

# Newsletter

of the



## Musicological

SOCIETY OF AUSTRALIA

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**No. 68 March 2008**



**Musicological**  
SOCIETY OF AUSTRALIA

# Newsletter

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## National Committee 2007–2008

President: John Griffiths (Vic)

Secretary: Melanie Plesch (Vic)

Treasurer: Peter Campbell (Vic)

Past President: Victoria Rogers (WA)

Ex officio IMS: Margaret Kartomi (Vic)

Ex officio ICTM: Allan Marett (Syd)

## Membership Secretary

Philip Wheatland (Vic)

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## Committee Members

Brydie-Leigh Bartleet (Qld)

Steven Knopoff (SA)

Alicia Maguire (Qld)

Kathleen Nelson (Syd)

Jason Stoessel (NNSW)

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## CONTENTS

### 2008 Annual General Meeting

Draft Minutes ..... 3

President's Report ..... 6

Treasurer's Report ..... 9

Membership Secretary's Report ..... 13

2007 Conference Reports ..... 15

### Chapter Reports

Queensland ..... 17

South Australia ..... 17

Tasmania ..... 18

Call for Papers: 2008 MSA Conference .. 19

CHARM RMA Conference ..... 20

*Musicology Australia* Update ..... 21

Gender and Sexuality Study Group ..... 22

Kartomi PhD in Music Scholarship ..... 22

Members' News ..... 23

## Deadline for *Newsletter* contributions

For No. 69, September 2008 issue:

**FRIDAY, 29 AUGUST 2008**

## Editor, *Newsletter*

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# MUSICOLOGICAL SOCIETY OF AUSTRALIA

## ANNUAL GENERAL MEETING

### DRAFT MINUTES

Queensland Conservatorium, Griffith University  
Saturday, 24 November 2007, 6.00pm

**Tabled:** President's Report  
Treasurer's Report  
Membership Secretary's Report  
Journal Editor's Report  
E-News Bulletin Editor Report  
IMS Report

#### 1. Attendance and Apologies

#### 2. Minutes of the last AGM

The minutes were accepted without correction as an accurate account of the 2006 AGM.

**Moved:** Jason Stoessel      **Seconded:** Roland Bannister      **Carried**

#### 3. Business arising from the minutes

John Griffiths reports that the 'Bursary and Student Prize' item and the 'Electronic Publication of Musicology Australia' item will be addressed within subsequent agenda items of the AGM.

#### 4. Society Reports

##### 4.1 President's Report

John Griffiths read his report in full. It was moved that the President's report be accepted.

**Moved:** Anne-Marie Forbes      **Seconded:** Steven Knopoff      **Carried**

##### 4.2 Treasurer's Report

Peter Campbell read his report in full. It was moved that the Treasurer's report be accepted.

**Moved:** Helen Rusak      **Seconded:** Julia Szuster      **Carried**

##### 4.3 Membership Secretary's Report

Christopher Coady read his report in full. It was moved that the Membership Secretary's report be accepted.

**Moved:** John Phillips      **Seconded:** Kathleen Nelson      **Carried**

#### **4.4 Journal Editor Report**

John Griffiths read a report submitted by Paul Watt. It was moved that the Journal Editor's report be accepted.

**Moved:** Elizabeth Mackinlay      **Seconded:** Craig De Wilde      **Carried**

#### **4.5 E-News Bulletin Editor Report**

John Griffiths read a report submitted by Rachel Hocking. Jason Stoessel commented that the web delivery mechanism needs to be brought up to date. It was moved that the E-News Bulletin Editor Report be accepted.

**Moved:** John Griffiths      **Seconded:** Jason Stoessel      **Carried**

#### **4.6 Web Managers Report**

John Griffiths read apology from Nathan Scott. John Griffiths mentioned the need for a significant overhaul of the MSA website.

**ACTION:** The National Executive in partnership with the National Committee will investigate the cost of hiring a website developer to oversee the MSA website upgrade.

**Moved:** Roland Bannister      **Seconded:** Linda Kouvaras      **Carried**

#### **4.7 IMS Report**

John Griffiths noted the tabling of the IMS report.

#### **4.8 Reports from the MSA Forums**

##### **(i) Indigenous Music and Dance Think Tank**

Elizabeth Mackinlay spoke on behalf of the Indigenous Music and Dance Think Tank.

##### **(ii) Gender and Sexuality Forum**

John Phillips spoke on behalf of the Gender and Sexuality Forum. The group proposed the following motion.

**MOTION:** *The Gender and Sexuality study group wishes to establish a working party to look at ways of promoting and fostering gender and sexuality scholarship within the MSA.*

**Moved:** John Phillips      **Seconded:** Elizabeth Mackinlay      **Carried**

##### **(iii) Music Technology Forum**

Gavin Carfoot spoke on behalf of the Music Technology Forum.

#### **5. Conference (and Conference Proceedings) Reports**

### 5.1 Announcement of the 2009 MSA National Conference

John Griffiths announced an expression of interest for hosting the 2009 MSA National Conference from Newcastle University.

### 5.2 Progress Report on the 2008 MSA National Conference

John Griffiths announced that the 2008 MSA National Conference would be held between December 4th and 7th at the University of Melbourne. The organising committees have been formed and progress on the conference planning is well under way.

### 5.3 Request for a Study Weekend by SA Chapter

**MOTION:** *Michael Burden, the dean of New College Oxford, is bequeathing his collection of largely 18th Century theatre works to the Barr Smith Library at the University of Adelaide. The South Australian chapter of the MSA would like permission to pursue the possibility of organising in partnership with the Barr Smith Library a study weekend on 18th Century music theatre for the occasion in either late 2008 or early 2009.*

**Moved:** Jula Szuster

**Seconded:** John Phillips

**Carried**

## 6. Current Issues

### 6.1 Electronic Publication of Musicology Australia

John Griffiths reported EBSCO is in the process of digitising back orders of *Musicology Australia*.

### 7. Election of National Committee and National Executive

Peter Campbell reported that there has been one team nomination for the National Executive and five nominations for membership to the National Committee. As the nominations do not exceed the number of positions available, no election is required.

**National Executive:**

**President:** John Griffiths (*continuing*)

**Treasurer:** Peter Campbell (*continuing*)

**Secretary:** Melanie Plesch (*new*)

**Membership Secretary:** Philip Wheatland (*new*)

**National Committee Members:** Jason Stoessel, Steven Knopoff, Kathleen Nelson, Brydie-Leigh Bartleet, Alicia Maguire

## 8. General Business

### 8.1 MSA Conference Paper Student Prize

Kathleen Nelson reported that the awarding of the student prize would be delayed because not all of the student members presenting at the conference were notified of the application procedures. Students who presented papers at

the conference will be invited to submit a copy of their paper as it was read at the conference via an email invitation. The student prize committee will then make a decision based on these submissions.

## **8.2 Wording of Indigenous Bursary and Indigenous Scholarship**

Elizabeth Mackinlay suggested the National Committee take a look at the wording of the Indigenous Bursary and Indigenous Scholarship with the aim of clarifying the distinction between them. John Griffiths reported that work towards this end was initiated during the National Committee meeting and would continue throughout the year.

## **9. Motions of Appreciation**

John Griffiths expressed the gratitude of the Society to the organising team of the 2007 MSA National Conference and noted the tremendous effort of the organisers in making this a very memorable conference.

Jason Stoessel thanked the National Executive for their work in bringing the publication of *Musicology Australia* up to date.

John Phillips thanked the National Committee for their work in getting the dissertation database on-line.

*The meeting closed at 7:10pm.*

## **PRESIDENT'S REPORT, 2007**

This Annual General Meeting, taking place during the 30th National Conference of the MSA, marks the completion of my first year as president of the society. I am pleased to be able to report that during this term the society has made good progress on a number of fronts, although we still have list of outstanding goals to be achieved. There are three areas which I would like to highlight as the principal achievements of the last year, and the main ways in which the society has advanced.

### ***Musicology Australia***

When I assumed office in October last year, the most urgent matter needing attention was that of ensuring that *Musicology Australia* be brought up to date as no volume had appeared in print since volume 26 (2003). During the last fourteen months, our editors and their assistants have worked assiduously to bring out three issues, the latest issue (volume 29, 2007) being officially published and launched earlier today. Volume 29 of *Musicology Australia* is one we can be proud in that it shows the diversity of our collective scholarly interests, with contributions on indigenous music of Australia and our region, historical and analytical studies on Australian music and musical life, one article concerning issues in contemporary international music culture, reviews of books on topics from the middle ages to the present, and obituaries for distinguished Australians, including a fine homage to the late Professor Andrew McCredie,

one of the Society's founding fathers and greatest champions. Particular thanks is due to Jennie Shaw as Editor of volumes of 27 and 28, and to the new Editor of *Musicology Australia*, Paul Watt, for their outstanding dedication to the task. Theirs has been a voluntary contribution of service, and has resulted in products of the highest scholarly standards.

Also pertaining to the journal, I should also report that earlier in the year I signed on behalf of the society a contract with Ebsco for the on-line delivery of *Musicology Australia*. This has been another goal of the Society during recent years, and my work in conducting the final negotiations was made easy by the groundwork undertaken by the previous Executive of the Society. It is hoped that the journal will be on line in a short time.

### **Tasmanian Chapter**

The birth of the Tasmanian Chapter of the MSA on 29 September 2007 establishes the MSA in the only Australian state where it has never had a real presence. On behalf of the National Committee I attended the inaugural lecture, a captivating discourse on interrelationships in nineteenth-century music and visual art presented by Arabella Tenniswood-Harvey. I would like to extend our thanks to Shirley Trembath for her initiative in this enterprise, and I wish the inaugural Chapter President, Anne-Marie Forbes, and her Committee well in fostering a flourishing music-research community in Tasmania.

### **MSA Thesis Register**

The third notable achievement of the year is the completion and launching of the MSA Thesis Register on the internet. Our thanks go to Stephanie Rocke, in particular, for her energy and enterprise in bringing this project to fruition. The database now includes a full listing of music thesis completed and in progress in Australia and New Zealand from 1917 to the present. It is a fully searchable database and a brilliant research tool for anyone wishing to research or locate Australasian postgraduate theses. It is also what I hope will be the beginning of a significant overhaul and upgrading of the Society's web pages. Stephanie Rocke has accepted the position of Thesis Register Manager and will thus see the project through its implementation, and continue to refine processes for updating and correcting entries.

There is a number of items from last year's brief that still have not been achieved and that still lie ahead for the National Committee and National Executive. Fulfilling our commitments to these matters will be the chief work of the Executive in early 2008. We still have completed the process of achieving Deductible Gift Recipient status; negotiations have not completed concerning the coordination of RILM in Australia; and we have not yet initiated a fundraising program to institute the McCredie prize that was discussed at last year's AGM.

In the role of President over the last year, I have been ably assisted by the members of the National Executive: Rachel Hocking (secretary), Peter Campbell (treasurer), and Chris Coady (Membership Secretary). I thank them

particularly for their support and assistance, especially Rachel and Chris who have completed two years in the role are not able to seek re-election.

During the year I have tried to involve the National Committee as much as possible in the running of the MSA and I would like to thank all the members for answering e-mails so promptly, providing advice, and voting by e-mail on numerous issues for which I preferred collegial participation over executive decision-making.

In the same way, I have tried during the course of the year to keep the membership informed via the society's e-mail network of the work we have been doing on your behalf. I have been greatly encouraged by the favourable feedback from members number who have welcomed the increased communication between the Society's executive and its membership. I also thank Rachel Hocking who has doubled as interim e-News Bulletin coordinator during the year. I am pleased to report that Christine Mercer has offered to take on this role.

Further thanks go to John Phillips (Newsletter Editor) and web manager Nathan Scott who has just announced that he will be unable to continue in this role after the end of this year. We are thus in the market for a new web master, and I would encourage any prospective candidates to contact me as soon as possible. Of course, my thanks also go to the tireless efforts of the organisers of this present conference, to Professor Huib Schippers, Brydie-Leigh Bartleet, Catherine Grant, and the many others who have contributed, whether behind the scenes or in the limelight.

It is the custom for any comments from the MSA secretary to be included in the President's report. Rachel Hocking therefore reports through me that her role has mainly consisted of responding to enquiries from members and non-members. Among the work she has done behind the scenes is the collection of boxes of old MSA information from other institutions and she is sorting it out for storage with the NLA, to be finished January 2008. She concludes by affirming that she has enjoyed her time serving as National Secretary and wishes to thank the current executive John Griffiths, Peter Campbell, Chris Coady, and the 2006 executive Victoria Rogers and John Meyer for their assistance while she was in this role. She also would like to extend gratitude to Nathan Scott (web manager), Jason Stoessel, and Megan Evans, for assistance with online matters; and to Dorottya Fabian (past National Secretary) for the transition into the role.

Within a very short time, a matter of hours, we will know the result of the Federal Election. This is the first election campaign in decades in which education has figured on the political agenda of at least one of the major political parties. While the focus has been on school education, everyone in the tertiary sector knows that the politicians don't like to talk too much about the universities during campaigns, but that we are also likely to be among the beneficiaries. If there is a change of government we can expect our discipline to benefit from any increases to university funding and research support. We can



also expect that some of the expected changes to funding mechanisms will be delayed, altered, or abandoned. If the present government is returned we are facing imminent implementation of the RQF funding mechanism. In recent months there has been considerable nervousness throughout the higher education sector as we gear up for this change. In recent years the MSA has not been actively involved in national debate on education policy. After all, our constitution specifies that the MSA is not a lobbying body but that it 'exists to foster greater understanding and valuing of music, musical thinking and musical life by providing an Australian forum for communication about music; encouraging excellence in music research and research training; [and] facilitating the dissemination of the outcomes of music research.' In recent weeks a number of MSA colleagues have spoken to me expressing various concerns about the new funding model and its implementation. Even though not explicitly stated in the constitution, the MSA has a tradition of embracing all forms and branches of music research on equal footing, to be home to the full diversity of musicological theory and practice. As a small discipline, we do not have a loud voice. It is important that we continue to support one another to the full in our endeavours and ensure that the imposition of a new funding mechanism in the tertiary sector does not cause our interests to be fractured in the process. I hope that when we meet in Melbourne in December 2008, we will all be able to reflect on the year that will have passed and still be able to take pride in the harmony and inclusiveness of our collegial coexistence.

*John Griffiths*  
*President, MSA*

## **TREASURER'S REPORT**

### **For the year ending 30 June 2007**

Despite the appearance of a poor year, with an overall loss of three thousand dollars after a surplus of almost ten thousand the previous year, once two major abnormal adjustments are taken into account, we are actually in a strong financial position.

First, the 2005–06 result includes \$12,470 that was distributed to MSA from the 2004 SIMS conference in Melbourne. Without this, the result would have been almost identical to that of this year. Second, there was no printing or distribution of *Musicology Australia* during the 2005-06 year, whereas during 2006–07, production of two issues of our journal cost over sixteen thousand dollars.

Total income this year was similar to the previous year, with subscriptions collected being significantly up on the previous year (in which renewal notices were delayed), and a doubling of the interest received on the investment account due to the general increase in interest rates. Expenses, however, due to the double journal printing and postage, were significantly higher at over forty

thousand compared to less than thirty the previous year. Chapter distributions returned to their normal level without the SIMS surplus, while conference seeding grants and travel subsidies were increased.

In summary, our biggest expense continues to be *Musicology Australia*; with the two delayed issues printed during the year, the relatively small deficit was an unexpectedly healthy outcome. We continue to hold substantial reserves that generate income that will enable us to fund more special projects and student support into the future.

*Peter Campbell*  
*Honorary Treasurer*

**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.**

**FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED 30 JUNE 2007**

**STATEMENT BY THE BOARD OF MANAGEMENT**

The elected Committee of the Society has determined that the association is not a reporting entity, and that this special purpose financial report has been prepared in accordance with accepted accounting policies. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Incorporated as at 30 June 2007, and its performance for the period ended on that date, in accordance with the basis of accounting as described in the Financial Statements. This statement is signed for and on behalf of the Committee by:

*John Griffiths*  
*President*

*Peter Campbell*  
*Honorary Treasurer*

*Dated this 1st day of November 2007*

**MUSICOLOGICAL SOCIETY OF AUSTRALIA, INC.  
 Statement of Financial Position as at 30 June 2007**

	<b>2006/07</b>	<b>2005/06</b>
	<b>\$</b>	<b>\$</b>
<b>Assets</b>		
ANZ Access Cheque Account	10,195.28	15,740.72
ANZ V2 High-interest Account	39,882.96	37,974.67
Life Membership Investment Account	<u>7,561.36</u>	<u>7,206.09</u>
<b>Total Assets</b>	<b><u>57,639.60</u></b>	<b><u>60,921.48</u></b>

**Current Liabilities**

Accounts Payable	0.00	0.00
<b>Total Current Liabilities</b>	<b>0.00</b>	<b>0.00</b>

**Accumulated Funds**

Opening Balance	60,921.48	50,953.68
Net Surplus (Loss) on Operations	(3,281.88)	9,967.80
<b>Total Accumulated Funds</b>	<b>57,639.60</b>	<b>60,921.48</b>

**MUSICOLOGICAL SOCIETY OF AUSTRALIA, INC.**  
**Statement of Financial Performance for the Year Ended 30 June 2007**

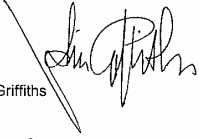
	2006/07	2005/06
	\$	\$
<b>Income</b>		
Membership Subscriptions - Current Year	12,465.00	8,070.00
Membership Subscriptions - In Advance	4,170.00	295.00
Journal Subscriptions	7,776.64	4,604.50
Journal Back Issue Sales	180.00	0.00
Conference Repayment of Seeding & Distribution	2,567.61	12,470.09
Conference Registrations	9,960.00	12,255.00
Interest received	2,263.56	1,130.68
Other Income	80.00	230.69
<b>Total Income</b>	<b>39,462.81</b>	<b>39,055.96</b>
<b>Expenses</b>		
Advertising and promotion	50.00	0.00
Administration	532.63	360.90
Audit fees	1,155.00	1,100.00
Bank Charges and Merchant Fees	1,442.50	1,357.08
Chapter Distributions	2,232.00	8,131.00
Conference Grants	2,000.00	500.00
Conference Registrations (less charges)	9,842.28	11,582.93
Journal	16,216.10	0.00
Newsletter	2,057.41	1,410.83
Postage	3,916.77	1,893.08
Subscriptions (IMS)	0.00	102.34
Student Travel grants	3,300.00	2,640.00
Sundry Expenses	0.00	10.00
<b>Total Expenses</b>	<b>42,744.69</b>	<b>29,088.16</b>
<b>Net Surplus (Loss) on Operations</b>	<b>(3,281.88)</b>	<b>9,967.80</b>


THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC  
ABN: 79 159 245 591

FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2007

STATEMENT BY THE BOARD OF MANAGEMENT

The elected Committee of the Society has determined that the association is not a reporting entity, and that this special purpose financial report has been prepared in accordance with the accounting policies shown in Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. as at 30 June 2007, and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed for and on behalf of the Committee by:

  
Prof. John Griffiths  
President

  
Dr Peter Campbell  
Honorary Treasurer

Dated this 23 day of November 2007

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

I have audited the attached special purpose financial report for the period ended 30 June 2007. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfill the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

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

In my opinion, the financial report presents fairly in accordance with the basis of accounting described in Note 1 to the financial statements, the financial position of the Association as at 30 June 2007 and the results of its operations for the year then ended.

Auditor



KATE BRADFORD  
CHARTERED ACCOUNTANT  
NEW ZEALAND INSTITUTE OF CHARTERED ACCOUNTANTS

Dated this 23 day of November 2007

## MEMBERSHIP SECRETARY'S REPORT

The MSA currently has 163 individual members on the books, down from 220 last year. Reminder notices were sent to the sixty-six 2006/07 members who have not yet renewed and I hope to see many of these renewals returned before the end of the year. The founding of the Tasmanian chapter of the MSA was a particular highlight in this membership year, adding a total of 8 new members from Tasmania, two of which are students and 6 of which are ordinary members. Of the total number of individual subscriptions currently held overall; 40 are student members, 106 are ordinary members, 2 are spouse memberships, 7 are Emeritus and 8 are Life members.

Institutional membership continues to grow and the publication of *Musicology Australia* vol. 27 and 28 has been a welcome arrival to many subscription agents holding thousands of dollars worth of back orders. We have added 1 institutional subscription directly, 1 through subscription agent DA International and 2 through subscription agent SWETS.

However, the individual membership of the MSA is currently enduring a period of stasis. Of the 44 applications for new membership in 2006/07, only 12 members have renewed their subscriptions. A similar trend can be identified with the 53 new applicants from 2005/06 from which only 17 renewed their memberships. The National Conference continues to be the biggest force behind attracting new members to the Society with a total of 30% of this year's new applicants presenting and many more in attendance. Planned attendance at a National Conference could potentially explain these subsequent lapses in membership and it should be a priority of the Executive and the National Committee to discuss how the Society can more effectively retain members during years they choose not to attend conferences.

From 2005 to today, the majority of new members joining the Society have been students (58% 2005/06, 61% 2006/07, 69% 2007/08). Unfortunately, student members have the highest rate of non-renewal after application with 77% of those who applied for new membership in 2005 not renewing in 2006 and 70% of those who applied for new membership in 2006 not renewing in 2007. Renewal rates for new ordinary members are lower, but not by much, with 59% of those who applied for new membership in 2005 not renewing in 2006 and 70% of those who applied for new membership in 2006 not renewing in 2007. Members who have consistently been a part of the Society make up the majority of those who renew subscriptions with 89% of 2007/08 renewals coming from members who joined in 2004 or earlier.

My interpretation of the preceding data is that there is a core membership of the Society, made up of approximately 120 individual members who renew every year. 110 of these members have been part of the Society since before 2004. This core membership is not growing despite the 122 applications for new membership we have received since 2005. While I do believe individual chapter activities and the National Conference contribute significantly to maintaining

these core memberships, I think it wise to discuss if this current state is acceptable to the body of the Society and if not, what practical resolutions can be passed to begin dealing with the issue.

I recognise the need for more efficient communication between the Society's members and the membership secretary as well as the limitations in this area resulting from the nature of the position being a volunteer position as well as the geographical distance between the membership secretary and the treasurer. I would therefore propose that maintaining a core membership of 120 individual members may in fact be the critical mass for a society unable to employ administrative assistants and that large expansion may not be an imperative of the status quo. I hope this report will be helpful to the incoming membership secretary in identifying and negotiating current trends in the MSA membership.

*Chris Coady*  
Membership Secretary (outgoing)

**Table 1**  
**Financial Individual Members as of December 2007**

Chapter / Category	Ordinary	Student	Emeritus	Spouse	Life	Paid as of 1/12/2007	Total on Books
ACT	5	1	0	0	0	6	22
HUNTER	4	4	0	0	0	8	21
NNSW	1	1	0	1	0	3	10
QLD	12	4	0	0	1	17	40
SA	13	4	0	0	1	18	28
SYD	18	10	6	1	1	36	76
TAS	9	3	0	0	0	12	12
VIC	27	11	1	1	2	42	93
WA	8	0	0	0	1	9	13
OSEAS	8	2	0	0	1	11	38
<b>TOTAL</b>	<b>105</b>	<b>40</b>	<b>7</b>	<b>3</b>	<b>7</b>	<b>162</b>	<b>353</b>

**Table 2**  
**Financial Individual Members as of December 2007**

Chapter / Category	2002	2003	2004	2005	2006	2007
ACT	26/12	29/11	27/13	22/16	26/18	22/6
HUNTER	12/5	15/9	10/8	15/11	15/6	21/8
NNSW	11/5	11/6	7/6	8/7	15/10	10/3

Chapter / Category	2002	2003	2004	2005	2006	2007
QLD	35/20	43/26	35/27	35/24	36/24	40/17
SA	31/22	31/19	22/17	23/19	23/15	28/18
SYD	63/40	71/38	59/39	65/49	69/36	76/36
TAS	N/A	N/A	N/A	N/A	N/A	12/12
VIC	97/50	110/61	88/54	86/63	90/62	93/42
WA	22/15	21/11	14/12	14/12	13/8	13/9
OSEAS	22/14	23/10	26/23	37/30	40/20	38/11
<b>TOTAL</b>	<b>319/189</b>	<b>354/191</b>	<b>288/199</b>	<b>304/231</b>	<b>327/199</b>	<b>353/162</b>
% financial members at time of AGM	<b>59%</b>	<b>54%</b>	<b>69%</b>	<b>76%</b>	<b>61%</b>	<b>46%</b>

## ‘Islands’ Conference Report (1)

The 2007 National MSA Conference, *Islands*, proved to be a lively and congenial event, and feedback from delegates has been very positive. Featuring internationally-renowned key-note speakers Nicholas Cook (Royal Holloway, University of London), Deborah Wong (University of California Riverside), and Andy Bennett (Griffith University), the conference was presented in collaboration with the New Zealand Musicological Society and Queensland Conservatorium Research Centre Griffith University, 22–25 November 2007. It provided an ideal opportunity for MSA members to meet, network, and engage with the wide spectrum of musicological interests represented there. Well over one hundred papers on the various conference themes were presented, as well as a series of insightful panels on the conference strands, film screenings, a number of diverse concerts, and a superb conference dinner which featured regular (and entertaining!) election updates by Jason Stoessel.

Complementing the conference proceedings was Queensland Conservatorium Research Centre’s *Encounters* – a series of concerts that investigated musical encounters between Australia and the Asia-Pacific region. These concerts formed an apt non-verbal continuation and illustration of many of the issues raised in the papers and discussions. Cambridge Scholars Press has committed to an ‘Islands’ publication, entitled ‘Musical Islands: Exploring connections between music, place and research,’ which will be edited by Elizabeth Mackinlay, Brydie-Leigh Bartleet, and Katelyn Barney. A large number of delegates have submitted their papers for consideration and these are currently being reviewed by a team of international readers.

*Huib Schippers, Brydie-Leigh Bartleet  
and Catherine Grant*

## 'Islands' Conference Report (2)

The MSA-NZ Islands conference was a really enjoyable experience, despite having to make heartbreaking decisions on which of the concurrent sessions to attend. The mood of the conference was set at the initial indigenous 'Welcome to Country' and the singing and dancing of *Te Aukaha* Maori Performing Arts Group. The emphasis on the indigenous musics of Australia and New Zealand within the conference and the opportunity to learn about the many collaborative projects in which the members of the MSA-NZ are involved was inspiring and timely. I was left with the sense that one of the most successful and culturally sensitive approaches to any reconciliation between indigenous Australians and wider Australian society could come through music.

The keynote addresses that I attended showed the current range and depth of research techniques being used within the field. Nicholas Cook's discussion of performance practice within Chopin Mazurkas through computer analysis of a century's worth of recordings demonstrated that the resources of the recorded history of music are still to be properly understood and pointed to many new interpretative techniques. In contrast, Andy Bennett's talk on the long-term impact of punk music and the punk subculture demonstrated yet again the power of music to communicate and inspire our society.

The integration of the conference with the Encounters concerts provided opportunities for the delegates to relax and enjoy some wonderful music making, giving us all a moment to stock up on the many sessions attended in a day. Highlights for me were *The Australian Voices*, who gave a concert that displayed the richness of Australian choral music, particularly of young composers, and the duo of Riley Lee and Satsuki Odamura provided a view of brilliant virtuosity from outside of the Western perspective.

The opportunity to network with researchers of similar experience (i.e. mostly more experienced) was a great inspiration to me. Discovering research into music in Australian communities, the cultural politics of opera in Canada, and the impact of Starbucks on the music industry, to cite but a few papers that I was privileged to attend, illuminated the fascinating breadth of the study of music within the MSA-NZ.

Finally, the Islands Conference provided me with an invaluable opportunity to present my own work amongst peers and leaders within the field. The supportive atmosphere provided by the conference and the feedback given from those who were present at my presentation has given me extra confidence and encouraged me to find other places to present my research.

*James Nightingale*  
Conference delegate



## — CHAPTER REPORTS —

### Queensland

Building on our highly successful and stimulating ‘Islands’ conference and student symposium in 2007, this year MSAQ is organising a special music research luncheon in June with Professor Margaret Barrett as the guest of honour. This informal event will give members the opportunity to network, socialise and discuss a number of ideas and issues relating to the future of music research in Australia. The annual Student Symposium will be held in September at the Queensland University of Technology and the Gordon Spearritt Prize will be offered for the most outstanding student paper. Plans are also underway for an event during the Conference of the International Association for the Study of Popular Music at Griffith University in November. This will give MSAQ members the chance to participate in discussions with national and international practitioners and scholars in this field. The committee is also planning to redevelop the chapter’s website and include a more interactive space for members to meet ‘virtually.’

*Brydie-Leigh Bartleet  
Chair, MSAQ*

### South Australia

Since the last report, the South Australian Chapter has presented a varied program of seminars in association with the Elder Conservatorium of Music at the University of Adelaide. On 18 September 2007, Thomas Ford delivered a paper entitled ‘Death becomes him? Mozart, suicide and the German Enlightenment’ in which he explored Mozart’s attitude towards death against the backdrop of Enlightenment thought. John Phillips presented an examination of Bruckner’s musical training and his compositional style in his paper ‘Anton Bruckner’s “Musikalische Architektur”,’ presented on 22 October 2007.

The 2008 seminar series commenced on 25 March 2008 with an Adelaide Festival Music Critics Forum in which a panel of six music critics debated the content of the music program in the recently concluded 2008 Adelaide Festival. The forum was open to the public and attracted an audience who engaged in lively discussions with the critics.

The South Australian Chapter is re-establishing the annual postgraduate prize in music research in memory of Naomi Cumming. The prize for 2008 will be awarded to the most distinguished postgraduate in music at the Elder Conservatorium at the end of the year.

*Jula Szuster  
President, SA Chapter*

## Tasmania

On Friday 21 September a new Tasmanian Chapter of MSA came into existence.

It was celebrated with an inaugural public lecture hosted by the new chapter, at the Tasmanian Conservatorium, and given by Arabella Tenniswood-Harvey on music in the painting of James McNeill Whistler. The lecture attracted a very healthy audience and augurs well for the new chapter's future.

Ann-Marie Forbes was elected President and already has a program of lectures in place for the remainder of 2007.

In accordance with the MSA constitution, a group of Tasmanian MSA members sought the approval the National Committee some months ago to form the chapter, and last Friday's committee election and the inaugural lecture now have brought this to fruition. Thanks go to former MSA national president Dr Shirley Trembath who took the initiative to seek the establishment of the chapter.

I attended the inaugural event in Hobart on behalf of the MSA National Committee.

With good wishes,

*John Griffiths  
President, MSA*

The Tasmanian Chapter of the MSA was established in September 2007 following a proposal by Shirley Trembath and a group of supportive Tasmanian members. The elected Chapter Committee, including Anne-Marie Forbes (President), Carolyn Philpott (Secretary), Hans Kooij (Treasurer), Arabella Tenniswood-Harvey (Events Coordinator), David Bollard (Chapter Newsletter Editor) and Rachel Meyers (Student Member), has already met on a number of occasions and organised several successful events.

Rather appropriately, the inaugural presentation held in September was given by the Events Coordinator, Arabella Tenniswood-Harvey. Entitled 'Nocturne in Blue and Silver,' her paper addressed James McNeill Whistler's interest in music and explored the correlation between Whistler's Nocturnes and their musical counterparts, incorporating visual illustrations as well as musical examples. In October, Aaron Corn visited Hobart to present a paper entitled 'Why we need a National Recording Project for Indigenous Performance in Australia' and in November, the Tasmanian Conservatorium's newly-appointed Associate Professor, Edwin Paling, gave an illustrated lecture on violin teaching from an orchestral perspective. The final event of the year was a delightful Christmas Party for members, kindly hosted by the Chapter President, Anne-Marie Forbes.

The program of Chapter events for 2008 is well underway. The first presentation, held in early March, was an insightful lecture by Tasmanian

composer Don Kay illustrating his musical response to his own experience of human suffering.

All events have been well attended by members of the MSA and general public alike, and indicate that a promising future is in store for the newly-formed Chapter.

*Carolyn Philpott  
Secretary, Tasmanian Chapter*

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## CALL FOR PAPERS

### **31st National Conference of the Musicological Society of Australia, The University of Melbourne, 4–7 December 2008**

The Musicological Society of Australia is pleased to announce that paper proposals are now being accepted for this year's National Conference.

Proposals on all music and music-related topics will be considered. The conference does not have a central theme, participants are however warmly encouraged to offer theme-based panels/sessions. Proposals for individual papers should consist of the name(s) and contact details of the presenter(s), title of paper, and a 250-word abstract. A list of equipment required for the presentation (eg. CD Player, Data Projector) should accompany the proposal. Papers should be a maximum of 20 minutes in length, allowing for 10 minutes of questions.

Proposals for themed sessions should consist of the name of the person co-ordinating the session, name of the session presenters, and the title and abstract of each paper to be presented during the session. Group sessions should normally last no more than 90 mins, and should allow for at least 10 minutes per paper for questions, although the programme committee will consider alternative formats and timings if requested.

Proposals for lecture-recitals or other forms of presentations should be addressed informally in the first instance to the Programme Committee for further consideration.

Please note that all paper-givers are required to be financial members of the Musicological Society of Australia.

All proposals should be submitted by **16 May** to [msa-2008@unimelb.edu.au](mailto:msa-2008@unimelb.edu.au)

It is expected that the conference programme will be confirmed by the middle of June.

Updates will be posted at [www.msa.org.au](http://www.msa.org.au)

Inquiries:

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*Chair, Programme Committee MSA 2008*  
*Faculty of Music*  
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*Dr Melanie Plesch*  
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**— CHARM RMA Annual Conference —**

**‘Musicology and Recordings’**

**Royal Holloway, University of London,**

**Egham, 13–15 September 2007**

Set in impressive and beautiful surroundings, and enjoying a blissfully warm late summer, the conference attracted contributors from a wide range of disciplines. Musicologists, ethnomusicologists, performance artists, producers and sound engineers all drew inspiration from the opportunity for cross-disciplinary interaction.

Robert Philip’s keynote address gave an overview of the development of the discipline of ‘phonomusicology’ – the study of recorded sound – (to use Stephen Cottrell’s term) and noted the importance of dialogue between musicologists and performing artists.

Papers covered a wide range of approaches, with many taking advantage of new developments in technology to further an understanding of conventions of past performing practice and its origins. Violin repertoire in particular was the focus of a number of papers. Dorottya Fabian (New South Wales) and Eitan Ornoy (Israel) used computer technology and statistical analysis to ‘identify individual characteristics within mainstream performance conventions’, Edward Cross on the performing style of Fritz Kreisler, and David Milsom gave a lively dissertation on the recording of Marie Soldat-Roeger and Arnold Rosé. He followed this up with a lecture recital where he gave a practical demonstration his understanding of Joachim’s performance style.

While many papers concerned early recordings as both text and artifact, my own paper focused on the other end of the recording process – the probable wide use of the Stroh violin (with horn-assisted amplification) by early recording artists.

George Brock-Nannestad reminded us that the recordings that musicologists study have themselves to be interrogated in terms of their status – original wax-cylinder or shellac discs? Digital transfers? Just how much – or how little – has been added or removed in the transfer process can affect our understanding and interpretation of the material. Brock-Nannestad paper on ‘a systematic approach to using secondary recorded sound sources for musicological research’ was indeed fascinating.

Ethnomusicology was well served with a number of papers on Black music; in particular Pekka Gronow and John Cowley on Black music on the European market between 1900 and 1950. Other presenters discussed the parallel uses of field recordings for academic study and for commercial outcomes; world music and the involvement of both indigenous and western commercial concerns in its dissemination. Ethical and legal issues were brought to the fore in papers by Shyr Ee Tan, Jonathan Stock, and others. Perhaps the most unsettling paper of the conference was that given by Angela Hammond on music of the (contemporary) American white supremacist movement.

A welcome excursion into place of sound recording in the creative process was given by Aleksander Kolkowski, whose performance practice explores the interaction of old technologies – wax cylinder phonograph recordings and playback in contemporary performance. Kerry Young explored the area of piano and electroacoustics, while Mark Katz as both participating student and observing ethnomusicologist gave a fascinating glimpse into the world of the turntablism which he explored as a student of ‘scratch’ in the Scratch DJ Academy in Manhattan. Certainly this was an exciting and stimulating conference which addressed a wide variety of topics through the complimentary lenses of an impressive number of interrelated disciplines.

*Alison Rabinovici  
The University of Melbourne*

## — Musicology Australia Update —

Articles are now being accepted for the 2008 volume which will be published in December 2008 at the society’s conference in Melbourne. Queries relating to articles should be directed to Paul Watt, while queries about book reviews should be sent to Jennie Shaw, [jshaw@usyd.edu.au](mailto:jshaw@usyd.edu.au).

### **Change to Editorial Policy**

The Editors and the Editorial Advisory Committee are pleased to announce a change to the length of articles considered for publication.

The existing policy required articles to be in the range of 7,000–12,000 words all-inclusive.

Our preference is to now publish articles in the range of 6,000–10,000 words all-inclusive, but shorter and longer articles will also be considered. The new policy does not apply to articles already accepted for publication or those currently in peer review, or undergoing revision. I’d be pleased to answer any queries.

*Paul Watt  
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## — MSA Gender and Sexuality Study Group —

The gender and sexuality group, or forum, of the MSA met again at the 'Islands' conference in Brisbane, November 2007.

The conference was a particularly interesting and one might almost say watershed event in regard to G&S issues for MSA, the organisers including an eponymous conference theme, I believe for the first time at a national conference. The Gender and Sexuality strand, Strand 3 of the programme, gathered together three sessions and ten very interesting and diverse papers. In addition, a panel was held on the topic, entitled 'Musicological encounters of a queer kind: sexuality, gender and race in writing about music,' which brought the perspectives of panellists Deborah Wong, Liz Mackinlay, Jodie Taylor, Scott Harrison and Yours Truly to bear on the question of queer vs. feminist theory as models within musicological praxis. Thanks and I believe commendations go to the conference organisers for their initiative in devoting a theme to the topic, and to Brydie-Leigh Bartleet for proposing the panel.

An equally well attended and lively discussion on these and related issues took place at not long after at the G&S forum itself, at which it was resolved to seek permission of the AGM to form a working party to look into ways, so according to the motion presented, 'of promoting and fostering gender and sexuality scholarship within the MSA.' After some discussion this motion was passed unanimously at the AGM. Plans are afoot to move forward on a number of initiatives; a quorum of interested colleagues has already constituted itself and an informal suggestion was made to the organising committee of the 2008 conference to consider inviting a specialist in the field as a possible keynote speaker.

Those interested in contributing to the discussions of the G&S working party are very welcome to contact me: [jphil@iprimus.com.au](mailto:jphil@iprimus.com.au)

*John Phillips,  
Study Group Chair*

## — Kartomi PhD in Music Scholarship —

Scholarship period: 3 years full-time. Annual stipend \$26,640 (2008 rate).

The School of Music-Conservatorium, Monash University is pleased to introduce the Kartomi PhD in Music Scholarship. The inaugural scholarship will initially be offered for commencement in the first half of 2009.

The scholarship is available to Australian citizens, Australian permanent residents and international applicants who have completed a four year undergraduate, masters preliminary or masters degree at H1\* level or equivalent and who propose to undertake a PhD in music.

The scholarship may be held in any field of music compatible with the research plans of the School. An outstanding background in a relevant discipline is required.

Award holders will receive a generous stipend and may also be eligible for allowances for establishment, relocation, research and thesis production. Funding for fieldwork may also be available.

For further details, please contact: [music@arts.monash.edu.au](mailto:music@arts.monash.edu.au)

**Applications** will be available in July 2008 and close **31 October 2008**.

\* H1 = a grade in the top band on the institution's grading scale. Please note: the degree must also include a research component.

## — MEMBERS' NEWS —

*Opera From the Greek. Studies in the Poetics of Appropriation.* Michael Ewans, University of Newcastle, Australia. ISBN 978-0-7546-6099-6. 226 pages, hardback, including 1 b&w illustration and 30 music examples.

Michael Ewans explores how classical Greek tragedy and epic poetry have been appropriated in opera, through eight selected case studies. These range from Monteverdi's *Il ritorno d'Ulisse in patria*, drawn from Homer's, to Mark-Antony Turnage's *Greek*, based on Sophocles's *Oedipus the King*. Choices have been based on an understanding that the relationship between each of the operas and their Greek source texts raise significant issues, involving an examination of the process by which the librettist creates a new text for the opera, and the crucial insights into the nature of the drama that are bestowed by the composer's musical setting. Ewans examines the issues through a comparative analysis of significant divergences of plot, character and dramatic strategy between source text, libretto and opera.

To order, please visit: [www.ashgate.com](http://www.ashgate.com). All online orders receive a discount. Alternatively, contact the distributor: Bookpoint Ltd, Ashgate Publishing Direct Sales, 130 Milton Park, Abingdon, Oxon, OX14 4SB, UK. Email: [ashgate@bookpoint.co.uk](mailto:ashgate@bookpoint.co.uk)

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*Out of Babylon: The Music of Baghdadi-Jewish Migrations into Asia and Beyond.* Celestial Harmonies CD13274-2. Produced by Bronia Kornhauser and Margaret Kartomi.

*Out of Babylon*, a CD of liturgical and para-liturgical songs of the Jewish Babylonians and Iraqis was launched recently by Bronia Kornhauser and Margaret Kartomi.

The release is an aural component, with an accompanying 64-page booklet, of twelve years of research by Margaret, who has collected the music of

merchants and families who migrated from Baghdad between 1780 and 1951 and relocated throughout areas of the Pacific including Mumbai, Penang, Singapore, Semarang, Surabaya, Hong Kong and Shanghai.

*Out of Babylon* is expected to run in conjunction with other future research projects, with new recordings expected to be made and added to Monash University's Australian Archive of Jewish music.

**ARC Linkage Grants** associated with Margaret Kartomi

**1. Preserving Australia's Sound Heritage (PASH):** creating a web-based research infrastructure of major music archives.

This collaborative project of national scope between Monash University, The University of Western Australia, Curtin University and ScreenSound Australia, has created a web-based catalogue of the sound carriers in their collections and has facilitated the digitisation of rare and/or fragile recordings. It has enabled national and international online access to these resources, which in turn has helped stimulate research and lead to greater awareness of Australia's sound heritage.

**2. Sound Footings:** creating a web-based research infrastructure of major music archives.

*Sound Footings* continues the work begun in PASH with the fostering of Australian music research through the cataloguing, preservation, digitising and digital archiving of unique music collections. This collaborative project, now between Monash University, The University of Western Australia, and the National Library, includes not only the facilitation of international online access to digitally-transferred sound recordings but also to pictorial and print documents. The project will open up significant new research resources in areas as diverse as twentieth-century piano performance, Asian studies, national and regional ethnomusicology, and Australian immigration.

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*Growing up Making Music: Youth Orchestras in Australia and the World.* Edited by Margaret Kartomi with Kay Dreyfus, and David Pear, Monash University. Published by Lyrebird Press, Melbourne. ISBN: 978 0 734037 68 8. Paperback. To order: <http://www.lyrebirdpress.com>

This is the first detailed scholarly study of youth orchestras, and arose out of an ARC Linkage project between Monash University and the Australian Youth Orchestra Inc. The volume focuses on the lives, aims, repertory, economics and educational outcomes that orchestras set out to develop. Focusing mainly on the Australian Youth Orchestra, the study also discusses orchestras from other parts of the world, including North American youth orchestras and the West-Eastern Divan Orchestra established by Daniel Barenboim and the late Edward Said.

The volume opens with a Foreword by Daniel Barenboim. Two companion articles have also been published:



Margaret Kartomi, 'A response to two problems in music education: the Young Australian Concert Artists programme of the Australian Youth Orchestra,' *Music Education Research* 10:1 (2008), pp. 141–58.

David Pear, 'Australian and American National Music Camps: greater than the sum of their parts,' *Victorian Historical Journal* 78:1 (2007), pp. 42–62.

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**Deborah Priest** has now published a French-language edition of her book about the music critic Louis Laloy. Her *Debussy, Ravel et Stravinski: textes de Louis Laloy (1874–1944)* was published last year by L'Harmattan in Paris. The volume includes some new material not contained in the English edition, entitled *Louis Laloy (1874–1944) on Debussy, Ravel and Stravinsky* (Ashgate Publishing, Aldershot, Hants, 1999). A review of the English edition appeared in *La revue de musicologie* in time to act as publicity for the French edition (Cédric Segond, vol. 92/1 (2006), pp. 227–229).

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**Michael Burden**, having just been elected a Visitor of Oxford's Ashmolean Museum, has been appointed curator of the University of Oxford Faculty of Music's collection of portraits; the collection has the biggest holding extent of pre-1750 English musicians portraits, and includes images of John Bull, Matthew Locke, and Nicolas Lanier. He also holds the 2008 Beatrice, Benjamin, and Richard Bader Fellowship in the Visual Arts of the Theatre to Harvard's Houghton Library. **Recent publications** include:

'To repeat (or not to repeat)? Dance cues in Restoration English opera,' *Early Music* 35 (2007), pp. 397–418.

'Metastasio on the British Stage, 1728–1840,' *Royal Musical Association Research Chronicle* 40 (2007), whole issue.

'Opera in the London theatres,' *The Cambridge Companion to British Theatre, 1730–1830*, ed. Jane Moody, Daniel O'Quinn, Cambridge: Cambridge University Press, 2007, pp. 205–219.

With Christopher Chowrimootoo: 'A movable feast: the aria in the Italian libretto in London before 1800,' *Eighteenth-Century Music* 4/2 (2007), pp. 285–289.

### **Current research projects**

#### *The London Aria Project*

The aim of the project, under taken by Michael Burden with Christopher Chowrimootoo as co-researcher, is to produce as comprehensive an index as possible of Italian opera arias that were performed in London between the arrival of Italian opera in 1705, and 1800, to make it possible to trace the

movement of arias texts from one opera to the another. The results will ultimately be available in two volumes: the arias themselves, with their author, performers, and so on, and a complete listing of 18th-century London opera libretti used for the project. A full description of the project, which is nearing completion, can be found in 'A movable feast: the aria in the Italian libretto in London before 1800,' *Eighteenth-Century Music*, 4/2 (2007), pp. 285–289.

*The London Stage 1800-1900: a calendar*

This is a pilot project to establish editorial principles, guidelines and so on, for a calendar of all performances on the London Stage between 1800 and 1900. It follows on from the ground-breaking calendar of The London Stage 1660-1800. The first phase – involving Michael Burden as lead researcher, one full time researcher, Jonathan Hicks, and part time research support – is due to be completed by 30 September 2008; it will then be possible to determine the timing and research needs of the next phase.

### **Call for Papers**

*Purcell, Handel, Haydn, and Mendelssohn: anniversary reflections*

A Royal Musical Association Conference to be held at New College, Oxford, 27–29 March 2009.

The conference, supported by the Royal Musical Association, will be organised by Michael Burden, Donald Burrows, Peter Ward Jones, and David Wynn Jones.

Offers of papers on the music of Purcell, Handel, Haydn, and Mendelssohn are welcome. Please contact Michael at [michael.burden@new.ox.ac.uk](mailto:michael.burden@new.ox.ac.uk)

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**Michael Noone** announces the release of three new CDs, all on the Glossa label, all available on iTunes, all the result of his current research, and all with his London-based group the Ensemble Plus Ultra.

1. Francisco Guerrero: *Missa Super Flumina Babylonis* (Glossa GCD 922005) Ensemble Plus Ultra, Schola Antiqua and His Majestys Sagbutts & Cornetts.

Reviews: 'Exultant and visionary' *The Times (London)*; 'A very impressive compilation' *The Guardian*; 'Conductor Michael Noone has produced a recording of impeccable taste and scholarship... The blend between voices and instruments is exceptionally rich' *The Independent on Sunday*; '...the 'lost' motets are welcome interpolations into the superbly sung account of the mass by the British and Spanish singers of Ensemble Plus Ultra and Schola Antiqua, with guest appearances, in two instrumental numbers, by His Majestys Sagbutts and Cornetts. A gorgeous disc' *The Sunday Times*; '...[a] beautifully sung programme of sacred music' *The Daily Telegraph*; 'Noone's Ensemble Plus Ultra consists of British specialist Early Music singers, whose sonorous, soaring voices give us Renaissance polyphony as thrilling as it is refined. This project is a triumph of loving scholarship and considerable musicianship' *International Record Review*;

‘The choir has a warm, strong sound... splendid soprano singing... In sum, an enjoyable glimpse at some glittering treasures of the Golden Age of Spanish music’ *BBC Music Magazine*, January 2008; ‘Plus Ultra are nowhere more confident than in the opening motets... here they match the music’s intensity with each line clearly delineated’ *Gramophone*, February 2008.

2. Gioseffo Zarlino: *Canticum canticorum Salomonis* (Venice, 1549). In collaboration with Cristle Collins Judd (Glossa CGD 921406). Ensemble Plus Ultra.

3. Michael Maier: *Atalanta fugiens* (1617). (Glossa CD 001407) Ensemble Plus Ultra. A special-edition CD to accompany Michael Maier, *La fuga de Atalanta*, trans. María Tabuyo y Agustín López (Gerona: Atalanta, 2007).

Noone has recently been elected to the Real Academia de Bellas Artes y Ciencias Históricas de Toledo (Royal Academy of Beaux Arts and Historical Sciences) and has signed a contract to record a series of ten CDs of Spanish Renaissance music with the Decca *L’Oiseau-lyre* label.



The SA Chapter reports the death of British composer **Tristram Cary**, who died in Adelaide on 24 April 2008.

Born 1925, Tristram Cary was educated at Westminster School in London, England, the son of a pianist and the novelist, Joyce Cary, author of *Mister Johnson*.

While working as a radar engineer for the Royal Navy during World War II, he independently developed his own conception of electronic and tape music, and is regarded as amongst the earliest pioneers of these musical forms. Following the war he created one of the first electronic music studios, later travelling around Europe to meet the small numbers of other early pioneers of electronic music and composition. Notable concert works include a *Sonata* for guitar (1959), *Continuum* for tape (1969), a cantata *Peccata Mundi* (1972), *Contours and Densities at First Hill* for orchestra (1972), a Nonet (1979), String Quartet No. 2 (1985) and *The Dancing Girls* for orchestra (1991).

Cary was well known for his film and television music. He wrote music for the science fiction television series *Doctor Who*, as well as the score for the Ealing comedy *The Ladykillers* (1955). His later film scores included *Quatermass and the Pit* (1967) and *Blood from the Mummy’s Tomb* (1971), both for Hammer. He was one of the first British composers to work in *musique concrète*. In 1967 he created the first electronic music studio of the Royal College of Music. Cary provided the visual design for the EMS VCS3 synthesizer, the first portable synthesizer, though not the first to be attached to a keyboard, designed by Bob Moog a year later in 1970.

Cary received the 2005 Lifetime Achievement Award from the Adelaide Critics’ Circle for his contribution to music in England and Australia.

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