compared with those for the SIMS 2004. The Executive continue to support this initiative in encouraging younger members of the Society, and allocated a further increased amount of \$3,000 for student and indigenous travel grants for the 2006 Conference.
7. Chapters again received one payment of membership dues in 2005–06, which were forwarded in December 2005 to cover all subscriptions renewed since the beginning of the year. Because the second round of payments fell due in the period when the Society was without a Membership Secretary—whose assistance is normally required for their calculation—it was decided to carry them forward to be paid together with the next round in November 2006.
8. The income item ‘Conference Surplus—2004 year’ refers to the amount of \$12,470 which was received by the MSA from the profit made by SIMS 2004, of which 50% was distributed proportionately to the chapters (shown as expenditure item ‘Chapter Distribution,’ along with chapter dues). As agreed at the 2005 AGM, the 50% retained in the national accounts has been allocated for prizes for the best conference paper by a student

member, postgraduate student bursaries, and bursaries for indigenous participation in conferences over the next few years.

9. Thanks are due to the Research School of Pacific and Asian Studies at ANU who host the Society's website at no cost to the Society.
10. Credit card registrations for the 2005 Conference in Sydney were again processed through the Society's national accounts in order to take advantage of our merchant facility. These transactions are not shown in the statement of income and expenditure, but contributed in part to the merchant fees which were, however, deducted from the amount returned to the Conference account.
11. Due to certain exigencies it has not been possible to make much progress in applying for the Society to be granted deductible gift recipient status, but preparations have been made for the next Executive to establish a gifts fund account and a committee of oversight (which must include persons responsible to the community as a whole), steps which are required before the application can be made.
12. Membership fees have remained unchanged since 2003–04 and the once the publication costs for the forthcoming volumes of *Musicology Australia* are known, it may be necessary to determine whether an increase is required. Ideally the income derived from subscribers should be sufficient to cover the costs of the Society's publications, while membership fees should match all other operating costs. Another aspect relating to membership fees which could be examined is the possibility of providing a pro rata fee for new members who join in the first part of the calendar year. Often these are students who are recruited early in the academic year, and who may feel disadvantaged by having to pay the full rate for just a few months' worth of membership, before being invoiced again for the next membership period.
13. I would like to express my thanks especially to the other members of the Executive for their support during the past year. In particular the support of our President, Victoria Rogers, has been greatly valued, and I have enjoyed working with Rachel Hocking, Shelley Brunt and Christopher Coady, who have all made significant contributions to the efficient operation of the Society. My thanks are also extended to Martin Kirkness of Dry Kirkness Chartered Accountants for his services as the Society's auditor during the past two years. My best wishes are extended to my successor, Peter Campbell, who like his predecessor is an example of the Society's adoption of cyclic form, having previously served as National Treasurer and so ensuring a smooth progression as far as the financial affairs of MSA are concerned.

John Meyer
National Treasurer (outgoing)

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC
STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2006

	2006	2005
	\$	\$
CURRENT ASSETS		
Cash assets	60,972	50,954
	-----	-----
TOTAL CURRENT ASSETS	60,972	50,954
	-----	-----
TOTAL ASSETS	60,972	50,954
	-----	-----
CURRENT LIABILITIES		
Payables – Subscriptions in advance	295	11,208
	-----	-----
TOTAL CURRENT LIABILITES	295	11,208
	-----	-----
NET ASSETS	\$ 60,677	\$ 39,746
	=====	=====
ACCUMULATED FUNDS	\$ 60,677	\$ 39,746
	=====	=====

STATEMENT OF FINANCIAL PERFORMANCE
FOR YEAR ENDED 30 JUNE 2006

	2006	2005
	\$	\$
Revenue from ordinary activities	37,936	30,877
Administration expenses	(17,005)	(15,471)
	-----	-----
Operating Surplus	\$ 20,931	\$ 15,406
	-----	-----
Adjustment for prior period	-	5,612
	-----	-----
Total changes in equity	\$ 20,931	\$ 21,018
	=====	=====

CASH ASSETS

Cash at bank	- Cheque account	15,820	26,904
	- V2 Account	37,975	17,131
	- Life Membership account	7,177	6,919
		<hr/>	<hr/>
		60,972	50,954
		<hr/>	<hr/>

**DETAILED STATEMENT OF INCOME AND EXPENDITURE
FOR YEAR ENDED 30 JUNE 2006**

	2006	2005
	\$	\$
INCOME		
<i>Operating income</i>		
Membership fees – current year	19,358	17,426
Conference surplus – 2004 year	12,470	688
– 2005 year	172	
Publications	4,605	350
Interest	1,101	988
Other	230	27
Total Income	<hr/> <hr/> 37,936	<hr/> <hr/> 19,669
EXPENDITURE		
Advertising and promotion	-	605
Administration and fees	361	47
Audit fees	1,100	605
Bank Charges and Merchant Fees	1,357	2,923
Chapter Distribution	8,131	1,616
Conference Costs	-	3,000
Journal	-	-
Newsletter	1,411	1,534
Postage	1,893	2,704
Subscriptions	102	286
Sundry expenses	10	60
Travel Reimbursements - Students	2,640	1,995
Website maintenance	-	96
Total Expenses	<hr/> <hr/> 17,005	<hr/> <hr/> 15,471
Net Surplus	<hr/> <hr/> 20,931	<hr/> <hr/> 4,198
Adjustment for prior period	<hr/> <hr/> -	<hr/> <hr/> 5,613
Adjusted net surplus	<hr/> <hr/> 20,931	<hr/> <hr/> 9,811

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 2006 as set out pages 4 to 9.

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.

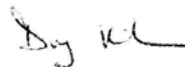
The financial report has been prepared for distribution to members for the purpose of fulfilling the Board's financial reporting requirements under the Constitution. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person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

Audit Opinion

In our opinion, the financial report presents fairly in accordance with the basis of accounting described in Note 1 to the financial statements, the financial position of the Association as at 30 June 2006 and the results of its operations for the year then ended.



DRY KIRKNESS
Chartered Accountants



M A KIRKNESS
Partner

Dated: 18 September 2006
West Perth

MEMBERSHIP SECRETARY'S REPORT

My name is Christopher Coady and I was appointed interim membership secretary for the MSA in July of this year. My mid-year appointment delayed the issuing of renewal notices to individual and institutional subscribers and as a result, the figures in this report will appear to be significantly lower than those reported at last year's AGM. While I am confident that we will see an increase in financial members within the coming months, I am also aware that many of these members, both individual and institutional, will need to be pursued with great diligence in order to accommodate this irregularity.

I am pleased to report that the Society's individual membership continues to grow. More than 30 individuals have applied for new membership in 2006/07 including 8 new overseas members and 24 new student members. 47% of existing members have already renewed their memberships and we expect to see the majority of the remaining renewals come in before the New Year. It is likely that we will see a total of approximately 310 individual members on the books by January 2007. I think it is important to acknowledge the fact that the National Conference plays a crucial role in attracting new members to the MSA and that this year's increased membership speaks highly to the quality of the event.

Our Institutional membership remains strong but requires vigilance in light of the delayed publication of *Musicology Australia* volumes 27 and 28. Currently, only 53% of our 107 institutional subscribers have renewed their subscriptions for 2006/07 and while many more renewals can be expected before the New Year, it will be of extreme importance to remain in contact with those subscribers who choose to delay their renewal, keeping them abreast of developments concerning their past orders and of new subscription opportunities as they arise. It is important to be proactive in our communication with institutional subscribers as most of them have contact with the MSA solely through the journal and their subscription agents. I believe by taking the initiative and contacting these subscribers on a regular basis with up to date information regarding their orders, we will be able to project an image of the MSA conducive to retaining institutional members who may presently be re-evaluating their relationship with the Society.

The majority of institutional subscriptions to *Musicology Australia* are handled through subscription services like EBSCO and DA Information Services. Out of our 107 institutional subscribers, 81 subscribe through these services and 26 subscribe on their own at the institutional rate. EBSCO Australia has picked up two new institutional subscribers for the society in the past year and we have recently added a new subscription service for institutional subscribers located in Taiwan. The bulk of institutional subscriptions that we process come from institutions overseas and this year we have received 38 overseas institutional renewals putting us at about 50% of our potential for overseas subscribers who have ordered with us in the past.

I am hopeful that we will receive many more renewals from both individuals and institutions in the near future. As I stated earlier, the delay in issuing renewal notices has pushed our financial timetable back a few months and a more accurate picture of the MSA's membership will not be known until December. As the interim membership secretary, I plan to actively pursue both individual and institutional subscribers during the coming months in order to ensure that the Society moves forward in expanding its membership base and keeping its current subscribers informed about developments related to their subscriptions.

Chris Coady
Membership Secretary

Table 1

Financial Individual Members as of October 2006

Chapter / Category	Ordinary	Student	Emeritus	Spouse	Life	Paid as of 1-10-06	Total on Books
ACT	14	8	2	2	0	18	26
HUNTER	7	8	0	0	0	6	15
NNSW	6	7	0	2	0	10	15
QLD	22	12	1	0	1	24	36
SA	16	5	1	0	1	15	23
SYD	38	22	7	1	1	36	69
VIC	51	30	3	4	2	62	90
WA	12	0	0	0	1	8	13
OSEAS	28	9	2	0	1	20	40
TOTAL	194	101	16	9	7	199	327

Table 2

**Summary of Individual Membership by Chapter
(from 2001 to October 2006)**

Chapter	2001	2002	2003	2004	2005	2006
ACT	20/18	26/12	29/11	27/13	22/16	26/18
HUNTER	N/A	12/5	15/9	10/8	15/11	15/6
NNSW	9/9	11/5	11/6	7/6	8/7	15/10
QLD	34/27	35/20	43/26	35/27	35/24	36/24
SA	37/30	31/22	31/19	22/17	23/19	23/15

Chapter	2001	2002	2003	2004	2005	2006
SYD	81/48	63/40	71/38	59/39	65/49	69/36
VIC	103/71	97/50	110/61	88/54	86/63	90/62
WA	22/21	22/15	21/11	14/12	14/12	13/8
OSEAS	23/19	22/14	23/10	26/23	37/30	40/20
TOTAL	329/243	319/189	354/191	288/199	304/231	327/199
% members financial at time of AGM	74%	59%	54%	69%	76%	60%

2006 Conference Report

“Music as Local Tradition and Regional Practice”

The 29th National Conference of the Musicological Society of Australia was convened at the University of New England, 27 September to 1 October 2006. Despite its regional setting and the need for the majority of delegates to travel to the event, the conference was successful in bringing together a wide range of scholarly interests. No less than 90 delegates attended the conference, including four keynote speakers and the distinguished speaker of the 2006 Gordon Athol Anderson Lecture, Professor Reinhard Strohm. Former ABC Classic FM presenter Charles Southwood also gave a public speech describing his long career in music broadcasting. In addition to the aforementioned keynotes and guest lectures, 69 parallel session papers (including 2 joint papers), two lecture recitals and a number of musical and social events were presented during the conference.

Linda Barwick established an excellent tone from the outset with her Wednesday evening keynote on Indigenous Music Studies entitled “The Virtuous Circle of Tradition and Practice.” Premising her discussion on the mutual dependency of tradition and practice (both within and across genres), Barwick discussed in detail an example of Marriny Patha language *djanba* song for a “rag-burning” ceremony for the disposal of the belongings of the deceased. Saliiently, the documented ritual occurs not within its original community of Wadeye, but within the nearby community of Kuy, thus representing a borrowing of a relatively and novel ritualistic tradition into another locality under the direction of its Wadeye owners. Barwick also highlighted the role of the Wadeye Knowledge Centre’s archive of local recordings conserving *djanba* and other Marriny Patha genres in sustaining an active and beneficial relationship between research and practice. Following Barwick’s keynote, the

organisers of the conference invited all delegates to a musical and social event consisting of a performance by UNE's Swara Naga and an Indonesian banquet. This event was further "localised" by the accompaniment of Peterson's Armidale wines. The evening was a particularly enjoyable one, which I was later informed, was successful in engendering a sense of participation and involvement at an early stage in the conference's proceedings.

Andrew Ford's keynote the following day provided a counterpoint to several session papers on musical, authorial and social identity by challenging the pursuit of an "Australian identity" in music. He argued that by striving to write "art music" that seeks to appeal to the notion of Australian identity, the composer sacrifices the right to question and reform society. For Ford, the creative process resides in a certain degree of detachment from social impositions of identity (and its inherent problems or vagaries) in favour of individual creativity.

As prelude to his monograph published three months after the conference, James Grier's keynote on Friday detailed strategies adopted by the remarkable eleventh-century composer-monk Adémar de Chabannes to adapt existing local traditions and provide new chants for a false apostolic liturgy of Saint Martial intended for the dedication of the new abbatial basilica at Limoges in 1028. Grier noted that while Adémar carefully adapted and composed music in traditional styles, notable examples of the monk's original creations went beyond the constraints of tradition and embodied a degree of musical gesture ostensibly commensurate with Adémar's desire to aggrandise St Martial's status at Limoges. Subsequent entertainments on Friday evening consisted of a performance of Gaspar van Weerbeke's *Missa O Venus bant* by Armidale's Fiori Musicali directed by Rex Eakins and the conference dinner at Squires Cottage Restaurant.

Steven Nelson's keynote on Saturday morning examined the role of Japanese official missions to mainland China in the transmission of musical culture and ritual in the eighth to tenth centuries. As a consequence of the transferral of Confucian values into Japanese courts by the returning official missions, court life, music and ritual underwent significant reshaping in light of the newly imported models. This process of synthesis of musical and extra-musical ideas resulted in new and distinctly Japanese imperial ceremonies and religious ritual. Professor Nelson's presence at the conference was also a boon to the performance of traditional gagaku music by the Kyokusui Kai Gagaku Ensemble on Saturday night. During the concert, Professor Nelson introduced the musicians in the ensemble and spoke on the music and instruments featured during the colourful and exotic performance. Securing the presence of the Kyokusui musician-monks at the conference was a remarkable feat, the credit for which alone goes to committee member Hugh de Ferranti.

A highlight of the conference was Reinhard Strohm's presentation of the 2006 Gordon Athol Anderson Memorial Lecture on Thursday evening. Serving as a potent example of the meeting of tradition and scholarly investigation,

Strohm recounted the process of discovering the *cantus firmus* of a fifteenth-century mass not through the usual means of consulting indices of plainchant or chanson, but by recalling a Lutheran church song, which originated in the middle ages, learnt in his youth. Detailing other examples of this double ribbon of historical consciousness that exists in the case of many local traditions of European medieval sacred song genres (namely as tradition, especially institutionalised, and as scholarly reconstruction), Strohm asked delegates and the general public can we approach these works in a scholarly way which accounts for scholarly method but which also responds to their status as objects of living memory and desire. The benefit of Strohm's experiences suggests that a solution to this challenge is possible, if not beneficial.

Those papers I was able to attend during parallel sessions (regretfully our non-quantum state of being doesn't permit one to be in more than one place at a time) attested to the excellent standard of papers at the conference. To name but a few without seeking to discriminate those that cannot be named for lack of space: visiting Canadian researcher Achilles Ziakris spoke elegantly on the role of Hegelian progressivism and the views of his colleague J.P. Sartre in Rene Leibowitz's writings championing the music of Arnold Schoenberg. In a similar vein, Catherine Jeffreys' paper on the aesthetical underpinnings of early fourteenth-century theorist Gui of Saint-Denis demonstrated the continued efforts of Australian medievalists to modernise their discipline through cross-disciplinary research and cultural critiques. Jan Stockigt presented exciting new archival discoveries concerning the churching ceremonies of Maria Josepha, Electoral Princess of Saxony and Queen of Poland, making further contribution to our understanding of music context and musician's roles in the late Baroque. A paper by Miranda Stanyon examining the notion of *imitatio* in the cultural and commercial context of early sixteenth-century Augsburg and Munich signalled new and promising thinking on the cultural context of early modern music.

As part of an encouragement to early participation of student members at MSA conferences, Cathy Falk chaired an Ethnomusicology Student Roundtable on Saturday during which student members had the opportunity to participate and interact with their senior peers. By accounts received, the event was a success and Dr Falk is to be congratulated for organising and staging this event. Also in relation to student members of the society, a "Prize for a Student Delegate at a National Conference of the MSA" was funded by the MSA and administered by the Conference Organising Committee. I thank Andrew Alter for agreeing to chair the Student Prize Committee, and Brydie-Leigh Bartleet, Mary Buck and Kathleen Nelson for serving on that committee. I also congratulate the winner of the 2006 Student Prize, Catherine Ingram.

The closing plenary session of the conference consisted of panellists Linda Barwick, John Griffiths, James Grier, Steven Nelson and Huib Schippers who led the floor in a discussion of the theme of the conference with a view to

identifying those issues that echoed around the session rooms or future directions for research.

Financially the conference returned a small surplus, but not without the vital support of local government, several sectors of the University of New England, the Australian Consulate General of Japan, and corporate sponsors.

It goes without saying that conferences of the MSA could not take place without the hard work and patience of its members and volunteers. In the case of this conference, the role of volunteers was tantamount to its success. I warmly thank co-convenor Rex Eakins and the members of the Organising and Program Committees for enduring nineteen, sometimes extraordinarily long meetings during the course of planning for the conference. Marc Beaulieu and Christopher Coady deserve special mention for their impeccable coordination of technical facilities and requirements for delegates. Sarah Christopher and Alastair Finco, as members of the New England University Musical Society, also did a wonderful job catering for the conference's morning and afternoon teas. Shizuko Yamagishi and Cécile Michels were equally selfless in administering registrations and general enquiries at the conference hub. I am also most grateful to the delegates, too numerous to name individually here, who selflessly gave up their time to chair keynotes and sessions during the conference.

As a further outcome of the conference, a collection of invited essays by delegates and additional authors on music and local tradition in Europe 1028–1750 is planned, with a view to its publication in an international forum in late 2008.

Jason Stoessel
Co-convenor
29th National Conference of the MSA

— CHAPTER REPORTS —

Northern New South Wales

Most of the Chapter's activities have been focused on the organisation of the 29th National Conference of the Musicological Society of Australia. In all, some 18 Conference Committee meetings have been held. This Committee is made up of Jason Stoessel, Hugh de Ferranti, Andrew Alter, Mary Buck, with recent contributions by David Goldsworthy and Marc Beaulieu. As Chair, I would like to express my profound gratitude to the members of this Committee for their commitment to and work towards the Conference. Important is acknowledgment of Jason Stoessel's major contribution to the organisation of the Conference and his exemplary level of professionalism in all that he has contributed. The 29th National Conference has been in the making for over two years. His efforts to see a successful Conference event have been unflinching.

Also important is the major undertaking by Hugh de Ferranti in bringing 36 *gagaku* musicians from Japan to Armidale for the Conference.

In addition to the main theme of the Conference: *Music as Local Traditional and Regional Practice*, and its four sub-themes, we have sought to redefine Conference programming. To this end we have put together papers that reflect thematic ideas beyond sub-disciplinary areas, historical periodicity and/or immediate geographical definition. In this approach we are seeking to engage debate un-shackled from what is sometimes disciplinary confines and prejudice. We passionately believe in “inter-informing” and we hope the 29th National MSA Conference will be characterised in this way. This way of thinking about music inquiry is without question a reflection of the pedagogic and research positions held by the late Professor Catherine Ellis.

In addition to the four keynote speakers, Linda Barwick, Andrew Ford, James Grier and Steven Nelson, I am pleased to report that the Conference will also include The Gordon Athol Anderson Memorial Lecture, to be delivered by Reinhard Strohm, and an additional public lecture given by the well known ABC FM broadcaster Charles Southwood. As well as the *gagaku* concert, the Conference will also include performances by UNE’s gamelan group *Swara Naga*, Armidale’s *Fiori Musicali* and the guitar duo *EphenSteven*. The co-hosting of the 29th MSA National Conference by the NNSW chapter and UNE Music at the University of New England is a major achievement. We acknowledge all sponsorship for the Conference.

Rex Eakins
President, MSA/NNSW (outgoing)

Queensland

MSAQ is looking forward to an exciting program of events in 2007. The chapter’s activities will primarily centre on the 2007 National Conference, *Islands*, which will be presented in collaboration with the New Zealand Musicological Society and Queensland Conservatorium Research Centre Griffith University from 22–25 November 2007. 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. The conference 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. More information about the *Encounters* program will follow in the coming months. The conference program is starting to look

promising, with the first round of proposals already having been processed. The next round of proposals closes on 1 May 2007. Please see the Call for Papers in this newsletter for further details (pp. 31ff). In the lead up to the conference, MSAQ will also be hosting the annual Student Symposium *Music Down Under IV*. We are aiming to encourage more local students to become involved with the society through the Student Symposium and preparations for the conference in November.

Brydie-Leigh Bartleet
Secretary, MSAQ

South Australia

The 2006 program of seminars continued in the latter half of the year with presentations by Steven Knopoff and Michael Burden.

On 24 October 2006, Steven Knopoff delivered a paper on the methods used by Peter Sculthorpe to incorporate indigenous elements into his music.

Michael Burden's return to his *alma mater* on 12 December 2006 was marked by a presentation of three rare music books to the Barr Smith Library and the delivery of a lecture on theatre design in 18th Century London, with particular emphasis on the availability (or otherwise) of public conveniences and speculation on its impact on opera and theatre audiences.

Upon his appointment as Communications Manager for Arts Access, Christopher Wainwright has resigned from the MSA South Australian Chapter Committee after many years of outstanding service to the chapter. His contribution has been invaluable and his masterly work in events management and public relations is greatly appreciated.

Jula Szuster
President, SA Chapter

Victoria

Last year was an exceptionally busy one for the Chapter. In addition to our annual conference (and events listed in the last newsletter) we held an Opera Study Day on 8 December, for which Michael Burden, New College, Oxford, was our guest speaker. The presentations for the day were:

1. Alison Rabinovici, ' "... a distant hosanna in St. Paul's or a Te Deum in St. Patrick's": Discursive dissonance in creative instrument construction and performance in vaudeville theatre'
2. Betty O'Brien, 'Marjorie Lawrence (1907–1979)'
3. Sue Robinson, 'Love, longing and desire in Peggy Glanville-Hicks's *The Transposed Heads* (1953)'
4. Kerry Murphy, 'Melba in Paris'

5. Trish Shaw, 'Ravel's "most *orchestral* work:" The Conception of Orchestration in *L'Enfant et les sortilèges*'
6. Michael Burden, 'Pots, privies, and WCs: crapping at the opera in London before 1830'
7. Paul Watt, 'Herman Klein's opera criticism in the *Speaker* (London) in the 1890s'
8. Christine Mercer, 'Henry Tate (1873–1926): His perception of how a national operatic music could become international'
9. David Kram, 'The last opera of Franco Alfano (1875–1954)'
10. Peter Tregear, 'Life as cabaret: Weimar music theatre and the postmodern'
11. Julia Cornwell, 'Character transitions from play to opera in *The Crucible*: melodic devices'
12. Aline Scott-Maxwell, 'What's in a name? The Banda Bellini and opera as community singing'

We also have a packed programme for 2007:

- **20 April**, Friday – Ethnomusicology Study Day with a keynote presentation by Margaret Kartomi (Sharwood Room, Trinity College, University of Melbourne)
- **30 May** – Work in Progress Day at Australian Catholic University, St Patrick's Campus
- **25 July**, Wednesday – Networking seminar (venue tba)
- **10–11 August**, Friday and Saturday – Chapter conference (venue tba)
- **7 December**, Friday – Music biography Study Day with a keynote presentation by Sue Robinson (venue tba)

Paul Watt
Secretary, Victorian chapter

— Inaugural British Music Study Day —

The first Study Day organised by the Australian Study Group for British Music, held on Saturday 11 November, was a resounding success. About twenty people attended over the course of the day, to listen to eight papers on a wide range of subjects. The event started, perhaps appropriately, with a minute's silence at 11:00 am in recognition of Armistice Day, followed by a brief introduction and discussion of the aims of the group. It is hoped that the group will be a useful source of information on related non-music events, such as the 'Victorian Beginnings' conference to be held February 2007 in Perth, Western Australia, and could be a useful forum for establishing links with other disciplines, such as English and History.

The first paper, given by Sue Robinson, provided a fascinating glimpse of the time spent by two Australian composers, Miriam Hyde and Peggy Glanville-

Hicks, at the RCM in the 1930s. Most of the speakers were associated with the University of Melbourne, although we are hoping to develop stronger cross-institutional ties in the future, but the second paper was given by Paul Watt, who is in the final days of a PhD at the University of Sydney. Paul's paper, which arose out of his thesis, was on Ernest Newman's 1899 *Study of Wagner*.

In the afternoon, Shelley Hogan spoke about the cultural and nationalistic implications of Arthur Broadley's descriptions of double bass bows around the turn of the twentieth century, and was followed by Peter Campbell, who has recently 'discovered' a complete run from 1864 to 1918 of the Anglican newspaper the *Guardian* at Trinity College, one of the University of Melbourne's residential colleges. Peter provided some background to this publication and discussed its potential of a source of information about nineteenth-century church music. Sue Cole then compared the background to the Carnegie Trust Tudor Church Music edition with its much less successful precursor, S. Royle Shore's Cathedral Series, drawing attention to the different agendas of the two series.

In the final session, Betty O'Brien spoke about the London career of Australian contralto Ada Crossley, and Dolly Mackinnon discussed the importance of material culture in exploring the role of domestic music-making in the early modern period. Her paper was accompanied by ravishing illustrations of decorated Scottish ceilings. The final paper of the day was presented by Ken Murray, Elizabeth Kertesz and Michael Christoforidis, and looked at English burlesques based on Bizet's *Carmen*.

Interspersed amongst this serious scholarly activity was the consumption of home-made cake and muffins, and a very pleasant picnic lunch in the garden behind the University of Melbourne's Early Music Studio. This was particularly enjoyed by the youngest participant, Poppy Fay's eight-week old daughter Madeleine.

The next scheduled event will be Saturday, 5 May. The venue is the University of Melbourne's Music Graduate Centre in Barrie Street Parkville. We hope this will provide an incentive for anybody attending conferences during the European summer (particularly the 19th-century British Music conference in Birmingham) to start their papers before they get on the plane! We hope that these events will be the first of many.

Suzanne Cole
University of Melbourne

— Music and Postmodern Cultural Theory —

Held 5–6 December 2006 at the University of Melbourne, this conference was clearly a tremendous success. Although a formal report was not available for this Newsletter, feedback was unanimously congratulatory, with conference convenor, David Bennett (Department of English with Cultural Studies, University of Melbourne) given high praise for both the substance and

organisation of this important two-day event. Over thirty speakers took part, including such leading lights as Rob Walser and Susan McClary (both UCLA), Steven Connor (University of London) and Judith Lochhead (SUNY Stony Brook). By way of an overview, an alphabetical list of the paper givers, their affiliations and paper titles is given here:

- Brydie-Leigh Bartleet, Queensland Conservatorium Research Centre, Griffith University: *Conductors and Authorship: A Postmodern Critique*
- David Bennett, University of Melbourne: *Lyotard, Post-politics and Riotous Music*
- Anne Boyd, University of Sydney: *From Silicon Revolution to Vietnam War Memorial: an exploration of musical postmodernism in Matthew Hindson's A Symphony of Modern Objects (2003)*
- Gay Breyley, Monash University: *Music as a Model for Postmodernist Textual Analysis*
- T. Nikki Cesare, Tisch School of the Arts, New York University: *The Aestheticisation of Reality: Toward the Ends of Postmodernism*
- David Chesworth, Melbourne: *Floating Worlds*
- Claire Colebrook, University of Edinburgh: *The Sonorous, the Haptic and the Intensive*
- Felicity Colman, University of Melbourne: *The Logic of Wordy-Rap (by White Chicks)*
- Steven Connor, University of London: *Strings in the Earth and Air*
- Aaron Corn, Sydney Conservatorium of Music: *Sonora Australis Incognita: Postmodern Hearings/Different Knowings*
- Chris Coughran, University of Melbourne: *Cage versus Thoreau: Notes and Variations on 'a Transition from Language to Music'*
- Roger Dean, University of Canberra: *Improvising the Rhizome in Music*
- Helen Dell, University of Melbourne: *The Lost World Inside a Song: Medieval Longings and the Singing Voice*
- Adrian Doerr, University of Minnesota: *The Time that Life Forgot: Tony Conrad, Faust and Immanent Temporality*
- Robin Fox, Melbourne: *Theo(he)retical Discourse: Post-modern tendencies in Australian experimental music*
- Kenneth Gloag, Cardiff University: *Postmodern Music and the Memory of Romanticism*
- Irving Goh, University of Cambridge: *The Genealogy of the Violin Concerto Form: Postmodern Devolution*
- Michael Hooper, University of York: *David Lumsdaine's Mandala 3: the self-appropriation of Ruhe Sanfte, sanfte ruh'*
- Andrew Hurley, University of Melbourne: *Postnationalism, Postmodernism and the German Discourse(s) of 'Weltmusik'*

- Susanne Kogler, University of Music and Dramatic Arts, Graz: *Adorno versus Lyotard: On the Function of Music in (Post)modern Cultural Theory*
- Judith Lochhead, SUNY Stony Brook: *Naming: Music and the Postmodern*
- Sally Macarthur, University of Western Sydney: *Dissonant Polyphony: Feminism, Postmodernism, and Music Analysis*
- Susan McClary, UCLA: *More PoMo Than Thou: The Status of Cultural Meanings in Music*
- Neil McLachlan, University of Melbourne: *The Federation Bells: Post-Industrial Prototypes for Musical Diversity and Engagement*
- Gert Reifarth, University of Melbourne: *'We are fascists in the same way that Hitler was a painter': Slovenian band LAIBACH and their dissection of Western culture*
- Brian Smith, Emory University: *The Opera of Simulacra: Musical Form, Digital Media, and Image-Sound-Text Dynamics in the Postmodern World*
- Diana Springford, University of Wollongong: *Why Autonomy is not a Problem*
- Cecilia Sun, University of Sydney: *Simulations: Theorising Musical Performance*
- David Toop, London: *chair creaks, though no one sits there: decomposition and liquidity*
- Peter Tregear, University of Melbourne: *Life as cabaret: Weimar music theatre and the postmodern.*
- Robert Walser, UCLA: *Music, Science, and Conservative Postmodernism*
- Greg Young, University of Gloucestershire: *Postmodernism, the Neo-Baroque and Contemporary Digital Dance Music Culture*

The conference website site was, at time of writing, still up on the unimelb server, and includes the complete programme, abstracts and CVs of the speakers. Readers are strongly recommended to visit the site for a more detailed overview of what was by all accounts an important event for music scholarship in this country. The URL is:

<http://www.english.unimelb.edu.au/FrontPageDoc/Music&PostmodConf.html>

Ed.

— FORTHCOMING CONFERENCES —

**COMBINED AUSTRALIAN AND NEW ZEALAND
MUSICOLOGICAL CONFERENCE**

**22–25 November 2007
Queensland Conservatorium,
Griffith University, Brisbane**

Presented by the Musicological Society of Australia and the New Zealand Musicological Society in collaboration with Queensland Conservatorium Research Centre, Griffith University.

About the conference

Much music research in the Asia-Pacific region focuses on actual islands—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. But *Islands* can also be interpreted in a more metaphorical way. For instance, musical subcultures can be viewed as solitary islands, or as points of connection with their surrounding cultural landscapes or seascapes. The individual research traditions and musicians that inhabit and investigate these metaphorical islands also travel between states of isolation and population in their musical voyages. In the spirit of John Donne's reverberant phrase 'no man is an island,' the theme also invites reflection on connections and disconnections from culture to culture, island to island, person to person, and between musicians and audiences. Under this overarching theme, the conference will feature the following strands:

1. Torres Strait Islander and Pacific Islands music

The Torres Strait Islands are a cluster of islands bridging Cape York to Papua New Guinea. Explorers, marine traders, missionaries and other travellers have traversed these waters for hundreds of years. Despite this, and with a few notable exceptions (e.g. Beckett, Haddon, Hayward, Neuenfeldt, Sharp, Shnukal), Torres Strait Islander peoples, musics and cultures remain virtually invisible on the academic and musicological landscape. As Torres Strait Islander performer Christine Anu notes, 'The whole culture of the Torres Strait Islands is based around music and storytelling. Ceremonies, weddings, funerals, births. . . [are] all brought in with singing' ('Australia Warts 'n' All,' SBS, 2000). In this strand, we aim to open up a two-way conversation between researchers and musicians about the centrality of performance to Island life, experiences and culture.

2. Australia and New Zealand: islands apart?

In spite of obvious correspondences in culture and geographical location, musical contact and exchange between Australia and New Zealand is limited. Instead of gazing across the Tasman, performers, composers and researchers seem to be looking more to Europe and the United States for inspiration and collaboration. This strand seeks to unearth the nature of the musical relationship between these large landmasses, and possibly discover ways forward in bridging this remarkable divide.

3. Gender and sexuality

Gay and lesbian musicology has always had a strong connection to feminist musicology. Although many musicologists feel there is a compelling relationship between the two marginalised disciplines, others feel that the two, however they are defined, are distinct—each having their own theories, politics and constituencies. This strand will explore the current relationship between these two somewhat ‘isolated islands’ in mainstream music studies, in light of recent debates not only in musicology, but also within the broader context of critical and cultural studies.

4. Institutions and society

Music practice, education and research rely heavily on institutions: concert halls, opera companies, orchestras, conservatoires, universities, music departments, and archives. What is the nature of these islands and their inhabitants in an increasingly dynamic environment? Are they points of rest and artistic delight in the mad, rushing sea of contemporary life, or anachronistic places of isolation?

5. Popular music and ethics

The idea of ‘being ethical’ is central to recent discourse in popular music. This is exemplified in the belief that certain types of musical appropriation are unethical, or that music copying deprives artists of income. In contrast, the spread of file sharing and MP3s imposes questions about the ethics of copyright law, including arguments in support of the consumer’s right to fair use. In light of the polarisation between these ‘ethical islands,’ this strand seeks explore how contemporary societies evaluate their musical practices on ethical terms.

6. Performance practice

With the study and practice of music largely separated since the nineteenth century, the relation of research to performance has been somewhat strained at times. This strand will seek to establish where we are in relation to research into performance, research in performance, and performance as research.

7. History and analysis

Free papers are invited within the broad fields encompassed by historical and analytical musicology. Papers relating to the conference theme are particularly welcome. By way of examples, such topics could address the relationships between English music and continental practices, musical traditions maintained

(deliberately or otherwise) in regional centres, or historiographical notions of composers as islands of greatness in the seas of lesser masters.

Special event

A half-day strand devoted to recent studies of Queensland's rich musical history, will include parlour songs, western art music, pop and world music.

Call for Papers

The Program Committee seeks proposals for presentations (papers, panel discussions, lecture-demonstrations or concerts) that address one or more of the conference strands.

Please send a 200–300-word abstract and a 100-word bio to MSA NZMS 2007 Program Committee, Queensland Conservatorium Research Centre, P O Box 3428, South Brisbane, QLD, 4101, Australia. E-mail: qcrc@griffith.edu.au. Fax: +61 7 3735 6262 (attention Dr Bartleet).

Deadline: 1 May 2007 (the outcome of submissions will be notified by 1 July 2007).

Conference Information and Registration

Conference Convenors: Associate Professor Huib Schippers and Dr Richard Hardie

Venue: Queensland Conservatorium Griffith University, Brisbane, Australia

Conference Fees

	Early-bird rate*	Regular rate
Members	\$130.00	\$150.00
Student Members	\$ 65.00	\$ 75.00
Non-members	\$150.00	\$170.00
Day registration	\$ 70.00	\$ 70.00

* Must be received before 1 Oct 2007.

For more information regarding the Conference, please contact:

Dr Brydie-Leigh Bartleet

Queensland Conservatorium Research Centre

PO Box 3428, South Brisbane, QLD, 4101, Australia

Email: b.bartleet@griffith.edu.au

To register go to msa.org.au/qld/

About Brisbane and the Conference Venue

The Conference of the Australian and New Zealand Musicological Societies will take place at the Queensland Conservatorium Griffith University, located within the South Bank parklands. This is the cultural precinct of Brisbane, situated just across the river from the city centre. The Parklands feature seventeen hectares of lush gardens and lawns, the Streets Beach, the magnificent Arbour and promenade, and Little Stanley Street, a bustling strip of cafes, restaurants, bars and boutique retail outlets. South Bank is well known for its relaxed atmosphere

and offers delegates the opportunity to swim, walk, ride, eat or see a show after a day of conference activities.

The proposed conference dinner will follow the Island theme with a banquet on “The Island Party Boat” Dinner Cruise. This dinner will offer delegates a unique dining experience that features spectacular views of the Brisbane River. Brisbane is also the perfect hub for exploring the sunny Southeast of the state, should delegates decide to extend their conference stay. Moreton Bay beckons with its expansive waterways and myriad of islands, as do the white sand and surf beaches of the Gold and Sunshine Coasts, with the Great Barrier Reef just beyond.

Musicological Transitions at IMS

MSA members are reminded that the 18th International Congress of the International Musicological Society will be held at the University in Zurich, 10–15 July 2007. I urge those members who can do so to attend, as the program is very interesting, to say nothing of the opportunity the Congress offers to see the beautiful sights, hear the music and visit musical monuments and collections in Switzerland. For example, you may take an excursion to Blonay to visit the Hindemith Foundation, Basel to see the Paul Sacher Foundation’s Schola Cantorum/Museum of Instruments, Bern for a Dufay session and opera symposium, Lucerne to visit the Music Academy/Richard Wagner Museum, Lugano to visit the Fonoteca, Nazionale Svizzera, and the Einsiedeln monastery for the Cantus Planus and RISM.

The theme of the 2007 event is “Transitions,” including all manner of historical and cultural processes of transition, as well as shifts in music’s reception and its intellectual history during transitional periods; phenomena of transition and transfer that arise from encounters between epochs and regions, and changes in forms of musical expression and perspective within social, cultural or compositional paradigms of an individual musical culture. There will be fifty sessions of free paper groups as well as fifty symposia. See www.musik.unizh.ch/ims2007/index.html.

Currently there are only about 20 members of MSA who are also members of IMS—one of our parent bodies. Others in the Society may like to consider joining up. In return for a reasonable subscription fee, you receive regular newsletters (*Communiques*), the journal *Acta Musicologica*, and reduced rates for IMS Congresses and intercongressional Symposia, such as the ones held in Melbourne in 1988 and 2004. If we can reach 25–30 Australian members, we will be entitled to have, as in the past 20 years or more, an Australian representative again to vote on the important musicological and organisational issues that the Directorium work on.

Margaret Kartomi
MSA IMS representative
Monash University

— *MUSICOLOGY AUSTRALIA* UPDATE —

By the time this newsletter is delivered, volumes 27 and 28 of *Musicology Australia* will have arrived in the post—or will be very close. Work on vol. 29 is well advanced: publication will be in November to coincide with the MSA conference in Brisbane. It is not too late to submit articles for consideration for publication this year. Reviews are, of course, always welcome, too.

On behalf of myself and Jennie Shaw, I would like to thank publicly the members of the outgoing Editorial Advisory Committee: Sandra McColl, Allan Marett, Michael Noone, Nicholas Routley, Alison Tokita, Richard Toop and Stephen Wild. A note of welcome is thus extended to our new, expanded Committee: Linda Barwick, Mark Carroll, Deborah Crisp, Mark Evans, Hugh de Ferranti, John Griffiths, Rosalind Halton, Jane Hardie, Kerry Murphy, Samantha Owens, Graeme Smith, David Symons and Peter Tregear.

In the not too distant future, *Musicology Australia* will be published online through EBSCO publishing in North America: this development was given conditional support at the recent AGM and will come into effect once formally approved by the national committee. This year will also see the formation of a working party to explore other avenues for expanding the journal's online presence.

Paul Watt
Editor, *Musicology Australia*
paul.watt@arts.monash.edu.au

— A Letter to the Editor —

Dear Editor,

In his report for the MSA's Gender and Sexuality Study Group report, *Newsletter* no. 64 (March 2006), John Phillips makes some very cogent and timely remarks about issues for GLBT people, particularly regarding their fundamental legal rights, along with human rights generally, which are 'falling victim to the influence of the New Right and a new era of political repression'; furthermore, that 'we [musicologists] must resolutely strive against any attempts to narrow the breadth and scope of our discipline'.

I wish to rectify, however, his statement: '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'.

This is emphatically not the case. My response by no means provides a comprehensive account of all such courses and endeavours within this country. But I draw attention to just a few of which I am aware.

My colleagues at Melbourne University's Faculty of Music, Kerry Murphy and Sue Robinson, have a strong gender component in their undergraduate courses and supervise postgraduate work in gender studies; Sue teaches the elective, 'Women in Music' (which she first offered in 1995). Sally Macarthur with Susan Erickson taught on a year-long 'Women in Music' elective which ran for a few years at the Sydney Conservatorium in the late 1980s. In the early 1990s Sally taught the 'Gender and Music' elective at the University of Sydney. From 1994 at UWS, Sally taught subjects such as 'Women and Music' and others that include sexuality and gender-based topics such as 'Sounds Different: Sex, Gender and Music' and 'Music as Cultural Interpretation'. Currently she teaches these themes in 'Contemporary Arts: Music (Meaning and Identity)' and 'Contemporary Arts 3: Politics and Communities'. She has a number of honours students who have written theses on topics about gender, sexuality and music and she continues to supervise postgraduates whose work is concerned with queer, feminist and poststructuralist/postmodernist theories and music.

One recent PhD (2005), by Brydie-Leigh Bartleet, at Griffith Conservatorium Research Centre, Music Dept, Queensland University, was on professional women conductors, and another (2005), by Helen Rusak through the Faculty of Music, University of Adelaide, looked at feminism in music-theatre works of Elena Kats-Chernin. My own PhD, *Sweet Death: Strategies of the Feminine Grotesque in a Contemporary Australian Chamber Opera* (1996) (Melb) dealt exclusively with gender issues in Andrée Greenwell's eponymous work. Sally Macarthur's PhD thesis, submitted a year later, undertaken at the Department of Music, University of Sydney, *Feminist Aesthetics: Politics and Practices in Australia* (1997), later published with significant additions to attract a wider readership beyond Australia as *Feminist Aesthetics in Music* (Westport, CA: Greenwood Press, 2002) dealt with questions of difference in relation to women's concert hall music.

Since my PhD, I have addressed gender issues in every subject I have taught at the Faculty. These include: 'Music in Australia'; 'Music Techniques'; 'Music and Ideas'; 'Composition Seminars'; 'From Impressionism to Postmodernism'; 'Music Analysis'; and 'Sex, Death and the Ecstatic in Music'; I am presently devising an advanced elective, 'Art-music and Postmodernism'. I have supervised—and am currently supervising—a number of undergraduate and postgraduate theses focusing on gender and postmodernist concerns, which include:

- *PhD (Musicology)* Jillian Graham, 'Composing Biographies of Five Australian Women: Motherhood, Marriage and Music' (current);
- *PhD (Composition, thesis component)* Katy Abbott, 'Aspects of Vocal Writing: A Composer's Perspective' (current);

- *DMA (thesis component)* Anna Goldsworthy, 'Virtuosity in Fanny Hensel's Piano Trio in D minor Op. 11' (2003);
- *MMus* Emily Wilbourne, 'Gendering Opera: Elena Kats-Chernin's *Iphis* (1997) and *Matricide: the Musical* (1998);
- *MMus Studs (Musicology)* Hildy Essex, 'An "Enfant Terrible" in the Concert Hall' (2003);
- *MMus Studs (Musicology)* Susan Bracewell: 'Beyond the Pale: When Abject Woman Wilts the White Picket Fence' (2006);
- *MMus (Minor Thesis)* Meagan Gaffney-Ward: 'Aspects of Gendered Subjectivity in Recorded Interpretations of the Title Character in Alban Berg's *Lulu*' (2006);
- *Hons thesis* Stephanie 'Rocke, Devotional Disputes and Deviations: The Musical Mass post-Modernism, post-Vat. II' (current);
- *Hons thesis* Peter Shepherdson, 'Make Your Own Noise: Exploring Hardcore and Beyond' (2006);
- *Hons thesis* Charles T. Grey, 'Aladdin and Mulan: Familiar Strangers in the Disneyian Orient' (2006);
- *Hons thesis* Marsali Slocombe, 'The Maestro's Women: Gender and Art in Puccini's Operas' (2005);
- *Hons thesis* Delia Poon, 'Intersections of Racial and Gender Oppression: The Legacy of Orientalist Stereotypes within Popular Music in a "Postcolonial" Era' (2002);
- *Special Study* Emily Wilbourne, 'An "Outing" at the Opera: Elena Kats-Chernin's *Iphis*, Women Composers, and a Lesbian-Feminist Appraisal of the Authorial Function in Opera' (2001)

So, John, do take heart — the good fight is indeed being fought...

Yours faithfully,

Linda Kouvaras, co-signed by Sally Macarthur

Many thanks, Linda and Sally, for providing, by way of your response to what was an all too generalised statement (arising out of discussions held at the 2005 Gender and Sexuality Forum), this wonderful summary of many ongoing Australian endeavours in the field. — Ed.

— MSA Gender and Sexuality Study Group —

The gender and sexuality group, or forum, within the MSA was founded in 2001 by Paul Attinello at a meeting at which an initial proposal of founding a gay and lesbian studies group was expanded to encompass wider issues of

gender and sexuality. Since Paul's departure for the UK I have chaired the meetings as a sort of default chair, and am happy to continue to do so whenever I can attend the MSA's conferences.

The last meeting of the group was held at the Sydney conference last year; a report on that meeting was included in the last Newsletter (No. 63). As the chair was unable to attend the Armidale conference last year, the forum was not included in the program for that year; I do, however, intend to attend the Brisbane conference next year and look forward to welcoming all those interested to the next meeting of the group, to be scheduled at that time.

*John Phillips,
Study Group Chair*

— Newsletter Editor's Report —

As usual, the MSA produced two Newsletters last year. The March issue, No. 64, came out rather behind schedule this year due to delays in arranging its distribution, which was finally undertaken by myself with two assistants, to whom a small financial restitution was made for the few hours of clerical work required. The September edition appeared in early October, delayed firstly by some outstanding copy, secondly by the editor's home renovations. The incoming Membership Secretary Chris Coady kindly agreed to organise its distribution this time.

The MSA Newsletter is still distributed to all members regardless of whether they do or don't tick the appropriate box on their membership forms. However, there is no rebate on membership, if people don't wish to receive the Newsletter, nor would the extra paperwork required really be worthwhile, in my opinion. The issue has never been properly tackled, and perhaps it is time to do so. As Chris Coady recently, and rightly pointed out, the MSA must at some point make a decision whether to simply delete that option from membership forms or properly act on it, and distribute the Newsletter in future (presumably with a statement to members pointing this out) only to those wishing to receive it. My only thoughts on the matter is that the default option should be that people tick the box only if they *don't* wish to receive the print copy. It is not in the interests of the Society to limit access to news of its activities, etc. where, for a small outlay, that material can be brought to our members desks—how many of us, really, would take the time to open the Newsletter and read it in depth on line, when a print copy can be tucked away and read at leisure? A decision, however, needs to be made either way at some point.

The editor wishes to thank all the contributors, the MSA executive, Kwickopy, Unley for their excellent printing quality, price and rapid turn-around. It is hoped that the incoming administration will also see to prompt and efficient mailouts.

Ed.

— MEMBERS' NEWS —

Musicologist **Allan Marett** has won the prestigious Stanner Prize for 2006. Below is the media release from the Australian Institute of Aboriginal and Torres Strait Islander Studies, 12 December 2006

A book that explains how Aboriginal musical and ceremonial performances link the living with the dead has won the 2006 Stanner Award from the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

Songs, Dreamings and Ghosts: The Wangga of North Australia by Allan Marett (Wesleyan University Press, Connecticut, 2005) studies the *wangga*, a musical and ceremonial genre of the Aboriginal people of Wadeye and Belyuen in the Daly region of the Northern Territory.

Professor Marett describes how Aboriginal musicians receive songs both from an eternal realm known as The Dreaming and from the ghosts of deceased ancestors. He offers an in-depth description and analysis of this compelling musical practice, including illustrations, notated music examples, and a music CD closely related to the text.

An expert reader for the award said the book was one of the most exciting he had read about traditional culture.

“It is contemporary in its attitudes, forward-looking, respectful, trenchant, cerebral, artistic, poetic and passionate. Marett is awed by what he has seen. He communicates clearly his wonder and admiration for the Indigenous achievement, without losing sight of the technical needs of the analysis,” the reader said.

“The CD is excellent...everything came to life at once,” he said.

The Stanner Award is awarded annually by AIATSIS to the best scholarly published contribution to Aboriginal and/or Torres Strait Islander Studies that reflects the dynamic nature of one of its founders, the late anthropologist Emeritus Professor W.E.H. (Bill) Stanner. The Award consists of a certificate and a \$1000 cash prize to the winning author.

AIATSIS Chairperson Professor Mick Dodson said *Songs* was an engaging book that benefited from Professor Marett’s relationship with the Wadeye and Belyuen communities.

“Music and ceremony are the basis of traditional Aboriginal culture and Professor Marett has portrayed these so well by developing a meaningful and respectful relationship with Aboriginal people from these communities over 20 years,” Professor Dodson said.

“The result is an outstanding contribution to our knowledge of traditional Aboriginal culture.”

Jane Morlet Hardie (Centre for Medieval Studies, University of Sydney) has recently released *Commemoration, Ritual and Performance: Essays in Medieval and Early Modern Music* (Ottawa: Institute of Mediaeval Music, 2006). The book contains essays by Ruth Steiner, Dorothea Baumann, Manuel Ferreira, Grayson Wagstaff, Maricarmen Gómez, and MSA member Kathleen Nelson. It resulted from a Symposium convened by Jane Hardie, and held at the University of Sydney in July 2004. Jane has published a further paper, "Salamanca to Sydney: A Newly-Discovered Manuscript of the Lamentations of Jeremiah," in *Music in Medieval Europe: Studies in Honour of Bryan Gillingham*, edited by Terence Bailey and Alma Santosuosso (pp. 11–22, Aldershot: Ashgate, 2007), a book chapter which is the first of a series of articles on Spanish manuscripts at the University of Sydney. She will be presenting papers at the IAML conference in Sydney and at the IMS Congress and Cantus Planus meeting in Zurich in July. At the IMS Congress in Zurich, Hardie is also co-convening a one-day Symposium entitled "Ser o no ser: Life and Death in Iberian Musical Culture" with Maricarmen Gómez (Barcelona).

Jane Hardie has further been responsible for the founding of a new ARC Network for European Research (NEER) Research Cluster. This Cluster, based at the Centre for Medieval Studies at the University of Sydney has just been awarded \$14,800 seed money over three years by the ARC-funded Network for Early European Research (NEER). Only five awards were made nationally in this second round of funding. The new Cluster makes three for the Centre for Medieval Studies at the University of Sydney.

This new Cluster, called "Cathedral, Court, City and Cloister: Western Music and its Sources 1100–1750," is convened by Dr Jane Hardie and consists of MSA members Dr Jane Hardie, Dr Robert Curry and Dr Kathleen Nelson (Sydney) and Prof John Griffiths and Dr Jan Stockigt (Melbourne). In addition several "Cluster Associates" come from the University of Queensland, Catholic University of America, and Universities in Spain, Canada and Hong Kong. The new Cluster's agenda includes a Symposium (2008) and a number of publications now in progress.

Shane Homan has recently released his *Access All Eras: Tribute Bands and Global Pop Culture*, Maidenhead, Open University Press, 2006. The book is a global collection of writing about imitation and copying cultures within mainstream rock and pop music, primarily examining the growth of the tribute band phenomenon. Dr Shane Homan is Director of the Cultural Institutions & Practices Research Centre, School of Humanities & Social Sciences, University of Newcastle.

Elaine Keillor has been the team leader in the production of the website Native Dance, <http://natedance.ca>, a sequel to Native Drums dealing with aspects of the musical expressions of Canada's First Peoples. Her book *Music in Canada: Capturing Landscape and Diversity* (Montreal: McGill-Queen's University Press) appeared in November 2006. Dr Keillor also released a CD of Canadian songs with soprano Gloria Jean Nagy called *Musique: Canadian Songs for Parlour and Stage* (CSCD 1011) [www.carleton.ca/carletonsound].

Linda Kouvaras has been in the second year of her ARC DP (with David Bennett) and has publications which have appeared in the following: *Proceedings of the Inaugural Totally Huge New Music Festival Conference 2005*, Vol. 1 (2006); *Musicology Australia*, Vol. 27 (2004–5) & Vol. 28 (2005–6); and *Sounds Australian*, No. 67 (2006). She presented a paper on Greenbaum's *Ice Man* at Music and Visual Cultures, 42nd Meeting, Royal Musical Association, Nottingham (11–14 July) and gave a Lecture-Recital on Western classical piano repertoire and original compositions, Ithaca Cultural Society, Greece (7 July). Her choral work, ... *to enter the dream which includes all dreams: Four Settings of Texts by Chris Wallace-Crabbe* was recorded on the CD *Stations* (dir. and conductor Hildy Essex, piano Linda Kouvaras, Melbourne: Australian Contemporary Chorale, Independent Release, 2006).

Martin W B Jarvis, Associate Professor, Darwin University, Artistic Director of the Darwin Symphony Orchestra, received an OAM for services to music education in Australia and his work with the Darwin Symphony Orchestra in the last Australia Day listing.

In April 2006, **Amanda Bettesworth** (South Australia) submitted a research project entitled "Narrow Strips of History: An observation of the role and impact of the broadside ballad in 16th to 19th century England" to the Australian Society of Musicology and Composition (ASMC) for examination, as a prerequisite for membership of the Society. In June 2006 Amanda was granted membership of the ASMC with the award of Licentiate in Musicology with Honours (LMusicol.ASMC(Hons)).

Sound Links: Exploring the dynamics and potential of musical communities in Australia

Two MSAQ members have recently become involved with an ARC Linkage project called *Sound Links*. This project examines the dynamics of community music in Australia, and the models it represents for informal music learning and teaching. It focuses on eight vibrant musical communities across the country, and explores their potential for complementarity and synergy with music in schools. The project is being realised by Queensland Conservatorium Research Centre Griffith University, in collaboration with the Music Council of Australia, the Australian Music Association, and the Australian Society for Music Education. The research team includes CI. Huib Schippers (Queensland Conservatorium Research Centre), CI. Peter Dunbar-Hall (University of Sydney), PI Richard Letts (Music Council of Australia), and Research Fellow Brydie-Leigh Bartleet (Queensland Conservatorium Research Centre). For further information about the project please contact Brydie-Leigh Bartleet, b.bartleet@griffith.edu.au.

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