

# Newsletter

of the



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

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**No. 70 March 2009**



**Musicological**  
SOCIETY OF AUSTRALIA

# Newsletter

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## Deadline for *Newsletter* contributions

For No. 71, September 2009 issue:

**FRIDAY, 28 AUGUST 2009**

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

# MUSICOLOGICAL SOCIETY OF AUSTRALIA

## ANNUAL GENERAL MEETING

### DRAFT MINUTES

5pm, Saturday 28 November 2008,  
Early Music Studio, University of Melbourne.  
Meeting adjourned at 5.15pm due to lack of quorum.

AGM reconvened at 5pm, Saturday 6 December 2008,  
Tallis Wing, Faculty of Music, University of Melbourne

#### 1. Attendance and Apologies:

##### 1.1 In attendance (49)

John Griffiths (President, in the Chair), Peter Campbell (Treasurer), Philip Wheatland (Membership Secretary), Roland Bannister, Katelyn Barney, Brydie-Leigh Bartleet, Mary Buck, Nancy Calo, Michael Christoforidis, Sarah Collins, Angharad Davis, Craig DeWilde, Katrina Dowling, Liam Flenady, Anne-Marie Forbes, Catherine Grant, Michael Halliwell. Anthony Linden Jones, Elizabeth Kertesz, Hans Kooij, Alan Maddox, Jonathan McIntosh, Rhoderick McNeill, Kerry Murphy, Kathleen Nelson, Samantha Owens, Simon Perry, John A Phillips, Geraldine Power, Thérèse Radic, Rosemary Richards, Stephanie Rocke, Victoria Rogers, Helen K Rusak, Aline Scott-Maxwell, Jennie Shaw, Gordon Spearritt, Janice B Stockigt, Celia Sun, Allan Stiles, Julia Szuster, Arabella Tenniswood-Harvey, Joseph Toltz, Peter Tregear, Shirley Trembath, Paul Watt, John Whiteoak, Stephen Wild, Carol Williams.

##### 1.2. Observers

Victoria Watts (Returning Officer).

##### 1.2. Apologies

Melanie Plesch (Secretary), Rosalind Halton, Margaret Kartomi, Huib Schippers.

##### 2.1. Minutes of the 2007 AGM

Anne-Marie Forbes noted that the names of those who attended the 2007 AGM were absent from the minutes. This will be rectified.

**Moved** Thérèse Radic, **Seconded** Jennie Shaw: **That the 2007 minutes be accepted. Carried.**

#### 3. Business Arising from the Minutes

##### 3.1. EBSCO and electronic Publication of Musicology Australia (Item 6.1)

John Griffiths noted that although all back issues of *Musicology Australia* had been sent to EBSCO and that the agreement had now been in existence for more than a year, there was no site, no listing of our journal and no evidence that EBSCO had done anything.

##### 3.2. Study Weekend in SA (Item 5.3)

Jula Szuster reported that the proposed Study Weekend would now take the form of a Workshop on Music Theatre and be held in late November or early December 2009.

#### **4. Society Reports**

##### **4.1. President's report (incorporating the Secretary's report)**

John Griffiths spoke to his tabled report:

- i) *Musicology Australia* now up to date and costing less. Thanks to Paul Watt for his efforts. His appointment as Editor has been extended until 2011.
- ii) Administration streamlined by having all members of the Executive in the same city.
- iii) The administrative burden on the Membership Secretary and Treasurer especially is too great.
- iv) A new email list to all members was established by the Treasurer and is now running well.
- v) The Newsletter will henceforth be published only as downloadable PDF.
- vi) We have reached in-principal agreement with Routledge to publish *Musicology Australia*, initially for five years. Routledge will also manage subscriptions.
- vii) The Faculty of Music at the University of Melbourne has agreed to host the MSA website on its server at no cost. Greg Dikmans has been engaged to transfer the site and convert it to a Content Management System (CMS) that will allow chapters to update their own pages.
- viii) An SGM was held on 30 July 2008 at which constitutional amendments were passed in relation to the establishment of a tax-deductible fund and conferring of Deductible Gift Recipient status on the MSA. The amendments have since proved to be not sufficient and the incoming committee will need to revisit the constitution.
- ix) Nonetheless, agreements are in place to create a suite of awards that includes the Squire Award for Voluntary Service, a new junior award, and the McCredie Prize. An awards sub-committee, chaired by Kathleen Nelson, continues to provide valuable assistance in this regard.
- x) The Society is still waiting on the new federal government to reveal its policy on research. The MSA must continue to work to be seen as, and to be, the peak body of our discipline and to continue to promote the interests of its members.
- xi) Thanks to members of the National Committee and others who assist the running of the Society, some of whom are completing their terms: Margaret Kartomi (IMS), Steven Knopoff, Alicia Maguire, Alan Marrett (ICTM), Kathleen Nelson (Chair, Awards sub-committee) Christine Mercer (MSA Yahoo! group administrator), Victoria Rogers and Jason Stoessel.

**Moved** Peter Campbell, **Seconded** Roland Bannister: **That the President's Report be accepted. Discussion:**

- Mary Buck: Is Routledge deal retrospective? Yes, they will digitise back issues.
- Anthony Linden Jones: Is it constitutional? It is.
- Anne-Marie Forbes: Will the agreement affect Chapter distributions? No, membership dues will still come to the Society.
- John Phillips: We will still need a Secretary and Membership Secretary, at least for the first year of the agreement.

**The motion was put: Carried.**

**Moved** John Phillips, **Seconded** Simon Perry: **That the MSA enter into contract with Routledge. Carried.** Paul Watt (Editor, *Musicology Australia*) brought forward the contract document, which was signed by John Griffiths, accompanied by acclamation.

#### **4.2. Treasurer's report**

Peter Campbell spoke to his tabled report:

- i) With the publishing schedule for *Musicology Australia* now back to a single volume in the year, we made a surplus of \$10,000.
- ii) The process of applying for Deductible Gift Recipient status continues.
- iii) The costs associated with the Routledge deal are minimal, but make the current \$35 concession membership rate look too low. I recommend \$70/\$35 be changed to \$75/\$50.

**Moved** The Chair: **That the Treasurer's Report be accepted. Discussion:**

- Craig DeWilde: The concession rate should remain as low as possible.
- Carol Williams: The concession rate should remain at 50% of the full rate.
- Jennie Shaw: I'm in favour of a higher rate. Other organisations are much higher. We could have a fund available to subsidise those who cannot afford it.
- Alan Maddox: Keep rates low.
- Arabella Teniswood-Harvey: Psychologically \$45 is better than \$50 for students.

**The motion was put: Carried.**

**Moved** Peter Campbell, **Seconded** Craig DeWilde: **That the 2009 subscriptions to the MSA be set at \$80 full and \$40 for concession categories. Carried.**

#### **4.3. Membership Secretary's report**

Philip Wheatland gave a verbal report:

- i) Membership overall is stable.
- ii) There are some members returning after being unfinancial.
- iii) Only two new institutional memberships were received during the year.

**Moved** The Chair: **That the Membership Secretary's Report be accepted. Carried.**

#### **4.4. Journal Editor's report**

Paul Watt made a verbal report:

- i) Volume 30 (2008) has been published and is available at the conference.
- ii) There has been a flood of new submissions after some difficult years.
- iii) The Routledge deal is exciting.
- iv) Thank you to the Electronic Publications Sub-committee.

**Moved** The Chair: **That the Journal Editor's Report be accepted. Carried.**

#### **4.5. Newsletter Editor's report**

John Phillips made a verbal report:

- i) It has been a long process, but I am excited that the Newsletter will now be exclusively on line.
- ii) Thanks to Kwik-Kopy of Unley, who have printed the Newsletter for a number of years.
- iii) Thanks to Philip Wheatland who has organised mailouts for the past two years.

**Moved The Chair: That the Newsletter Editor's Report be accepted. Carried.**

#### **4.6. Thesis Register Manager's report**

Stephanie Rocke made a verbal report:

- i) Thank you to all who have contributed.
- ii) There have been over 800 visits to the site each month and it is going very well.
- iii) The most difficult task is encouraging all postgraduates to register their details.

**Moved The Chair: That the Thesis Register Manager's Report be accepted. Carried.**

#### **4.7. Reports from MSA forums**

##### **4.7.1. Indigenous Music Think Tank**

##### **4.7.2. Gender and Sexuality Forum**

John Phillips reported that members of the Indigenous Music Think Tank and Gender & Sexuality Forum had held a successful combined meeting during the Conference.

- i) A revised email list had been created.
- ii) There had been an undertaking to compile a review of scholarship over the past seven years.
- iii) A study day immediately prior to the 2009 Conference had been proposed.

##### **4.7.3. Music Technology Forum**

No meeting had been held at this Conference.

#### **4.8. Chapter reports**

For noting: reports have been received from Queensland and Victoria.

### **5. Conference Reports**

#### **5.1. 2009 Conference – Newcastle**

Roland Bannister spoke on behalf of the committee, which comprises Rosalind Halton (Convenor), three members of the staff of the Newcastle Conservatorium, two postgraduate students, and Roland. It is proposed to hold the conference in September, with the theme "Music Connects".

#### **5.2. 2010 Conference**

No official proposal has yet been received, however, Victoria Rogers raised the possibility of a joint conference alongside an interdisciplinary meeting in Perth from 7 to 10 July 2009. If this eventuated, a Study Day would need to be held later in the year (perhaps the Adelaide workshop if held before the end of November) at which to hold the Society's AGM.

#### **5.3. 2011 Conference**

The new Tasmanian Chapter has expressed interest.

### **6. General Business**

No items of general business were received.

#### **6.1. Motions without Notice**

**Moved Peter Tregear, Seconded Simon Perry: That the MSA draft a position statement lamenting the current depressing trends in musicological leadership, research culture and funding. Discussion:**

- We have been squeezed out of the political discussion by Cultural Studies.

- The new research categories do not include musicology.
- Especially due to amalgamations, the heads of music faculties are increasingly from areas outside academic musicology.
- We need fast modes of communication such as blogs.

**The motion was put: Carried unanimously.**

## 7. Election of National Committee

A single team nomination, from Queensland, had been received for the positions on the Executive. Under Article V, By-law 3, of the MSA Constitution, they were deemed duly elected:

President: **Huib Schippers**

Secretary: **Brydie-Leigh Bartlett**

Treasurer: **Katelyn Barney**

Membership Secretary: **Catherine Grant**

For the election of seven ordinary members, Victoria Watts was appointed Returning Officer, assisted by Elizabeth Kertesz as Scrutineer. Postal votes were received from 15 members. The following were elected:

**Peter Campbell** (Victoria)

**Sarah Collins** (Queensland) – Student Representative

**Helen English** (Hunter)

**Margaret Kartomi** (Victoria)

**Kathleen Nelson** (Sydney)

**Simon Perry** (Queensland)

**Arabella Tenniswood-Harvey** (Tasmania)

## 8. Motions of Appreciation

**Moved** John Griffiths: **Thanks to Stephanie Rocke for her work in establishing the Squire Award for Voluntary Service.** Stephanie responded on behalf of all volunteers.

**Moved** Simon Perry, **Seconded** Brydie-Leigh Bartlett: **Thanks to the National Committee and to the Conference organisers.**

**Moved** Jennie Shaw, **Seconded** Kathleen Nelson: **Thanks to the retiring National Executive.**

*Meeting declared closed: 6.27pm*

## PRESIDENT'S REPORT, 2007

It is pleasing to be able to end my term as MSA President with a report that records some very significant milestones in the development of the Society. These pertain most specifically to *Musicology Australia*, the Administration of the MSA, and to gifts

and prizes. I can report to you a number of missions accomplished, a few matters that we will be passing on to our successors to complete, and some other matters that still await action.

### ***Musicology Australia***

It is gratifying to see the efforts made last year in bringing *Musicology Australia* up to date being consolidated in the timely publication of *Musicology Australia* volume 30 this week, in time for the National Conference. I would like to congratulate Paul Watt for his outstanding work in managing the journal and producing it for even a smaller outlay than last year. It is noteworthy that the cost of producing *Musicology Australia* has been reduced, per unit, to about 50% of what it was five years ago. This combination of editorial excellence and financial acumen is something special that Paul brings to his job as Editor.

### **MSA Administration**

One of the most successful aspects of the MSA administration this year has been the return to having the entire MSA Executive located in the same city. Compared to last year's experience, and without any criticism of previous office bearers, it is simply easier to transact business living in the same town. One very obvious manifestation of this was a morning that your President, Secretary, Treasurer and Membership Secretary spent together in a local bank sorting out the society's banking. The Society's banking arrangements, we learnt, had not kept apace with changes in banking legislation and regulation, and we found ourselves in a situation of having to re-negotiate our bank accounts from the bottom up in order to be able to set up a special account into which we could deposit tax deductible gifts. Being there together was unquestionably tedious, but nothing in comparison to having had to send documents backwards and forwards between interstate office bearers. I am also able to report that we now have all the right kinds of accounts to comply with current Australian law. I am convinced that it makes for more efficient administration of the society to have the Executive members in the same city, and I am delighted that this is the case with the in-coming Executive. I hope this returns to being normal practice within the MSA as it was in the beginning, back in the days when MSA business was still transacted by courier pigeon.

The one-town Executive also has given us the opportunity to review the yearly cycle of activity required to administer our Society. The number of hours spent in mundane office work—whether posting ballot papers, newsletters, or journals—is extremely time-consuming and inevitably falls back on a small number of devoted volunteers, in this case the members of the Executive themselves and any helpers we could enlist to assist us. This is to the detriment of the Society as it eats up much of the time we have available to devote to MSA matters, and we finish up doing trivial administrative chores instead of attending to some of the more significant issues that confront us. It was my intention to bring to this meeting a request to engage a professional administrator to do these tasks on behalf of the society. Our estimate is that these tasks could be carried out professionally for about \$10,000 per annum. Despite the good sense of such a proposal, we are not bringing it forward, as we have an even more comprehensive plan to put to you regarding the future administration of the Society.

Another of the innovations introduced this year has been the new e-mail system, an initiative of our treasurer Peter Campbell. This system allows us to communicate with



all members of the society that have registered their e-mail addresses with the society. It serves as a fast and reliable means of communication. Unlike our Yahoo service that only reaches those members who have signed up to it, this new service can be used by the Executive to transmit official MSA information to you with as much chance of reaching you as if we sent it by Australia Post.

### **Newsletter**

A further administrative change that has just been decided by the National Committee in response to the rapidity of technological advances is that, henceforth, the MSA Newsletter will become an electronic publication. Members will be notified of its publication by e-mail, and copies will be downloadable from the MSA website. It will continue to be prepared in PDF format so that hardcopies can be printed with ease. Hardcopies will only be made available to members without internet service. I am pleased to have the complete support of Newsletter Editor John Phillips, and I take this opportunity to thank him once again for his excellent contribution during this year, and to thank him for his forbearance at times this year when the Executive has been under strain.

### **Virtual Office**

One of the invisible changes in the Administration of the MSA in the last months has been the establishment of a Virtual Office, on line. At present access to the Virtual Office is limited to the Executive, and is an on-line repository for all the key documents pertaining to the MSA. Not only is the constitution and Operations Manual located there, but meeting agendas, minutes, and supporting documents, templates for voting papers, nomination forms etc. In short, it gives the Society a repository of documents that serve to make access to the Society's papers easier, and to make the operation of the MSA considerably easier. I would like to congratulate National Secretary Melanie Plesch for her initiative in designing the Virtual Office, and to thank her for the time she invested in getting it up and running.

### **Routledge and *Musicology Australia***

This new plan for the Society of which I spoke a couple of minutes ago is one which combines the administration of the MSA itself with the production of our journal *Musicology Australia*. The production of the journal and the annual collection and processing of subscriptions are the tasks that, by far, take the greatest amount of time and energy. After three years of deliberation, the E-publications working group chaired by Musicology Australia editor Paul Watt and comprising society members Linda Barwick, Dorrotya Fabian, and Rosalind Halton together with external members Dean Sutcliffe (from NZ) and Georgina Binns (U of Melbourne library) have come back to the National Committee with a recommendation that we enter into a partnership with international publishers Routledge in an arrangement that will see Routledge publish and distribute *Musicology Australia* on our behalf, and manage the society membership and journal subscriptions for us. Paul and his committee have investigated this thoroughly, they have consulted with the Editorial Committee of Musicology Australia, they have explored similar deals with a number of other publishers and they interrogated other societies that have decided to take this path. Their report to the National Committee has been thoroughly examined by us: we have checked the costs, the benefits and the disadvantages, we have done the sums. The National Committee has voted unanimously to agree to the proposal, and at the end of my report we will ask you to vote to endorse our recommendation.

We intend to enter into a five year agreement with Routledge for the publication of *Musicology Australia*. The terms of the contract allow for either party to opt out (giving 12 months' notice) if we are not happy with the way it is working. The MSA will retain full editorial control of *Musicology Australia*, but the agreement will require us to go to two volumes per year from 2010. Routledge will print and distribute the journal to both MSA members and institutional subscribers. They will charge us \$20 per journal per member, but they will pay us a commission for each journal sold to institutional subscribers. They will pay us in excess of \$6000 per year to cover our production costs, as well as the commission for sales. On present figures, this will work out approximately \$500 per year more expensive than our present cost structure. At the same time, however, Routledge will take over the administration of our membership subscriptions (that we have estimated to be worth close to \$10,000 per year). They will absorb, therefore, most of the day to day work of the Membership Secretary of the Society. The additional benefit is through distribution. Routledge sells subscriptions to over 4000 libraries worldwide, and the expectation is that our international subscriptions will grow, and society membership too as a result. Routledge will also produce an electronic version of the journal and put it on line. In short, Australian Musicology will increase its international spread, Australian researchers will get the fruit of their research more quickly to the rest of the world, the reputation of the Journal and the Society will be significantly enhanced, and the MSA can expect to increase circulation and revenue earned from *Musicology Australia*.

To effect this change, the National Committee has reappointed Paul Watt as Editor of *Musicology Australia* until the end of 2011 so that he can oversee these changes.

Given the momentous change that is implicit in this particular recommendation, I will be happy to answer questions on this proposal at the end of my report, and I would like to sign the agreement in the knowledge that it has the support of the membership. Although I am the elected president of the Society, the Society belongs to you, the members, and I do not wish to proceed with something of this import without your endorsement.

### **Website**

Another of the on-going tasks that the National Committee has continued this year is the updating of the Society's website. Following the resolutions taken at last year's AGM, the National Committee has negotiated that the Music Faculty here at the University of Melbourne provide server space to host the MSA website. The Executive sought quotes from several IT professionals and has employed Greg Dikmans to effect the migration of the MSA webpages. This will see the current pages replaced with a CMS, a template based Content Management System that will allow Chapter representatives and various National Committee appointees to update directly the part of the website delegated to them to manage. It will also allow the Thesis database to be integrated into the MSA database. It is expected that the redesign will cost in the order of \$2000, that annual costs for maintenance will be minimal and that there will be no cost to the MSA for hosting on the University of Melbourne server.

### **Gift Status and Donations**

Another of the on-going tasks of the Executive has been that of achieving tax-deductible status that will make us more attractive to donors and potential benefactors. I am indebted to the work of treasurer Peter Campbell in pursuing this

issue. As you will recall, Peter proposed the constitutional amendments thought necessary to enable us to qualify at an Extraordinary General Meeting of the Society on 30 July of this year. These proved insufficient, and we still have not attained DGR status, although the Government feedback has made clear the precise changes they wish to see us make. The recommended changes have been passed on to the 2009 Executive for action.

In the meantime, the MSA has received two substantial gifts to be used for prizes and still holds a substantial amount of money from the profits of SIMS in 2004 that will be applied to a prize to honour the late Professor Andrew McCredie. The gifts this year have both come from a current member of the MSA. These amount to two gifts of \$11,000 each. The first of these has already been transformed into the D & J Squire Award for Voluntary Service, named in honour of the donor's parents, and for the purposes of celebrating MSA members who have served musicology beyond the call of duty through voluntary service. The inaugural award will be announced at the Closing Ceremony tomorrow and I urge you all to be in attendance. The nature of the second prize is yet to be determined, but the National Committee yesterday established a subcommittee to develop the suite of awards that the MSA will be able to offer from 2009. It is anticipated that these will include the current prize for a student paper at the conference, an award for younger scholars, an award for senior scholars, and the D & J Squire Award for Voluntary Service.

### **Thanks**

In the role of President over the last year, I have been ably assisted by the members of the National Executive: Melanie Plesch (secretary), Peter Campbell (treasurer), and Philip Wheatland (Membership Secretary). I thank them for their support and assistance, they have all made substantial contributions to the MSA for which we should all be grateful. Two of them were new to the MSA a year ago but are now fully entrenched. I am particularly grateful to Melanie Plesch for her continued assistance in preparing papers for the National Committee meeting and this AGM from Buenos Aires and during difficult moments of personal loss. I would also like to thank Philip Wheatland for the additional role he has taken on this year of keeping the website running while we have been seeking a web manager.

I would also like to express my gratitude to the members of the National Committee with whom we have maintained e-mail contact throughout the year and whose guidance and assistance has helped to make your MSA a better society. I would particularly like to thank the members retiring from the committee this year and who are not seeking re-election for a further term. My particular thanks go to immediate past president Victoria Rogers, to Professor Allan Marett as ex officio representative of the ICTM, Professor Margaret Kartomi as ex officio representative of the IMS, Stephen Knopoff and Jason Stoessel who have helped the MSA enormously in the development of policies and procedures over many years, student representative Alicia Maguire and Christine Mercer who continues as manager of the Yahoo e-mail site, but who has also been quick to offer level-headed advice on many matters of MSA policy. Particular thanks also go to Kathleen Nelson whom I hope will be re-elected to the committee. Her contribution to the administration of the society, particularly travel grants, bursaries and prizes has been outstanding. Brydie-Leigh Bartleet will be staying on as a member of the new Executive, and I wish her every success in her new role.

I have not sought a specific report from the National Secretary at this particular time but I will incorporate any specific comments from her in the published version of this report that will appear in the next Newsletter.

Given the length of this report I will refrain from prolonged comment on Musicology in the broader national panorama. When I made my report last year, it was only hours before the election of the now not-so-new federal government. The RQF has gone, and we are still awaiting the dawn of the new ERA. We are still not sure what difference this will make to our lives as scholars and researchers, although most of us continue to maintain a healthy scepticism about the capacity of measurement systems and journal rankings to produce meaningful measures of quality musicological research. In terms of research funding, there are glimmerings of hope that might see musicology have the ability to move from the bottom of the pile through recently announced reviews of objective and national priorities that have particularly hampered those whose work does not have a local focus. This could well be crucial in helping to sustain a reasonable body of musicological research in at least a few centres across the nation. Until we get clearer signs from government, or until we can have more significant influence on policy makers, we remain politically vulnerable. We must continue to strive individually for excellence in our discipline, we must continue to promote and maintain the diversity of our discipline across all its areas—both the old and the new, and we should continue to support the MSA as the prime focal point of our scholarly encounter.

*John Griffiths  
President (outgoing)  
6 December 2008*

## **TREASURER'S REPORT**

### **For the year ending 30 June 2008**

It is my pleasure to report that the Society has had a financially successful year, with increased income and reduced expenses leading to a surplus of just over \$10,000 after the previous year's \$3,000 loss. The Society has a secure cash base and, while returns on investment accounts may be dampened over the coming year, these funds are secure and sufficient both to cover foreseeable eventualities and to fund special projects, should these be desired by members.

As reported in 2007, last year's results were affected by the almost simultaneous publication of two substantial volumes of *Musicology Australia*. This year, with the production schedule returning to normal, and less time pressure allowing us to send both typesetting and printing out for competitive tender, the costs associated with the journal have been more than halved.

There was a slight increase in income from institutional subscriptions, due mostly to the delay in payments associated with the delay in publication the previous year. The apparent drop in individual membership subscriptions is accounted for by noting that the 2006/07 figure was inflated due to the late distribution of renewal forms. This year's amount of over \$14,000 actually represents an slight increase, and it is very pleasing to note the substantial number of new members.

On the expense side of the ledger, apart from the journal, I have been able to engage an honorary auditor for the past two years at an annual saving of over \$1000, and there was no request this year for a seeding grant for the current conference.

The successful 2007 Brisbane conference used the Society's credit card merchant facilities to process registrations, and these figures need to be disregarded in the year-to-year comparison. While the conference made a small profit, these funds were returned to the host institution to repay advances, and no distribution will be made to the Society.

There was a small increase in distributions made for student travel grants, bursaries and prizes, and this will be the case again this year.

Although the process was begun several years ago, work is still progressing on the establishment of a tax-deductible gift fund on the Federal government's Register of Cultural Organisations. It was most disappointing to have our application delayed by the Federal Department of the Arts due to perceived inadequacies in our constitution, even after amendments were made at a Special General Meeting earlier this year. Substantial donations have been promised to the Society in order to establish several major prizes, and my thanks go to the donors for their understanding in making alternative arrangements for the transition period until the gift fund is approved.

Were the Society to continue its operations along its current lines in the coming year, I would be recommending that the subscription fee remain at its present level, which was set four years ago. As may have been noted in other reports, the Executive was considering the engagement of a paid administrator to alleviate the burden of routine work such as receipting membership payments, updating member details and mailing journals, newsletters and notices. The possibility of a deal with a major publisher to produce *Musicology Australia* that would include membership services changes this equation markedly.

One consideration is the reduction in income to the society from the loss of all institutional subscribers, who would subsequently deal directly with the publisher. This would, however, significantly reduce the administrative burden on the Society, and particularly the Membership Secretary who receives an endless stream of "journal not received" notices sent automatically ever month from library computers. The loss of income would be offset by both an annual editorial fee from the publisher and receipt of a 10% royalty on all journal sales.

Another factor to consider is a proposed \$20-per annum service fee, per member, that would include provision of two issues per year of our journal. With our concession rate for students, spouse and emeritus members (who together make up over one third of all members) currently set at \$35, \$8 of which is returned to Chapters as a membership levy, this would leave only \$7 per member to contribute to projects and administration. It is thus my recommendation that:

- a) the publishing proposal be endorsed; and
- b) that the meeting consider increasing the annual subscription to the Society for 2009-10 from \$70 to \$75, with the concession rate adjusted from \$35 to \$50, and future changes maintained at approximately the ratio 3:2 instead of the current 2:1.

As I step down a second time from a two-year stint as Treasurer, may I pass my thanks to my predecessor, John Meyer, who agreed to continue his duties for several months into my term while I was overseas, and who left the documents in perfect order. My thanks go also to the other members of the Executive, but especially to Philip Wheatland who bore the brunt of enquiries concerning membership, and who shouldered his complex responsibilities with grace and efficiency.

I leave the position with our Society in very solid financial shape, and with many exciting possibilities before it.



*Peter Campbell  
National Treasurer  
(outgoing)  
28 November 2008*

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

**FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2008**

**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 2008, 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 17 day of September 2008

**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 2008. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an

independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfil the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

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 2008 and the results of its operations for the year then ended.

(signed) Auditor

Dated this \_\_ day of October 2008

## **THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2008**

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

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

AAS 1: Statement of Financial Performance

#### **AAS 5: Materiality**

AAS 6: Accounting Policies

AAS 36: Statement of Financial Position

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

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

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

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

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

### **NOTE 2: LIABILITIES**

The liabilities of the Society as at 30 June 2008 consist entirely the following unpaid accounts relating to the period ending on that date:

Distributions to local Chapters of the membership levy (\$8 per financial member)

**MUSICOLOGICAL SOCIETY OF AUSTRALIA, INC.**  
**Statement of Financial Position as at 30 June 2008**

	2007/08	2006/07
	\$	\$
<b>Assets</b>		
ANZ Access Cheque Account	19,590.15	10,195.28
ANZ V2 High-interest Account	42,119.66	39,882.96
Life Membership Investment Account	7,935.50	7,561.36
<b>Total Assets</b>	<b>69,645.31</b>	<b>57,639.60</b>
<b>Current Liabilities (Note 2)</b>		
Accounts Payable	1,816.00	0.00
<b>Total Current Liabilities</b>	<b>1,816.00</b>	<b>0.00</b>
<b>Accumulated Funds</b>		
Opening Balance	57,639.60	60,921.48
Net Surplus (Loss) on Operations	10,189.71	(3,281.88)
<b>Total Accumulated Funds</b>	<b>67,829.31</b>	<b>57,639.60</b>

**MUSICOLOGICAL SOCIETY OF AUSTRALIA, INC.**  
**Statement of Financial Performance for the Year Ended 30 June 2008**

	2007/08	2006/07
	\$	\$
<b>Income</b>		
Membership Subscriptions	14,285.00	16,635.00
Journal Subscriptions	11,452.55	7,776.64
Journal Back Issue Sales	140.00	180.00
Conference Repayment of Seeding & Distribution	0.00	2,567.61
Conference Registrations	0.00	9,960.00
Interest received (V2 and Life Members' Term Deposit)	2,610.84	2,263.56
Other Income	604.84	80.00
<b>Total Income</b>	<b>29,093.23</b>	<b>39,462.81</b>
<b>Expenses</b>		
Advertising and promotion	0.00	50.00
Administration	824.95	532.63
Audit fees	0.00	1,155.00
Bank Charges and Merchant Fees	799.96	1,442.50
Chapter Distributions (Note 2)	1,816.00	2,232.00
Conference Grants	0.00	2,000.00
Conference Registrations	0.00	9,842.28
Journal	7,477.53	16,216.10



Newsletter	974.45	2,057.41
Postage	2,791.60	3,916.77
Subscriptions (IMS)	94.43	0.00
Student Travel grants & Paper Prize	4,124.60	3,300.00
Sundry Expenses	0.00	0.00
<b>Total Expenses</b>	<b>18,903.52</b>	<b>42,744.69</b>
<b>Net Surplus (Loss) on Operations</b>	<b>10,189.71</b>	<b>(3,281.88)</b>

## MEMBERSHIP SECRETARY'S REPORT

To say that 2008 has been a highly successful year regarding membership numbers is something of an understatement. The Society has 243 financial members, of whom 46 are new for this year. This membership of 243 has increased from 162 last year – almost a 50% increase – and reflects in part the return to financial status by many of those members whose membership may have lapsed last year.

Of the Society's 46 new members, 34 fall into the student category. This is an encouraging reflection of the interest in which the Society is held by emerging researchers in music and I hope that this trend continues.

The number of the Society's institutional subscribers remains relatively steady, with two new institutions joining throughout 2008.

The role of Membership Secretary is likely to change in the next few years with the Society's forthcoming association with Routledge, Taylor and Francis. Routledge will undertake many of the administrative tasks previously performed by the Treasurer and Membership Secretary, and will enable the Society to grow its numbers beyond those that can reasonably be supported by volunteer positions.

### Financial Individual Members as of December 2008

Chapter / Category	Ordinary	Student	Emeritus	Spouse	Life / Hon	Paid as of 5/12/2008
ACT	8	5	2	0	0	15
HUNTER	5	5	0	1	0	11
NNSW	1	3	0	0	0	4
QLD	17	6	1	0	1	25
SA	12	2	1	0	1	16
SYD	26	15	7	1	1	50
TAS	6	2	0	0	0	8
VIC	45	26	0	3	2	76
WA	13	2	0	0	1	16
OSEAS	15	4	0	1	2	22
<b>TOTAL</b>	<b>148</b>	<b>70</b>	<b>11</b>	<b>6</b>	<b>8</b>	<b>243</b>

## Financial Membership Percentages 2002–2008

Chapter / Category	2002	2003	2004	2005	2006	2007	2008
ACT	26/12	29/11	27/13	22/16	26/18	22/6	29/15
HUNTER	12/5	15/9	10/8	15/11	15/6	21/8	24/11
NNSW	11/5	11/6	7/6	8/7	15/10	10/3	12/4
QLD	35/20	43/26	35/27	35/24	36/24	40/17	44/25
SA	31/22	31/19	22/17	23/19	23/15	28/18	28/16
SYD	63/40	71/38	59/39	65/49	69/36	76/36	90/50
TAS	N/A	N/A	N/A	N/A	N/A	12/12	11/8
VIC	97/50	110/61	88/54	86/63	90/62	93/42	114/76
WA	22/15	21/11	14/12	14/12	13/8	13/9	19/16
OSEAS	22/14	23/10	26/23	37/30	40/20	38/11	44/22
<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>	<b>415/243</b>
<b>% financial at time of AGM</b>	<b>59%</b>	<b>54%</b>	<b>69%</b>	<b>76%</b>	<b>61%</b>	<b>46%</b>	<b>58%</b>

*Philip Wheatland*  
*Membership Secretary*  
*(outgoing)*

## **MUSICOLOGY AUSTRALIA**

### **2008 ANNUAL REPORT**

This year saw a record number of submissions to the journal, which was very heartening indeed. It is especially pleasing to see the journal attracting authors from increasingly diverse research areas.

Production of the journal continues as normal with volume 30 (2008) on track to be distributed at the Melbourne conference.

The major preoccupation with the journal this year has been the Electronic Working Party's (WP) achievement in making its final recommendation for the future of the journal in the e-publishing environment. The WP will shortly be recommending to the National Executive that it contracts Routledge to publish the journal from a date determined as beneficial to both parties. The publishing agreement has the support of the journal's Editorial Advisory Committee (EAC).

I would like to take this opportunity to extend my warmest thanks to the WP and the EAC who've all put in a lot of work this year in considering the journal's future. I also

warmly thank Dorottya Fabian and Jennie Shaw for their ongoing support and help in getting the journal into print.

*Paul Watt  
Editor*

## **THESIS REGISTER MANAGER'S REPORT**

Many thanks to the following volunteers who assisted with the development and maintenance of the Thesis Register in the past twelve months: Yu Lee An, Amanda Bettsworth, Rita Crews, Susan de Jong, Mark Pinner, and Rebecca Rocke.

Throughout the year, but particularly during March to June, all university library catalogues were searched for recently completed theses, and postgraduate co-ordinators at the main universities were contacted to ask them to encourage their students to register their projects. Many candidates tend to be reluctant to register, and this is an area all MSA Members who are supervisors could help with. The Australia and New Zealand Postgraduate Music Research Encouragement Award (2008) saw a flurry of new registrations in July, but it seems very certain that there remain quite a few current projects not registered.

The site attracts an average of 700 unique visitors each month with approximately 300 – 10 a day – staying for more than two minutes. Positive feedback about the site's usefulness to music researchers is received regularly. We received and accepted an invitation in September 2008 to have the website archived regularly by The National Libraries of Australia in PANDORA, Australia's Web Archive, as a publication of "national significance" and "lasting cultural value" to Australia. It is one of 438 music websites (including the MSA website) to have been archived since the NLA established Pandora in 1996.

Developments during the past twelve months have included the implementation of a more sophisticated filtering system that facilitates more complex category searches; the inclusion of five new categories: Bibliographic, and four Completion Status categories; the input of two hundred new individual records; and an update of the individual record format to include an email enquiry-forwarding facility and a provision for links to author web pages. Quite a number of authors have provided abstracts of their theses, but the vast majority of MSA members have not; they are accordingly strongly encouraged to do so.

Anyone interested in making a contribution to the MSA by assisting with the maintenance of the Register should contact me at [steph@musicresearchanz.com](mailto:steph@musicresearchanz.com). Jobs can be tailored to suit each individual – from five hours to fifty-five; every offer will be much appreciated.

*Stephanie Rocke  
Thesis Register Manager*

## REPORTS ON THE MSA 31ST NATIONAL CONFERENCE

### The University Of Melbourne, 4–7 December 2008

The MSA's 31st national conference attracted a big turnout of scholars from Australia and New Zealand, as is usual for conferences held in Melbourne, helped by the conference's beginning after most of us had finished dealing with the busy end of the academic year. The programme of papers was therefore substantial, with three or four parallel sessions most of the time. This large programme was perhaps a source of some of the logistical problems such as last-minute scheduling changes and the split venue, with a building site to be negotiated between the two rooms in the Conservatorium and the main conference hub in the medical faculty. The venue arrangement unfortunately led to a less coherent feeling than at most MSA conferences.

The keynote address was given on the afternoon of the first day by ethnographer Professor Philip V. Bohlman from the University of Chicago. He gave a wide-ranging address titled "Music before the Nation: Music after Nationalism," which started with the cultural festivities associated with the recent junior Commonwealth Games in India and ended with the nationalist implications of Eurovision, travelling via the national music of many earlier centuries. National and/or ethnic identity was the focus of several other sessions, including papers that examined the relationship between music and the commercial world, and comparisons between Australia and its neighbours from south-east Asia to Argentina.

With no predetermined themes to the conference, the programme contained several contrasting strands reflecting the principal areas of musicological interest in Melbourne: nineteenth-century France; early twentieth-century Spain; the varying musical cultures of Australia; compositional, performance and analytical studies of early music; and iconography and reception studies. A relatively new area at this year's conference was consideration of the relationship between the scholar and the subject, a particular interest of several Queensland ethnomusicologists.

Highlights of the sessions that I attended include Kerry Murphy's convincing challenge to the myth that Saint-Saëns's opera *Hélène* was composed for Nellie Melba. Julia Lu also busted a few myths with a paper questioning the reputation for conservatism of the Prix de Rome competition in the nineteenth century. Jennie Shaw presented a fascinating examination of the development of Schoenberg's ideas on composition with twelve tones; this also provided excellent background to Kate Bowan's look at transnational modernism in Australia, with particular emphasis on the intriguing Roy Agnew and Hooper Brewster-Jones. The conference dinner at Trinity College was the usual informal affair on the last night, and did not have too much impact on attendance at the following morning sessions. The audience at John Whiteoak's paper on Hispanic popular musics in Australia before the era of official multiculturalism was especially lively.

The drawback to such a large conference programme is, of course, that one cannot hear more than about a quarter of the papers, and there are inevitably clashes between papers of interest to the same person. However, such a programme also indicates that, despite the difficulties of working in the humanities in Australia at the

moment, dedicated music scholars continue to strive to practise and support their profession through communal activities such as the national conference.

*Trish Shaw*

## **Delegate's Report**

Although a central conference theme can serve to focus the collective musicological mind towards a particular point of interest, it is also true that it can sometimes act as a decidedly artificial stricture, causing some to self-consciously re-mould their research into a suitably themed package. It was curious, therefore, to attend the 2008 National Conference of the MSA, which had no central theme, and witness the unfettered presentation of the research currently occupying the musicological community in Australia. Indeed, it was interesting to observe the kind of themes which appeared in naturally-occurring clusters. There is no doubt, however, that there was a great variety of topics, and the diversity of papers confirms the health of intellectual inquiry in current music research.

The conference was opened in a manner which has become customary for the Society, including a very moving Welcome to Place by Doreen Garvey Wandin and the passing around of eucalyptus branches (which, if you were standing at the back, were gradually pared down to a leaf between two, though I am sure everyone felt suitably welcomed all the same!). As always, the delegate's report can only ever represent a small portion of the total conference experience, limited by virtue of the parallel streams and the writer's peculiar research preferences. The Melbourne conference was, for me, amassed with intellectual stimulation, both in terms of the research presented, as well as the plethora of fruitful discussions. In true conference style, one often found oneself in outlandishly interesting conversations amongst the surreal banality of afternoon tea and cake. There seemed an unusually diverse set of delegates at this conference, including many who were approaching musicology from unconventional backgrounds, such as philosophy, art history, sociology and cultural theory. This was not only interesting for the type of papers scheduled, but also for the types of questions asked during session discussions, which highlighted different perspectives and issues from those normally considered within our paradigm.

Highlights for me included both old favorites and unexpected gems: Graham Hair's presentation on Keith Humble's Modernism, Anne Marshman's application of literary theory to musical performance, Andres Robbie's animated presentation "Projecting Desire, Desiring Projection: Temporality in Music by Salvatore Sciarrino", the session on the *fin de siècle* visions of Spain, Paul Watt's paper on the manner by which Joseph Holbrooke responded to the anti-German sentiments in England at the turn of the twentieth century, and Julia Lu's investigations into the trends of libretti proscribed to the Prix de Rome during the 1830s.

The plenary session presented by Philip Bohlman on "Music after Nationalism" was interesting for a number reasons, but perhaps most fascinating were his observations offered as a respondent to the "New directions in the Socio-Cultural study of Music" panel a part of the conference of The Australian Sociological Association, which ran concurrently to the MSA conference. The panel included Andy Bennett, Shane Homan, Graeme Smith and Michael Walsh.

The AGM enjoyed record attendance and there was a high degree of active participation from members. Items of special interest include the establishment of the Don and Joan Squire prize for Voluntary services to musicology in Australia, which was awarded the following day to Dr. Gordon D. Spearitt, the signing of the agreement with Routledge to publish and distribute *Musicology Australia*, and the pledge to devise a collective position statement for the MSA. The conference dinner was also an extremely collegial affair, held in the strangely Hogwartian surrounds of Trinity College. Altogether, the 2008 MSA conference was a most enjoyable and stimulating research event, and the members of the organizing committee, as well as those who volunteered, should be congratulated on providing a forum so amenable to the emergence of diverse perspectives on musicology.

Sara Collins

## INAUGURAL AWARD TO DR. GORDON D. SPEARITT OF THE DON AND JOAN SQUIRE PRIZE FOR VOLUNTARY SERVICES TO MUSICOLOGY IN AUSTRALIA



Gordon was one of the founders of the Musicological Society of Australia. He was its National President in 1977-78, and Convenor of the Queensland Chapter of MSA when it was formed in 1978. Ten years later, he received honorary life membership of the society.

In recent years, Gordon has maintained active involvement with the MSAQ, including hosting various social events for members, delivering the 2002 MSAQ annual

lecture entitled *Ramblings of an Ethnomusicologist*, and playing a key part in the discussions at the half-day strand devoted to studies of Queensland's rich musical history at the 2007 *Islands* conference.

Since 1999, his strong and continuing support of music research in Queensland has been demonstrated through his generous financial contribution to reward the most outstanding paper delivered at the Annual MSAQ Student Symposium. Named in his honour, the Gordon Spearitt Award plays a valuable and concrete role in cultivating excellence in emerging researchers.

Gordon's outstanding service to music has extended well beyond the MSA, and has been recognised through various awards and conferrals. After serving as an Executive Member on the Queensland Committee of Musica Viva for twenty-five years, he was made a life member of that organisation. In acknowledgment of his standing as a scholar, musician and teacher, his students and colleagues presented

him with a Festschrift in 1992, and two years later, he was admitted as a Member of the Order of Australia for his services to music.

Born in Bundaberg in 1925, Gordon Donald Spearritt attended primary and secondary schools in that city before enrolling at the Teachers' Training College in Brisbane (1941-42). He taught in various schools before enlisting in the RAAF as a Navigator (1944-45), going on to the University of Melbourne in 1946 to enrol in the Bachelor of Music course.

After graduation in 1949, he set up a private teaching practice in Brisbane until his appointment to the University of Queensland as a lecturer in 1958. As conductor of the University Madrigal Singers (1952-72) he made sixty ABC broadcasts and gave several public concerts. He served as an examiner for AMEB for many years, and is well known for his books on elementary music theory. For his service of twenty-two years on the Conservatorium council he was made an Honorary Fellow in 1983.

After winning a Fulbright Travel Grant and a scholarship to Harvard University in 1964-65 he completed a Master of Arts degree there. Following a further year's study at Wesleyan University, Connecticut, in 1973, and several field trips to Papua New Guinea, he wrote his doctoral thesis on the instrumental music of the Iatmul people, Middle Sepik River (University of Queensland, 1979). In addition to his outstanding roles with MSA and Musica Viva, he also served as National Vice-President of the Australian Society for Music Education from 1971 to 1974.

During his academic career he read many papers at national and international conferences and supervised several higher degree students researching various aspects of both Western and non-Western music. After some years as Dean of the Faculty of Music at University of Queensland in the 1970s, and Head of the Department of Music from 1980 to 1985, he retired as Associate Professor in 1987.

Gordon's research output indicates the breadth and depth of his involvement with the musicological arena in Australia. A complete list of his publications to about 1990 may be found in the Festschrift *Sound & Reason: Music and Essays in Honour of Gordon D. Spearritt* (Eds. Warren A. Bebbington & Royston Gustavson; University of Queensland, 1992).

*Brydie Bartleet*

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## — CHAPTER REPORTS —

### Queensland

MSAQ executive have decided on a focus for activities in 2009 based around: "Music in the Conversation: The Research of Practice and the Practice of Research". Leading on from a number of successful events in 2008, this year's activities include a special music research event (Luncheon/ Cocktails) in May with Associate Professor Mike Howlett, newly appointed Head of Music & Sound at QUT, 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 early September or late August at the Queensland Conservatorium Griffith University and the Gordon Spearritt Prize will again be offered for the most outstanding student paper. Three judges for this year's Student Symposium are to be approached representing QUT, UQ, and QCGU. Discussions are underway to invite composer, Robert Davidson, as presenter of the Annual Lecture. This lecture could be tied to a Topology concert after the presentation.

Furthermore it has been suggested at the AGM that the Annual Lecture could be attached to a Cultural History Conference scheduled to take place at UQ in late 2009. This will give MSAQ members the chance to participate in discussions with national and international practitioners and scholars in this field. The committee is planning to further utilise the social networking functions of the chapter's Ning website to compliment and extend emerging initiatives on the national website.

*Steve C Dillon  
Chair, MSAQ*

## **South Australia**

The 2008 program of seminars concluded with a paper presented on 23 September by Jennifer Rosevear on her investigation into adolescent attitudes to school music.

In November 2008, the Naomi Cumming postgraduate musicology prize for the best paper presented at the Elder Conservatorium postgraduate seminar during 2008 was awarded to Joanna Drimatis for her paper "Editing Symphony No 1 by Robert Hughes: problems to be solved" – *further details below*.

The SA Chapter has planned a comprehensive program of seven evening seminars for 2009, with papers to be presented by Deanna Djuric, Graham Strahle and Steven Knopoff, Vincent Ciccarello, Joanna Drimatis and, visiting the Elder Conservatorium, Mary Finsterer and Roy Howat.

On Saturday 5 December 2009, the SA Chapter will host a symposium on music and theatre to commemorate the gifting of the first tranche of the *Burden Collection* of eighteenth-century English music and drama material to the Barr Smith Library. The collection is a library of volumes and ephemera on eighteenth-century English music and drama, with an emphasis on theatrical practice. The first tranche consists of 94 play scripts, incorporating eighteenth-century London drama, opera, ballad opera and burlesque. The Network of Early European Research (NEER) is providing support for the symposium.

### **2008 Naomi Cumming Postgraduate Musicology Prize**

The South Australian Chapter of the Musicological Society of Australia (MSA) is pleased to announce that Joanna Drimatis was awarded the Naomi Cumming Postgraduate Musicology Prize for 2008.



The prize is awarded for the best paper presented during the year at an Elder Conservatorium Postgraduate Seminar. Joanna received the award for her paper "Editing Symphony No.1 by Robert Hughes: problems to be solved." Joanna has recently completed her Ph.D at the University of Adelaide with a thesis entitled *A Hidden Treasure: Symphony No.1 by Robert Hughes*, incorporating a new edition of this symphony by Australian composer Robert Hughes, who died in 2007 at the age of 95.

In addition to a cash prize, the award includes an invitation for Joanna to present a seminar on her research at one of the South Australian Chapter seminars in 2009, at the University of Adelaide.

Joanna Drimatis completed a Masters in Music at the University of Texas at Austin, majoring in violin and conducting. She also has degrees from the University of Western Australia and the Canberra School of Music. She has conducted orchestras in Texas and New Zealand, participated in the conducting seminar programme at the Aspen Music Festival and is currently a conductor for the Adelaide Youth Orchestra association. She is a part-time lecturer at the Elder Conservatorium of Music.

The Naomi Cumming Postgraduate Musicology Prize commemorates one of Australia's leading young musicologists who died tragically from a stroke in 1999 at the age of 38, shortly before publication of her remarkable book on musical semiotics, *The Sonic Self* (Indiana University Press, 2000). She had a close connection with the University of Adelaide, where she worked as research assistant to Professor Andrew McCredie in the late 1980s.

*Jula Szuster*  
*President, SA Chapter*

## **Victoria**

The main event for the second half of 2008 was the annual Chapter conference, held at the University of Melbourne on 8 November. The number of papers was somewhat down on previous years, no doubt due to the imminent National Conference, held in Melbourne in early December, but it was still a great opportunity to get together and discuss matters musicological. The student prize was awarded to Julie Waters, from Monash University, for her paper 'Alan Bush, the 1948 Prague Composers' Congress and the British Composers' Guild.'

Joel Crotty resigned as president after several years at the helm, and was replaced by Sue Cole. Shelley Hogan (secretary), Peter Campbell (treasurer), Julie Waters (newsletter editor) and Kieran Crichton (events coordinator) agreed to continue in their existing roles.

The Chapter has several events planned for 2009, including a presentation on music publishing by Suzanne Ryan, from OUP New York; a 'dry-run' event for those giving papers at international conferences during the European summer; and a one-day conference in late July (topic tbc), and of course the Chapter conference in early November. The Australian Study Group for British Music will be holding its fourth

annual study day on 5 September. Several member of the Victoria Chapter will be also presenting papers at international conferences during the European summer.

The Victoria Chapter is also supporting a conference organised by the Society of Organists (Victoria) to celebrate the 200th anniversary of the birth of Mendelssohn on Saturday 24 October 2009, 9.00am–7.00pm. Proposals for papers (20 minutes) and lecture recitals (35 minutes) are invited from scholars and performers by 25 September. Further information is available from Kieran Crichton, [i.crichton@pgrad.unimelb.edu.au](mailto:i.crichton@pgrad.unimelb.edu.au).

Sue Cole  
President, Victorian Chapter

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## JOURNAL NEWS

### ***Musicology Australia*—Special Issues**

As announced at the AGM at the 2008 Conference, *Musicology Australia* will be published by Taylor and Francis (T&F; part of the Routledge Group) from 2010.

The decision to publish with T&F was the recommendation of the Electronic Publishing Working Party. It was endorsed by the Editorial Advisory Committee and the previous National Executive, and was voted on at the 2008 AGM. This is a significant undertaking for the Society and ushers in a new era for the Society's journal.

From 2010 the journal will be published twice a year in print and online, with the online edition supporting audio-visual content if required. The journal will be marketed globally but will be administered, editorially, by T&F in Melbourne. In July each year the 'regular' issue will be published, followed by a 'special issue' in December. (The 2009 volume will be published by the MSA as normal.)

I am very pleased, therefore, to announce that the first three special issues have been commissioned, and have been approved by the Editorial Advisory Committee:

- 2010: 'The 1960s', ed. Kay Dreyfus and Joel Crotty, School of Music, Monash University
- 2011: 'Creativity and Collaboration', ed. Shane Homan, School of English, Communications and Performance Studies, Monash University
- 2012: 'Routing Music: Contemporary Approaches to Transcultural Music Research in Australia and New Zealand', ed. Henry Johnson, Department of Music, University of Otago.

Proposals for the 2013 special issue are now being invited. The deadline is 1 December 2010, but intending editors should note that applications are likely to be

submitted well before 1 December 2010 and all proposals will be considered on a 'first come, first served' basis.

Anyone interested in submitting a proposal for a special issue (even if your idea is at a very early stage) should contact me for further information.

### **Peer Review Policy**

One of the surprises arising from the recent ERA journal-ranking initiative was the lack of clear editorial policy in journals' peer review policies. The Editor and Editorial Advisory Committee of *MA* have thus decided to commit our policy to paper for the first time. It is currently being prepared and will be distributed to members within the next month or so.

Paul Watt, Editor  
[paul.watt@arts.monash.edu.au](mailto:paul.watt@arts.monash.edu.au)

## **Special Issue of *Musicology Australia*** **Guest Editor: Henry Johnson**

### **Working Title**

*Contemporary Approaches to Transcultural Music Research in Australia and New Zealand*

### **Summary**

Music research in the 21st century approaches the study of music and people making music in increasingly interdisciplinary and diverse ways. From historical method to music ethnography, and encompassing any music style of any period or any place, the many fields of music scholarship have inherently broadened and diversified not only as ways of thinking about music have changed and expanded, but also as a reaction to the development of new music styles and, perhaps most strikingly, as a result of social and cultural flows across regional and global spheres.

Australia and New Zealand are unique geopolitical contexts of transcultural connection with their colonial resonances and postcolonial critiques. From indigenous peoples to recent migrant flows, and from cultural heritage to cultural drift, the notion of crossing cultures in expressions of musical and cultural identity is a phenomenon inherent in many styles of music, old and new.

As a construct that provides a reference point for locating cultural or national affiliation or association, the notion of cultural identity is a contested term. On the one hand it gives a sense of social harmony, a unified social group who share many cultural and social traits. On the other hand, however, identity formation is far more complex, often exhibiting multiple sites of affiliation and crossing social and cultural margins.

Through music, as one cultural form, people express individual and cultural identity in complex ways. The inherent eclecticism of many creative arts can often provide distinct examples of composers or performers working within and across cultural boundaries. While transculturalism may at times not be a surface-level experience,

there are often examples of music and musicians working distinctly across real and perceived cultural frontiers. There is also social hybridity where the movement of people and their diasporic flows create social contexts of transcultural relevance. Traditional and new music forms are often constructed across cultures, moving between and over boundaries that were constructed in the first place to bracket such flows.

This special issue is about border crossings: musics, cultures and disciplines. It will contribute to contemporary ways of thinking about the diverse musics of Australia and New Zealand; it will open up avenues for re-thinking disciplinary approaches to music research; and it will celebrate the cultural diversity and identity of established and more recent music styles, as well as the people who make the music in the first place.

### **Call for Papers**

Scholars in any field of music research are invited to submit original and cutting-edge articles on the theme *Contemporary Approaches to Transcultural Music Research in Australia and New Zealand* for this special issue. The journal is particularly interested in receiving articles that demonstrate a new engagement to the study of music and transculturalism, yet at the same time showing how borders are crossed in connection with any music style, historical or modern. These may be disciplinary based borders, geographies or perceptions relating to authentic homelands, cultures and nations.

Topics might include:

- Transculturalism
- Transnationalism
- Diaspora studies
- Migrant music research
- Hybrid music forms
- Crossover music styles
- Culture contact
- Cultural identity
- Indigenous musics in the colonial and postcolonial world
- Commercialism and cultural flows
- Western art music and European heritage in the global world
- Other related topics are welcome

### **Key Terms**

Transculturalism, transnationalism, diaspora, hybridity, identity, postcolonialism, cultural flows, crossovers.

### **Timeline**

- Early expressions of interest are encouraged to [henry.johnson@otago.ac.nz](mailto:henry.johnson@otago.ac.nz).
- Submission of articles: Any time until 1 May 2011 (earlier submissions welcome).
- Publication: 2012.

### **Manuscript Submission**

1. The minimum length of an individual article is 7000 words (all inclusive). The maximum length of any article is 10,000 words.

2. Each manuscript must be submitted with an abstract of no more than 100 words (for inclusion in the journal) and brief biographical data on the author (for inclusion in Notes on Contributors).

3. Manuscripts must be typed on A4 paper, single-sided, double-spaced. Footnotes, references, illustrations and tables must appear on separate sheets. Illustrations must be camera ready.

4. Reference citations and bibliographic forms should follow those appearing in the latest issue of the journal.

### **Manuscript Processing**

1. Manuscripts may be sent at any time to:

Henry Johnson  
Department of Music  
University of Otago  
PO Box 56  
Dunedin  
New Zealand

Authors should send their work by email attachment to [henry.johnson@otago.ac.nz](mailto:henry.johnson@otago.ac.nz).

2. Receipt of manuscripts will be acknowledged.

3. Manuscripts are reviewed by at least two readers and the guest editor. Taking into account the reports of the readers, the guest editor will either accept, accept subject to revision, or reject the manuscript, and will notify the author in writing detailing any required revisions as appropriate. The guest editor's decision will be final, and no discussion of the merits or otherwise of a rejected manuscript will be entered into by the editor with the author.

4. The revision process ordinarily will be completed at a suitable time requested by the guest editor. If processing is delayed, authors will be notified.

5. Manuscripts are accepted for publication subject to stylistic editing. Proofs will be sent to authors for final checking. Authors will be notified of the period when proofs will be sent to them and will be expected to return corrected proofs within seven days of receipt.

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## ***Context***

The deadline for contributions to Issue 34 of *Context* has been extended to **15 May**.

*Context* is an established journal, now in its nineteenth year. It is indexed in RILM and Music Index, and is held by a number of important Australian and international libraries, including Oxford, Cambridge, Yale and the New York Public Library. We welcome articles by postgraduate students and early career researchers.

Most articles published are from 4000 to 6000 words, on historical musicology, ethnomusicology, music theory and analysis, although longer and shorter articles will be considered. We also publish reviews, abstracts, letters, and interviews with composers or other music practitioners such as instrumentalists, conductors, educators and musicologists. Please view our guidelines for contributors ([www.music.unimelb.edu.au/research/context/guidelines.html](http://www.music.unimelb.edu.au/research/context/guidelines.html)) and editorial policy ([www.music.unimelb.edu.au/research/context/policy.html](http://www.music.unimelb.edu.au/research/context/policy.html)) before submitting any material.

*Sue Cole*

## **Journal for Music Research Online**

JMRO was launched by the University of Adelaide's Prof. Mike Brooks, Deputy Vice-Chancellor and Vice-President (Research) on Thursday, 30 April, 2009 in a live online media streaming event. The launch was a great success, with 30 people in attendance. Mike Brooks emphasised the university's strong support of the initiative, and Dick Letts (Exec Dir of MCA) declared the journal the "jewel in the crown" of all the MCA projects. A recording of the formalities will be posted on the website.

The launch marked the publication of JMRO's first article, "'Jangling in symmetrical sounds': Maurice Ravel as storyteller and poet", by Emily Kilpatrick. The article can be read on the web at JMRO's website (<http://www.jmro.org.au>).

JMRO is a new, freely accessible, peer-reviewed journal for the publication of scholarly research in music. It has broad scope and will publish research which is of the highest international standard. It encourages the inclusion of audio and video samples, high quality images and music scores where those items enhance the presentation of the research.

JMRO is published by the MCA with funding support by the University of Adelaide and Griffith University.

JMRO's publisher, the MCA ([www.mca.org.au](http://www.mca.org.au)), brings together all sections of the music community in order to advance a diverse and vibrant musical life throughout Australia. To achieve this, the MCA, gathers and provides information, conducts research, undertakes advocacy, ensures representation in relevant forums, and initiates and realizes projects that advance musical life.

## **Call for Papers**

JMRO is calling for English-language articles of the highest international scholarly standards in the areas of:

- Composition
- Early Music
- Ethnomusicology
- Gender Studies in Music
- Interdisciplinary Studies in Music
- Music Education
- Music Technologies
- Musicology
- Performance Practice
- Popular Music

Articles in other areas considered appropriate by the editor will also be considered for publication.

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*Jula Szuster,  
Managing Editor*

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## **FORTHCOMING CONFERENCES**

### **32nd National Conference of the MSA**

**University of Newcastle NSW, 26-29 September 2009**

## **Call for Papers**

The Hunter Chapter of the Musicological Society of Australia warmly invites submissions for Individual Papers, Theme Based Sessions, and Panels or Workshops for the 32nd National Conference of the MSA, which will be hosted by Newcastle Conservatorium. Individual presentations will be 20 minutes in length, and followed by 10 minutes of discussion. A total of 90 minutes will be allowed for collaborative sessions, including discussion which may occur at the end of, or during a session.

### **BRIDGES – Transformational Journeys**

Bridges can join, separate, shelter, traverse, imprison. As channels of communication, they may provide paths to liberation or discovery. Bridges are vulnerable, and subject to attack. They thus become sites of maintenance, defence and counter-attack. The entities that bridges join may be animate or inanimate, sentient or insentient, concrete or abstract, real or imagined. In human life bridges may be physiological, neurological, cosmological, social or cultural.

In personal, national and international politics, religion, race relations, sport, culture and society people use the bridge metaphor as they strive to reach others in the quest to build a more compassionate world. The bridge metaphor connects us to each other across time and space, across generations and species. It opens the path to conceptual transformations in understanding and practice.

Music plays a key role in communication and expression in our times, reaching into diverse modes of thinking and acting. Conference participants are invited to use the bridge metaphor as they consider their own music research and scholarship.

Suggested sub-themes include:

### **Sound bridges**

- Bridges between elements of music structures
- Elements of sonic / acoustic design
- Other species as music makers.

### **Personal bridges**

- Bridges to creativity / musicality / musicianship
- Bridges between the spheres of private and public music-making
- Bridges in (and between) brain, body and mind.

### **Cultural and social bridges**

- Generational change in music traditions
- Bridges within and between music cultures
- Bridges between texts
- Bridges to the spiritual / cosmological
- Bridges between music, other arts and interdisciplinary research
- Bridges between research, scholarship and performance.

### **Proposals** should include

- title of your proposed presentation
- your abstract of up to 350 words
- your name and contact details
- a list of equipment required for the presentation.

Please email proposals as an attachment, including your name in the file title, to [MSA-2009@newcastle.edu.au](mailto:MSA-2009@newcastle.edu.au) by **Friday 15 May, 2009**. Please include your contact details as well as the title of your paper in the abstract. Acceptance of papers and other proposals will be advised by 1 July 2009.

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

### **Collaborative Panel discussions or Performances**

You may be able to put together part, but not all, of a panel for a session. If so, let us know when making your proposal. We can then suggest other participants to make up a full session, on the basis of submitted abstracts. Similarly with performances there will be performance opportunities. Please indicate if you would like or be prepared to share a lunchtime or other time slot, for a performance that will illustrate a topic under discussion.



## **Registration rates**

Student MSA member registration rates will be held at last year's prices.

- \$65 Early-bird student registration
- \$75 Student registration after 11 September
- \$150 Early-bird Ordinary member registration
- \$170 Ordinary member Registration after 11 September
- \$170 Early-bird Non-member Registration
- \$200 Non-member Registration after 11 September
- \$75 Single day rate
- \$60 Conference dinner

## **Conference committee**

- Roland Bannister
- Ian Cook
- Helen English
- Rosalind Halton
- Tadijana Ilicic
- Philip Matthias
- Michael McCabe
- Anthea Scott-Mitchell

## **Grants, Scholarships and Student Prize**

Updates will be posted on the Conference Page. Please note that all paper-givers are required to be financial members of the Musicological Society of Australia.

## **Transport to Newcastle**

Qantas and the budget airlines Virgin Blue and Jetstar all offer flights from major interstate Australian centres directly to Newcastle airport. Port Stephens Coaches offer transfer transport from the airport to the city centre. City rail trains run from Central station, Sydney, to Newcastle railway station. The nearest station to the conference venue is Civic.

## **Visiting Newcastle**

Newcastle sits on the traditional land and waters of the Awabakal and Worimi peoples. Its European history began as a convict coal-getting penal and military settlement in 1804. Coal and agriculture sustained the town and the Hunter Valley from the beginning, and continue as major industries. After an 80 year history, steel making is now a very much reduced industry. Visitors today experience our many fine beaches, the parks and restaurants on the foreshore of our working port, our wine growing hinterland, and the beauty of Lake Macquarie to the south and Port Stephens to the north.

*Rosalind Halton,  
Conference Convenor*

# Gender and Sexuality Study Day

**Preceding the national conference, University of Newcastle NSW,  
25 September 2009**

The gender and sexuality group of the MSA met again at the national conference Melbourne in November 2008. As an upshot of that meeting and the brief given to the group's working party at the 2007 AGM – to 'examine ways of fostering and promoting gender and sexuality scholarship within the MSA' – the idea was proposed of devoting a day to gender- and sexuality-related issues just prior to the next national conference. The idea was put to the AGM on 6 December and met with unanimous approval.

The study day, to be held in Newcastle on 25 September, is not intended to take papers on these topics away from the national conference proper, but will provisionally take the form of two plenary panel sessions exploring, respectively, the interactions between cultural studies and musicology, and their application within musicological praxis.

Preliminary discussions have included the idea of inviting a number of guest panellists, including some from outside our immediate discipline, for the perspectives they provide from other humanities disciplines. Input is more than welcome. Feel free to forward any comments to Jodie Taylor, [jodie.taylor@griffith.edu.au](mailto:jodie.taylor@griffith.edu.au) or myself.

*John Phillips,  
Gender and Sexuality Study Group Chair  
[jphil@iprimus.com.au](mailto:jphil@iprimus.com.au)*

## IMS General Assembly

As announced in Communiqué No. 83, which is also published on the IMS website, an extraordinary General Assembly of IMS will be held on Thursday, 9 July, 2009, from 14.00 to 15.30 at the Conservatorium van Amsterdam, Oosterdokskade 151, Amsterdam, in the Bernhard Haitink Zaal.

The General Assembly will be held during the joint IAML-IMS Congress, which will take place from 5 to 10 July, 2009. The theme of the IMS Symposium is "Music: Notation and Sound." Over 100 papers will be presented at the 27 sessions of 90 minutes each; the theme also will be discussed in five 90-minute panels, as well as in a three-hour session.

A preliminary version of the program is available on the IMS webpage <http://www.ims-online.ch/>. The final version will be incorporated into the IMS webpage as well as the congress webpage as soon as possible. Several excursions are planned for Wednesday afternoon and concerts have been scheduled for Tuesday and Thursday evening.

*Dorothea Baumann*

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web: <<http://www.ims-online.ch/>>

## **“EXPANDING MUSICAL THINKING”**

**The 9th Australasian Piano Pedagogy Conference, to be held in Sydney, 13–17 July 2009, at The King’s School, Pennant Hills Road, North Parramatta**

The conference will feature international and national presenters covering subjects ranging from Healthy Pianism to Piano Improvisation to the Art of Ensemble Playing and many more topics. Features include Concerts, Master Classes, Workshops and Presentation of Papers with the latest findings. Sponsorship packages are now available.

### **Keynote Speakers**

- Malcolm Bilson (New York)
- Rae de Lisle (New Zealand)
- David Louie (Canada)
- Prof. William Fong (London)
- Bronwen Ackermann (Sydney)

### **Registration**

Early Bird Registration \$435.00 (closes 1st May, 2009)

Full Registration \$495.00 (closes 1st June, 2009)

Day Registration \$145.00

Full Registration for students \$250.00

Day Registration for students \$75.00

Download the full brochure and register at [www.appca.com.au](http://www.appca.com.au)



## **IAN POTTER MUSIC COMMISSIONS 2009 FELLOWSHIPS**

**Applications open for Australia’s premier composition award**

Expressions of Interest are now invited for The Ian Potter Music Commission Fellowships, Australia’s largest and most prestigious award for the composition of

new Australian music. 2009 will be the final year that the Music Commissions will be offered. The Ian Potter Cultural Trust encourages Australia's talented musicians not to miss this unique opportunity.

The Music Commissions offer two Fellowships: \$20,000 for an Emerging Composer and \$80,000 for an Established Composer, to compose portfolios of work(s) over a period of two years. The Judges are seeking composers who demonstrate vision, ambition, creativity and a willingness to extend concepts beyond the parameters of their previous work, as well as a strong track record of achievement and the ability to see the work through to performance.

*"The Cultural Trust was established 15 years ago to encourage and support Australia's most exceptional artists," explains Lady Primrose Potter, Trustee of The Ian Potter Cultural Trust. "The Music Commissions fosters composition of significant new Australian music and facilitate its performance. I am particularly passionate about the importance of this program because of the extraordinary opportunity it offers for a composer to immerse themselves in their work and give them the scope to extend and explore their full potential as an artist."*

The Commissions reach a decade of support for new music composition this year and in accordance with The Ian Potter Cultural Trust's remit to support all sectors of the arts, this will be the final Music Commissions.

The Ian Potter Cultural Trust is honoured to welcome four of Australia's pre-eminent music identities to the Music Commissions' Judging Panel this year: Composer and Musician, Ms Elena Kats-Chernin; Conductor Mr John Hopkins OBE; Composer and Music Director, Dr Richard Mills AM, and Musician, Teacher and Conductor, Professor Barry Tuckwell AC, OBE.

*"For any composer, the most precious resource is time. And that is what these Fellowships provide: time to work and explore your craft," explains Dr Richard Mills. "I am certainly proud to have been a Music Commissions Fellow myself. As a judge this year, I am hoping to see applications that demonstrate a highly developed craft, musical intelligence and inspiration."*

The Commissions are a biennial event and unique in Australia. The Ian Potter Cultural Trust is very proud of the contribution the Commissions have made to the cultural life of Australia through the professional development of some of the country's most talented composers and the production of several highly successful works over the past 10 years. The list of past Fellows and Grantees, including Elena Kats-Chernin, Liza Lim, Damian Barbeler and Barry Conyngham, reads like a 'Who's Who' of Australian composition.

Expressions of Interest for The Ian Potter Music Commissions close at 5pm on Monday 15 June 2009. The successful Fellows will be announced on Thursday 1st October. For further information visit <http://culturaltrust.ianpotter.org.au>.

## — MEMBERS' NEWS —

*Music and Visual Art: Their correspondences and a new perspective in exploring appreciation in education and in our life*, by Dr. **Kalaly Chu**. ISBN-10: 3639123832, ISBN-13: 978-3639123838.

In this book, the arts are perceived from an interdisciplinary dimensions (music, visual art, media and psychology). Interdisciplinary study has been a significant strategy in teaching and learning nowadays. The inclusion of the arts is reflected in the curriculum in both primary and tertiary education. The major research problems in this book are: (1) What are the common elements in music and the visual arts? (2) Do people make correspondences between music and painting? (3) How do we define the role of music and its adaptability in linking with other expressive forms in contemporary education?

The entire book serves to redefine the value and uniqueness of the arts in the holistic development of an individual. The significance of this book lies in using a sensory perspective to explore the “multi-nature” of the arts. Sensory qualities, such as brightness, intensity and line are used as vocabularies to interpret art perception. The facets in music and visual art are illustrated and analysed by the artworks and compositions of the Impressionists, Expressionists and through mass media, Japanese animation etc.

**Kalaly Chu**, Ph.D, MME, BA (Hons), Dip. Fine Arts, Dip. Complementary therapies. Dr. Kalaly received her doctorate degree from University of New South Wales . Her research and teaching experiences in Australia and Hong Kong have enriched her understanding about the development of aesthetic education in Asia-Pacific areas. Further, her work experience in a national gallery and as an illustrator in a publishing company deepened her understanding about the representation of the arts.

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**Kelvin Hastie**, an MSA member since 1979, was awarded an Order of Australia Medal on Australia Day 2009 for service to the community in the area of pipe organ conservation, documentation and restoration. One of Australia's foremost authorities on the design and use of pipe organs, Hastie has supervised the restoration of some 50 instruments, often in collaboration with the Heritage Branch of the NSW Department of Planning. He has served the Organ Historical Trust of Australia as a director for more than 20 years and has lectured on the history of the organ in Australia, the United States and Britain. He was awarded a Ph.D. at the University of Sydney in 2004 for his thesis on church music in the Wesleyan and Methodist traditions.

Earlier research for a master's degree at Sydney in 1981 led to a thesis on organ history and conservation. Hastie's findings were then applied to promote higher organ conservation standards in New South Wales, encouraging best practice among local organ restorers. His work most commonly commences with an examination of the history of each instrument, followed by the preparation of a statement of significance

and then a conservation plan which determines the scope of work to be undertaken. Any conservation issues which arise (such as the type of replacement for worn ivory key surfaces, or alterations to the pitch of an organ so that it can be played in ensemble with modern wind and string instruments) are negotiated in this preparatory stage. In a comprehensive organ restoration six major components are treated: these are the console, casework (including a pipe façade which, if ornately decorated, may require work by an artist /conservator), action, wind supply, windchests and pipework. Inspections are made at the restorer's workshop and upon reassembly; Hastie's task is to ensure that work carried out conforms to the *Pipe Organ Conservation and Maintenance Guide*, a document he assisted to prepare and which was published by the NSW Heritage Office in 1998.

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Roy Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*. New release from Yale University Press, 416 pp., 3 b/w illus. + 308 musical examples. ISBN 9780300145472, ISBN-10: 0300145470

An essential resource for scholars and performers, this study by a world-renowned specialist illuminates the piano music of four major French composers, in comparative and reciprocal context. Howat explores the musical language and artistic ethos of this repertoire, juxtaposing structural analysis with editorial and performing issues. He also relates his four composers historically and stylistically to such predecessors as Chopin, Schumann, Liszt, the French harpsichord school, and Russian and Spanish music. Challenging long-held assumptions about performance practice, Howat elucidates the rhythmic vitality and invention inherent in French music. In granting Faure and Chabrier equal consideration with Debussy and Ravel, he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition. Outstanding historical documentation and analysis are supported by Howat's direct references to performing traditions shaped by the composers themselves. The book balances accessibility with scholarly and analytic rigour, combining a lifetime's scholarship with practical experience of teaching and the concert platform.

*A Book of Revelations from this author, whose unique blend of cross-fertilizing talents as pianist, musicologist, editor, analyst and teacher have finally been simultaneously focussed on the repertoire he loves best. Howat's enviable combination of perception and application makes this book an absolute must-buy for anyone interested in French piano music.* – Professor Robert Orledge, Emeritus Professor of Music, University of Liverpool, and author of major studies of Debussy, Fauré, Satie and Koehlin

*This is a fascinating text, and one which presents a huge amount of commentary, analysis, stylistic study, performance advice and critical commentary in a single volume. This is a very fine book – one that will be referred to for many years to come, containing a vast range of important material on all sorts of aspects of some glorious repertoire.* – Nigel Simeone, Professor of Historical Musicology, University of Sheffield, and co-author of *Messiaen*

*Roy Howat has produced the book we all have been waiting for, a synthesis of his years of devotion to the subject, both as performer and scholar. Keen musical and pianistic insights are to be found on every page, and his presentation is elegant and riveting, whether he is discussing the details of Debussy's 'harmonic chemistry', rhythmic games in Ravel and Chabrier, or performance and editing problems in Fauré. This book belongs on the shelf of every pianist and musicologist. – Charles Timbrell, author of French Pianism: A Historical Perspective*

[www.yalebooks.co.uk](http://www.yalebooks.co.uk), [www.yale.edu/yup](http://www.yale.edu/yup), [www.royhowat.com](http://www.royhowat.com)

Any MSA members in London are welcome to celebrate the launch of the book on Friday 15 May at 7pm, in the Concert Room of the Royal Academy of Music, Marylebone Road, London.

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*The Honourable Roger North, 1651–1734 On Life, Morality, Law and Tradition*

**Jamie C. Kassler**, Australian Academy of Humanities, Australia

June 2009, 450 pages Hardback, 978-0-7546-5886-3. Includes 6 b&w illustrations.

Roger North is known today as a biographer and writer on music, architecture and estate management. Yet his writings, including thousands of pages still in manuscript, also contain critical reflections about intellectual and social changes taking place in England. This feature is little recognised, because North's reputation as an author was formed between 1740 and 1890, when seven of his manuscripts were published in editions that drastically altered his original texts, and when the reception of these works was influenced by 'Whig' criticism. Although some of North's writings were later edited according to more rigorous standards, many critics still utilise the discredited editions and continue to repeat 'Whig' stereotypes of North.

Eschewing such stereotypes, Jamie C. Kassler provides the first interpretation of North's philosophy by retrieving what is consistent in his pattern of thought and by analysing some of his practices and purposes as a writer. By these methods, she shows that North, a common lawyer by profession, combined the moral scepticism of Montaigne with the legal philosophy of Coke, Selden and Hale. The result was a sceptical philosophy that accounts for North's critical reflections on the dogmatism of natural-law doctrine, both in its medieval intellectualist version and in its voluntarist reformulation that began with Grotius and was developed by Hobbes, Pufendorf and Locke.

Kassler bases her interpretation on a wide range of North's writings, even those in which one might least expect to find a philosophy. In addition, one of his manuscripts, which is edited here for the first time, includes an exposition of his jurisprudence, as well as his attempt to bring England's past into the legal tradition. These features form part of North's broader argument that language, including the language of law, is the invention of humans and a representation of their changing history and habits, an argument that he later extended to musical 'language' in his more finished essay, 'The Muscally Grammarian' (1728).

**Jamie C. Kassler** was elected fellow (1991) of the Australian Academy of the Humanities for contributions to musicological theory and was a recipient of the Centenary Medal (2003) for service to Australian society and the humanities in the study of philosophy. A collection of her articles was published as *Music, Science, Philosophy: Models in the Universe of Thought* (Ashgate 2001). She is also the author of *The Beginnings of the Modern Philosophy of Music* (Ashgate, 2004). [www.ashgate.com/isbn/9780754658863](http://www.ashgate.com/isbn/9780754658863)

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**Elaine Keillor's** book, *Music in Canada: Capturing Landscape and Diversity* (2006) appeared in paperback edition late last year with McGill-Queen's University Press.

Her article "Musical Expressions of the Dene: Dogrib Love and Land Songs" has just appeared; pp. 21-33, in *Music of the First Nations: Tradition and Innovation in Native North America*, ed. Tara Browner, University of Illinois press, 2009.

See also her electronic publications on the following three sites for which Elaine was team leader, each of which has considerable musical information:  
<http://www.pathoftheelders.com>, <http://www.nativedrums.ca>,  
<http://www.nativedance.ca>

Dr. Elaine Keillor is a Distinguished Research Professor Emerita of Carleton University.

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**Linda Kouvaras** announces the following publications and papers: 'Being "In Tune with the Workings of Society": Violence, Maleness, and Two "Touching Little Ballads"'. *Radical Musicology* <http://www.radical-musicology.org.uk/>. Vol. 3, 2008.

'The Edges of Society: Sexual Murder and the "Normal" Male in Nick Cave's "Song of Joy"'. *Music on the Edge: Selected Papers from the 2007 IASPM Australia/New Zealand Conference, Dunedin, New Zealand*. Ed. Dan Bendrups. IASPM Australia/New Zealand, 2008, pp. 99–104.

'Toilets, Tears and Transcendence: The Postmodern Place of, and in, two examples of Australian Sound Art'. Paper given at: UTS Transforming Cultures Symposium: Music and the Production of Place (9 May 2008).

'Hissing at the Margins: Postmodern Mainstream Positioning in Australian Art-Music and Sound Art'. Paper given at: STUCK IN THE MIDDLE: The Mainstream and its Discontents, The 2008 IASPM-ANZ Conference (Griffith University, Queensland, 27–29 Nov, 2008).

'Music, Identity and the Music Scholar's Tool Kit', as part of group session, 'Collisions, Collusions: Alterity and the Musicological Performance of Identity'. Participants: John Phillips (SA; chair), Brydie-Leigh Bartleet, Liz Mackinlay (Qld),



Linda Kouvaras (Vic). Paper given at: The 31st National Conference, MSA (University of Melbourne, 4–7 Dec, 2008).

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## **Research News from Monash**

*From the March edition of the School of Music's Newsletter*

## **Publications**

Joel Crotty and Kay Dreyfus have been commissioned to edit a special issue of *Musicology Australia* (2010) with the theme 'The 1960s'.

Their most recent collaboration, a Special Issue of *Music and Politics*, an online journal, has just been published, including three articles by School authors (Kay Dreyfus, Nino Tsitsishvili and Julie Waters). See:  
<http://www.music.ucsb.edu/projects/musicandpolitics/>

Margaret Kartomi has been invited to join the Editorial Board of *Ethnomusicology Forum*, published by Routledge.

## **Conferences**

Margaret Kartomi has recently been to Aceh, Indonesia, where she delivered a paper at the Second International Conference on Aceh and Indian Ocean Studies, sponsored by the Asia Research Institute, National University of Singapore.

## **Prizes**

Julie Waters was the recipient of the prize for the best postgraduate paper at the 2008 meeting of the Victorian Chapter of the Musicological Society of Australia. Her paper was entitled 'Alan Bush, the 1948 Prague Composers' Congress and the British Composers' Guild'.

## **Grants**

Paul Watt has been awarded a Monash Europe Travel Grant to fund two months' research on a visiting fellowship to the Institute of Musical Research, University of London.

## **Media Appearances**

Katrina Dowling, an MA student, recorded a radio broadcast for 3MBSFM on 24 February called 'The Sweet Flute: The Recorder and its Musicians'.

## **Collaborations**

Paul Watt joins Sue Cole (Melbourne) and Kate Bowan (ANU) as a Corresponding Member of the Centre for the History of Music in Britain, the Empire and the Commonwealth in the University of Bristol. Kerry Murphy (Melbourne) is an Honorary Associate.

## **Distinguished Afghan Music Scholars visit Monash**

In March and April 2009 the Monash School of Music and Monash Asia Institute will host two distinguished scholars of Afghan music, John Baily and Veronica Doubleday.

John Baily is Emeritus Professor of Ethnomusicology at Goldsmiths, University of London, and is Head of Goldsmiths' Afghanistan Music Unit. Veronica Doubleday is a Visiting Lecturer in the School of Historical and Critical Studies at the University of Brighton. They are both renowned ethnomusicologists who have published books, articles, CDs and films on men's and women's Afghan traditional music.

During their visit they will give the following lectures, both of which are open to the public and we invite all MSA members to attend:

- 26 March: Veronica, Doubleday Women's music in Afghanistan
- 23 April: John Baily, Music structure and human movement: Lessons from Afghan lutes

### **Monash's Matheson Library Honours Margaret Kartomi**

Margaret Kartomi was Guest of Honour at a celebration in the Matheson Library on Monday 30 March 2009. This notable event was held to mark the inclusion of the Kartomi Collection of Traditional Musical Arts in Sumatra in the Library's online ARROW repository. The digitisation of the recordings in this collection, which is the product of 40 years of field work activity by Margaret, was made possible by an Australian Research Council Grant dedicated to the cataloguing and preservation of unique music collections. Called Sound Footings, the aim of the project was to make hitherto inaccessible resources available universally for future research. The project represents external collaborations – between Monash University, The University of Western Australia and the National Library of Australia – and also internal collaborations within Monash's Matheson Library, Information Technology and the School of Music.

Sound Footings continued the aims and pursuits of a previous collaborative project called Preserving Australia's Sound Heritage (PASH) which involved the auditing, cataloguing and digitisation of Australian-produced recordings housed in the Australian Archive of Jewish Music, and which had been funded by another Australian Research Council Grant. The Matheson Library's celebration also salutes the inclusion, in the ARROW repository, of selections from the Australian Archive of Jewish Music collection.

*Bronia Kornhauser  
Project Manager, Sound Footings and PASH*

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*Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School*

**Michael O'Loughlin**, University of Queensland, Australia

November 2008, 272 pages, 978-0-7546-5885-6. 9 b&w illustrations and 51 musical examples.

After decades of stagnation during the reign of his father, the 'Barracks King', the performing arts began to flourish in Berlin under Frederick the Great. Even before his coronation in 1740, the crown prince commenced recruitment of a group of musician-composers who were to form the basis of a brilliant court ensemble. Several composers, including C.P.E. Bach and the Graun brothers, wrote music for the viola da gamba, an instrument which was already becoming obsolete elsewhere. They were encouraged in this endeavour by the presence in the orchestra from 1741 of Ludwig Christian Hesse, one of the last gamba virtuosos, who was described in 1766 as 'unquestionably the finest gambist in Europe'. This study shows how the unique situation in Berlin produced the last major corpus of music written for the viola da gamba, and how the more virtuosic works were probably the result of close collaboration between Hesse and the Berlin School composers. The reader is also introduced to the more approachable pieces which were written and arranged for amateur viol players, including the king's nephew and ultimate successor, Frederick William II.

O'Loughlin argues that the aesthetic circumstances which prevailed in Berlin brought forth a specific style that is reflected not only in the music for viola da gamba. Characteristics of this Berlin style are identified with reference to a broad selection of original written sources, many of which are hardly accessible to English-speaking readers. There is also a discussion of the rather contradictory reception history of the Berlin School and some of its composers. The book concludes with a complete thematic catalogue of the Berlin gamba music, with a listing of original manuscript sources and modern publications. The book will appeal to professional and amateur viola da gamba players as well as to scholars of eighteenth-century German music.

Michael O'Loughlin is a musicologist, music educator, editor and professional orchestra musician based in Brisbane. He received his B.A. from the University of Sydney and his Ph.D from the University of Queensland. He is now an Honorary Research Adviser at the School of Music, U.Q.

[www.ashgate.com/isbn/9780754658856](http://www.ashgate.com/isbn/9780754658856)

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Two Australian musicologists, **Michael Noone**, now Chair of Music at Boston College, and Sydney-based **Graeme Skinner**, author of the recent acclaimed Sculthorpe biography, have been named directors of a new Spanish-funded research project that will build on their earlier work to produce the first fully detailed published catalogue of the manuscript music choirbooks at Toledo Cathedral.

Michael is well-known for his previous work on polyphony at the Escorial palace and Toledo Cathedral. As director of Ensemble Plus Ultra, he is currently engaged in a major recording project for Decca L'Oiseau-lyre. He and Graeme have recently co-presented papers and published on Toledo polyphony (notably the lead chapter in the recent book of proceedings from the 2003 Oxford Morales symposium). Preliminary reports on their cataloguing of the Toledo chant choirbooks have already

appeared in major articles in English (in *Notes*, December 2006) and Spanish (in *Memoria Ecclesiae*, yearbook of the Association of Spanish Ecclesiastical Archives, and co-authored with its sometime president, Angel Fernández Collado, who is also Toledo Cathedral's canon-archivist).

The new project, launched in October 2008 and funded by the Fundación Caja Madrid, will additionally employ three full-time Spanish research workers for 30 months, to carry out further onsite work on the collection between visits from Michael and Graeme.



Toledo Cathedral, MS Cantoral 8.9(A), fol. 60v; early sixteenth-century initial from Office of St Cecilia

Toledo's polyphonic books—described by *New Grove* as the “largest and most handsome set” copied in Spain—are well known to scholarship, due not least to Michael's own work, but the new catalogue will be the first to deal with them in a dedicated and comprehensive fashion. As for the chant manuscripts, a mere handful of which have been known to scholars, the project will describe, for the first time, the almost 200 manuscript choir books that constitute a virtual Toledan treasure trove, until recently one of Spain's best kept secrets.

It is extremely rare today for any musicologist, let alone two Australians, to be given the opportunity of producing the first modern catalogue of the chant archive of one of the major centres of European Christendom. Yet in 2003, at the express invitation of the canon-archivist himself, Noone and Skinner spent several months at Toledo producing their first check-list of the choirbooks, and devising for them the new numbering system subsequently adopted by the cathedral archive. Among the earliest sub-collections they have already identified are important caches of late 15th-century choir antiphoners and 16th-century choir psalters, while the latest couple of large-format manuscript choirbooks were copied by a Toledo scribe as late as the 1890s. A yet to be unexplained curiosity, they also identified scattered among the cathedral's own books, 28 antiphoners of non-Toledan provenance, dating from the late 16th to the 18th centuries, whose provenance they have traced to the Madrid convent of the Mercedarian Fathers.

In addition to what is already known about the cathedral's polyphonic treasures, these chant finds more than amply confirm Bernadette Nelson's recent ranking (in *Early Music*) of the Toledo musical archive as “probably the most important in Spain”.

### **Full citations for publications mentioned**

Michael Noone & Graeme Skinner, "The Nuevo Rezado, Music Scribes, and the Restoration of Morales's Toledo Lamentation", in Owen Rees & Bernadette Nelson (eds.), *Cristóbal de Morales: Sources, Influences, Reception*, Studies in Medieval and Renaissance Music 6 (Woodbridge: The Boydell Press, 2007), 3-20.

Michael Noone & Graeme Skinner, "Toledo Cathedral's Collection of Manuscript Plainsong Choirbooks: A Preliminary Report and Checklist", *Notes* (Journal of the Music Library Association of America), 63/2 (December 2006), 289-328.

Michael Noone, Graeme Skinner & Angel Fernández Collado, "El fondo de cantorales de canto llano de la catedral de Toledo: Informe y catálogo provisional", in *Memoria Ecclesiae XXXI: Música y archivos de la iglesia ... Actas del XXI Congreso de la Asociación celebrado en Santander (12 al 16 de septiembre de 2005)* (Oviedo: Asociación de Archiveros de la Iglesia en España, 2008), 585-631.

Graeme Skinner, *Peter Sculthorpe: The Making of an Australian Composer* (Sydney: University of New South Wales Press, 2007).

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