

# Newsletter

of the



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

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

**No. 74 December 2012 – June 2013**



# Newsletter

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## CONTENTS

### AGM and Reports

Draft Minutes.....	3
Editor's Report for <i>Musicology Australia</i> .....	5
Thesis Registrar's Report .....	6
Awards Committee Chair Report .....	6
IMS Report .....	8

### Chapter Reports

Queensland .....	8
South Australia .....	9
Sydney .....	9
Tasmania .....	10
Victoria .....	10
Western Australia .....	11

### Conference Reports

MSA Conference 2012 .....	12
Book Launchings at the Conference.....	13
"The Politics of Music" Conference Programme.....	14
Treasurer's Report and Audit .....	18

## Deadline for Newsletter contributions

For No. 75, December 2013 issue:

**FRIDAY, 13 DECEMBER 2013**

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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

Wednesday, 5 December 2012, 5.30–6.30 pm  
Larry Sitsky Recital Room, School of Music, The Australian National University



*The 2012 MSA AGM*

#### **Tabled**

Minutes of the last AGM (Appendix 1)  
Journal Editor's Report (Appendix 2)  
Thesis Register Manager's Report (Appendix 3)  
IMS Report  
Tasmania Chapter Report (Appendix 4)  
Victoria Chapter Report (Appendix 5)  
Western Australia Chapter Report (Appendix 6)

**Meeting declared open at approximately 5.50 pm**

#### **1. Attendance (42) and Apologies**

**Attendance:** Patricia Alessi, Jessica Black, Kate Bowan, Reuben Brown, Peter Campbell, Sue Cole, Sarah Collins, Aaron Corn, Jane Davidson, Lydia Dobbin, Celia Fitz-Walter, Gerald Ginther, Catherine Grant, John Griffiths, Michael Halliwell, Jane Hardie, Shelley Hogan, Made Hood, Fred Kiernan, Rachel Landgren, David Law, Cameron McCormick, Kerry Murphy, Kathleen Nelson, Rachel Orzech, Jonathan Paget, Svanibor Pettan, John Phillips, Lee Anne Proberts, Tina Ramnarine, Rosemary Richards, Suzanne Robinson, Jennie Shaw, Masaya Shishikura, Anthea Skinner, Jason Stoessel, Zoltan Szabo, Peter Tregear, Paul Watt, James Wierzbicki, Stephen Wild, Davis Worrall

**Apologies:** Steven Knopoff, Stephanie Rocke

#### **2. Minutes of the Last AGM** (Appendix 1; *see Newsletter No. 73*)

A motion to approve the Minutes of the 2011 AGM was made by Jane Davidson; seconded: John Phillips. **Carried.**

#### **3. Business Arising from the Minutes**

There was none.

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

##### **4.1. President's Report** (read at the meeting by Aaron Corn)

Firstly, I would like to note the passing of Steve Dillon, prominent musicologist and colleague whom I'm sure many of you knew and worked with. Many will miss his contribution to our field.

## **Executive**

The MSA Executive has lost two members through the ANU School of music staffing restructure. Ruth Lee Martin, National Secretary, has resigned in order to concentrate on her new position and the MSA Executive expresses their best wishes for her in the future. Jonathan Powles, MSA Treasurer, was to continue as Treasurer; however, his new position is very time-consuming and has also tendered his resignation. Fortunately, we have two competent members prepared to take on the roles immediately. The position of National Secretary will be filled by Stephanie Rocke and the role of Treasurer by David Worrall. Because this executive is appointed for two years, we can co-opt these members onto the Executive now. Thanks to Stephanie and David for their generosity in offering their time.

As we do not have a functional Treasurer, the 2011–12 financial statements could not be prepared. This will be rectified as soon as practicable and an SGM called to present the statements. (*Statements for year ending 30 June 2012, see p. 18*)

## **MSA Website and Email accounts**

Moving the MSA website off the ANU server is becoming a matter of high priority, as its unreliability is becoming apparent with correspondence to @msa.org email accounts being lost.

## **Musicology Australia**

Many thanks to *Musicology Australia* Editor Dorottya Fabian, who has resigned from the role after a year of service. Four very high-quality applications for the position have been received. The National Committee will decide which of the applicants to appoint as soon as possible.

## **Motion to accept the President's Report**

Moved: John Phillips; Seconded: Jane Davidson; **Carried.**

### **4.2. Membership Secretary's Report (Lee Anne Proberts)**

The ANU does not permit credit card numbers to be held on their premises, therefore processing of memberships was hampered until the Conference registration online payment system was implemented. Members are reminded that they can pay their memberships via this system until midnight tonight. The Executive will investigate updating the MSA website to allow dues to be paid online.

The Canberra GPO box held for many years by the MSA was de-commissioned several years ago and the mail had been forwarded for the last few years to the location of the Executive Committee (most recently to Perth). As the Executive is now based in Canberra, the PO Box will be reinstated.

### **4.3. Journal Editor's Report (Appendix 2; see below, p. 5)**

### **4.4 Newsletter Editors Report**

John Phillips apologized for the delay in getting the MSA newsletters online and reminded members that the newsletter had been moved to an annual rather than bi-annual status. He also reminded members to send notifications of individual achievements, book launches etc. to him, which he is happy to publish. Past Newsletters are available online on the MSA website.

### **4.5. Thesis Register Manager's Report (Appendix 3; see below, p. 6)**

### **4.6. Awards Committee Chair's Report**

John Phillips reported that it was his pleasure to advise that the 2012 Don and Joan Squire Award, given for outstanding voluntary contributions to Australian musicology, was to be awarded to Emeritus Professor Allan Marett. (*The citation, which was read at the meeting, appears below; see full report, p. 6*)

2. A keynote presentation at the next MSA conference has been awarded for the first time to Assoc. Professor Michael Halliwell for his outstanding presentation at "Performative Voices: Multidisciplinary Approaches to Music Research," a research colloquium held in Adelaide, 1–2 December 2012, as a satellite event to this conference.

3. Last year, more than \$25,000 in travel grants was awarded to 57 student presenters and indigenous performers to attend the 2011 Annual Conference in Perth. In 2012, 14 requests for student travel grants were received and \$7620 awarded. In addition, the committee awarded additional funds of \$7134 to support 9 indigenous presenters in travelling to the conference.

4. The best student presentation conference prize for 2012, which attracted a total of 13 submissions this year, was shared between Celia Fitz-Walter and Anthea Skinner. Highly commended presentations were given by Alison Rabinovici and Shelly Hogan. Sincere thanks go to this year's Awards Committee members Aaron Corn, Jane Davidson, Catherine Grant, David Larkin and Paul Watt, for their thorough and insightful adjudication.

(*A full report appears below, p. 6*)

#### **4.7. IMS Report** (Appendix 4; *see below, p. 8*)

Jane Hardy spoke to issues within the tabled report and made a call for more MSA members to join the IMS

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

**4.8.1. Indigenous Think Tank** Aaron Corn reported that the Indigenous Think Tank had met at this conference and had garnered numerous contributors due to the many indigenous presentations and presenters.

**4.8.2. Gender and Sexuality Forum.** John Philips explained that a meeting had been scheduled for this conference but had not eventuated for want of numbers; last year's forum, however, had attracted a large audience. The Forum would be scheduled again at the next conference in the hope of attracting more participants.

#### **4.9. Chapter Reports**

**4.9.1. Tasmania** (Appendix 4; *see below, p. 10*)

**4.9.2. Victoria** (Appendix 5; *see below, p. 10*)

**4.9.3. Western Australia** (Appendix 6; *see below, p. 11*)

A move to accept the tabled chapter reports was called for by John Phillips. Acceptance was moved by Stephen Wild; seconded: Anthea Skinner. Carried. Note: Some chapter reports were not available or had yet to be received and will be included in the Newsletter. (*All chapter reports received before and since the AGM appear below; see p. 8*)

### **5. National Conferences**

#### **5.1. 2013 Conference**

Discussion centred on holding a joint or overlapping conference with the International Music Council in Brisbane at the Queensland Conservatory of Music. It was generally felt that an international forum would be advantageous for MSA members, although finer details of the costs and registration details needed to be negotiated with the local conference organisers. It was agreed to allow the Executive of the National Committee to explore the finer details and make arrangements on behalf of members.

#### **5.2. 2014 and 2015 National Conferences**

Ideas are currently being explored for venues in 2014 and 2015. The President called for any suggestions from members to be discussed with him.

### **6. General Business**

None.

### **7. National Committee and National Executive**

The Executive has a further year to serve, with the option of a third year, at their discretion. In the absence of a call for nominations for the non-Executive positions this year due to the resignation of the Secretary, the Society needs to call for nominations and hold an election at an SGM. Current incumbents will remain on the committee until this occurs.

A motion to defer elections was moved by: Peter Campbell; seconded: John Griffiths; Carried.

### **8. Any Other Business**

On behalf of members, Stephen Wild made a motion to express gratitude to the National Executive for organizing a very stimulating and successful conference, under difficult circumstances.

Lee-Anne Proberts called for a motion to allow electronic voting. This would require constitutional amendments and so requires further consideration. The motion was deferred.

**The Meeting Closed at 6.47 pm**

*Lee Anne Proberts,  
John A Phillips*

## **MUSICOLOGY AUSTRALIA**

## **EDITOR'S REPORT TO THE NATIONAL COMMITTEE**

**December 2012**

I took over the Editor's role from Paul Watt in January 2012. He continued looking after the July 2012 Issue as it was close to going to press and a change-over may have caused additional work for both of us.



During my time as Editor the Journal received 22 paper submissions and 1 Special Issue proposal.

Outcome:

2 withdrawn (because of time-lag to publication)

4 accepted (2 after major revisions) – 3 will be published in Dec 2012 issue

1 under review

5 revise and resubmit

1 rejected after revised submission

9 rejected without review (poor quality, unsuitable topic)

Revised Proposal for Special Issue accepted (2014 publication)

I've introduced a Reviewer's form that assists with anonymity and tracking. The turn around time for reviews tended to be within 8 weeks of receipt of manuscript. Most reviewers needed reminders but then delivered constructive and fair reports. In one case I used 3 reviewers to arbitrate and I always encouraged resubmission of revised versions. Many authors don't seem to take revisions as seriously and professionally as they should. This results in rejection of articles that have potential; an unfortunate situation and a waste of everybody's time.

The proofing of the December 2012 Issue was not smooth. I believe the Editor should receive copies that the authors have already proofed and finalised. Besides, T&F sent the pre-proof version of those papers that were supposed to be published in July and already proofed by the authors in May. This was very confusing and alarming for me as well as for the authors.

T&F is willing to "pre-publish" on-line manuscripts that are ready for publication by about 3 months in advance of the print copy. This would be surely welcome by authors but could create some additional work for the Editor in terms of work flow (rather than "batch"). This should be considered by the next Editor and probably adopted.

I would like to thank Paul Watt for his advice throughout the year and to my colleagues, reviewers, and Editorial Board members for their assistance in maintaining standards.

  
Dorottya Fabian  
Editor for 2012

## THESIS REGISTER MANAGER'S REPORT TO THE 2012 MSA AGM

Over the past year, the Thesis Register has been updated from time to time upon the request of current candidates. A full search for newly completed theses across all the relevant Australian and New Zealand library catalogues was conducted in October 2012.

The register currently contains 3089 records.

Anyone interested in helping update the register is encouraged to contact me.

  
Stephanie Rocke  
3 December 2012.

## REPORT OF THE AWARDS COMMITTEE CHAIR

### 1. Don and Joan Squire Award

The 2012 Don and Joan Squire Award for Voluntary Services to Musicology in Australia was awarded to long-standing MSA member and former President Allan Marett. A brief biography follows.



**Citation for Emeritus Professor Allan Marett  
Recipient of the 2012 Don and Joan Squire Award**

Prior to his retirement in 2007, Allan Marett was Professor of Musicology at the University of Sydney and before that, Professor of Music at the University of Hong Kong (1993-97). As Emeritus Professor of Musicology at the University of Sydney, he continues to be active as a researcher and advocate for musicological research, particularly in the field of Indigenous music.

Marett is a past president of the Musicological Society of Australia and past vice-president of the International Council for Traditional Music (of which the MSA is the National Committee). In the 1980s he was an active member of the MSA National Committee and later served again on the Committee in an ex-officio capacity because of his position with the ICTM. With Linda Barwick he co-founded the Indigenous thinktank of the MSA, which recommended constitutional changes that have fostered regular Indigenous participation in MSA meetings. He has also served on the Editorial Board of Musicology Australia and as chair of the Sydney Chapter. He was convenor of the 2000 National Conference at the University of Sydney.

Marett received his undergraduate degree in Music from Victoria University of Wellington, completed a Masters degree at London University and a PhD at Cambridge University, where he was later a research Fellow at Jesus College. He was appointed to Sydney University in 1978.

Marett was the founding Director and is the current co-chair of the Steering Committee of the National Recording Project for Indigenous Performance in Australia, an initiative that aims to record and document the highly endangered traditions of Australian Indigenous music and dance. His book, *Songs, Dreamings and Ghosts: The Wangga of North Australia* won the 2006 Stanner Award and the CD *Rak Badjalarr: Wangga Songs by Bobby Lane, Northern Australia*, which he co-authored with Linda Barwick and Lysbeth Ford, won a Northern Territory Indigenous music award. Together with Linda Barwick and others he has edited a number of anthologies of writing on Australian Indigenous Music and endangered cultures, including *The Essence of Singing and the Substance of Song: Recent Responses to the Aboriginal Performing Arts and Other Essays in Honour of Catherine Ellis* (1995), *Researchers, Communities, Institutions and Sound Recordings* (2003) and *Studies in Aboriginal Song: A Special Issue of Australian Aboriginal Studies* (2007). His current research focuses on the classical song traditions of Western Arnhem Land and the Kimberleys as well as the music and culture of the Daly Region, where he has worked for more than 20 years. A new book, co-authored with Linda Barwick and Lysbeth Ford and entitled *For the Sake of a Song: Wangga Songmen and their Repertoires*, will be published by Sydney University Press in 2012.

Marett is also active in the field of Sino-Japanese music history. Since the 1970s he has been a member of the Cambridge-based Tang Music project, which produced the seven-volume series *Music from the Tang Court*. In 2008 he was appointed an Honorary Professor at the Shanghai Conservatorium of Music. In 2009 Marett delivered the Laurence Picken Memorial Lecture in the Music Faculty of Cambridge University, to celebrate the centenary of his doctoral supervisor, Laurence Picken. He was the founding chair of the ICTM study group for Historical Research in East Asian Musical Sources.

2. The MSA has awarded Ass. Prof. Michael Halliwell the Musicological Society of Australia Keynote Address Prize for best paper presented at "Performative Voices: Multidisciplinary Approaches to Music Research," 1–2 December 2012, a research colloquium sponsored by the University of South Australia's Hawke Research Institute and a satellite event of the MSA's 35th Annual Conference.

3. The student travel grant scheme, the largest single outlay of the Society in any given year, attracted a total of 57 requests by student presenters and indigenous performers for funding assistance to attend the 2011 Annual Conference in Perth last year. A total of \$25,051 in travel grants and indigenous bursaries was funded by the MSA inclusive of a very generous discretionary grant from the Vice-Chancellor of the University of Western Australia of \$10,000. In 2012, 14 requests for student travel grants were received, including additional funding for a disabled delegate, and a total of \$7620 awarded, together with \$7134 in indigenous bursaries, which went to Reuben Brown, on behalf of two indigenous performers, and to Allan Marett, on behalf of seven Warruwi (Goulbourn Island) performers, whose travel to Canberra was financed by the National Recording Project but who stayed on for the conference.

4. The 2012 Award for Best Postgraduate Paper presented at an MSA Conference attracted some 16 submissions. This year 13 submissions were received, all of uniformly high quality, and I would like to thank firstly this year's hardworking Awards Committee, comprising Aaron Corn, Catherine Grant, Jane Davidson, David Larkin and Paul Watt, for their thorough and patient adjudication. Two commendations for outstanding research and presentation were given this year, and went to Shelley Hogan, for her paper on the microhistories of Dresden Hofkapelle musicians, and to Alison Rabinovici, for her work in reclaiming the stories of Italian migrant musicians in Australia. However, after considerable deliberation it was decided this year to split the prize between two equally worthy candidates, Celia Fitz-Walter, for her outstanding paper on the music of Steve Reich, and Anthea Skinner, for her equally brilliant and highly provocative paper on the music of 'crip culture.' Congratulations to these two outstanding young scholars.

John Phillips  
Awards Chair



The 2012 winners of the MSA Prize for Best Student Paper, Anthea Skinner, I, and Celia Fitz-Walter, with MSA President Aaron Corn

# IMS REPORT

to the MSA National Conference, Canberra, 5 December 2012

## Report on the IMS Congress Rome July 2012

Several Australians, members of MSA, gave papers at this week long Congress. All aspects of our discipline were represented. It was interesting that while, of course, all the newer areas of musicological thought were represented, historical musicology in all of its guises was probably the strongest area of the discipline at this Congress. I believe that we in this country need to be reminded of that. While internationally strong, in this country historical musicology may be seen to be at risk in some places as our institutions struggle with difficult economic challenges.

I was elected for a second five-year term to the Directorium. My place is as one of the Directorium nominees for the “small countries,” that is, countries with less than 30 members. For these places, the Directorium makes nominations, which are then voted on by the full membership. Not all countries nominated are elected. There was therefore no guarantee that we in Australia would be represented. In fact, I am only the second Australian to have been elected to the Directorium in the 110-year history of the Society, the first being Margaret Kartomi, who was on the Directorium 1992–1997. I will, of course, do all I can to promote Australian musicology within this international forum.

Australia currently has 24 IMS members.

If we can raise our membership to more than the 30 required, we would be eligible to make two nominations for one place on the next Directorium (2017). I strongly urge members of the MSA to consider joining the IMS as well and thereby becoming eligible to put forward nominations for the next Directorium. We would be in a much better position to obtain our own representation if we could lift the number to 50.

Melanie Plesch (Melbourne) was elected by the Directorium to be on the *Commission Mixte* of RILM, and hopefully she will also be able to increase our RILM activity here. Congratulations to Melanie.

The new Directorium, under President Dinko Fabris, has as one of its plans to try and move the IMS forward from what has in the past been a very Eurocentric society to one that is much more representative of the world as a whole. Already we are seeing a huge increase in activity in South America, and there is now a newly formed Regional IMS offshoot, IMS-EA (East Asia). This grouping takes in Japan, China, Korea, Taiwan, and Hong Kong. It will be holding its second conference next November in Taiwan, and I urge you to take a look at their website, and consider offering papers to this meeting. We would have much to gain by becoming associated with this group, and the people running it have indicated that they would be really glad to see us there next November. The website address for this conference is as follows:

<http://www.gim.ntu.edu.tw/imsea2013/home.html>

The next full Congress meeting of IMS will be in Tokyo in 2017, and currently intercongressional meetings are slated for Brazil, New York and Stavanger, Norway. There is still some room for movement on intercongressional meetings.

I plan to circularise MSA members of other new initiatives of IMS that are being planned as they become firmer.

*Jane Morlet Hardie, University of Sydney,  
for the IMS Directorium*

## — CHAPTER REPORTS —

### QUEENSLAND CHAPTER

At the commencement of 2012, members of MSAQ were saddened to learn of the death of Steve Dillon, chapter president 2010–12, after a brief illness. Steven and his contribution to the MSAQ are greatly missed. Steven had already indicated he intention to step down as MSAQ president before his passing away, and a new committee was elected in March 2013 with Simon Perry elected president, Celia Fitzwalter treasurer, and Nicholas Ng, secretary.

The chapter has been in somewhat straightened circumstances and therefore stuck to a minimal, but very successful program during 2012.

The Annual Lecture took place on Wednesday, 5 September at the School of Music, University of Queensland, and was delivered by Professor Mark Everist, from the University of Southampton. Professor Everist's paper, “Wagner and Paris: The case of *Rienzi* (1869)” was warmly received by an appreciative audience.

The second event was the Student Symposium held on Friday, 28 September, also at the School of Music, University of Queensland. This proved a highly successful day, attracting 10 participants from different institutions in SE Queensland. The quality of the presentations was uniformly high, and the recipient of the Gordon Spearritt Prize for best student presentation went to Dale Rickert, for his paper entitled “Music, Motion Capture and Electromyography: What the latest technology can teach us about an ancient art.”

*Simon Perry  
President, MSAQ*



## SOUTH AUSTRALIA CHAPTER

At the MSA/SA evening meeting on 6 September, visiting American ethnographer/composer/double bassist and Fulbright Senior Scholar Dr Christopher Roberts gave an illuminating presentation on the headdress songs of the Star Mountain people of Papua New Guinea, on his own ethnographic work with Star Mountain people dating back to the 1980s, his subsequent related publications and current project at the SA Museum.

At the 2 October meeting, Assoc. Prof. Kimi Coaldrake provided an engaging account of her current research, which explores the scientific-cultural nexus involved in an acoustical study of tonal colour of the Japanese *koto*.

On 24 October, the SA Chapter's 2012 Naomi Cumming Postgraduate Award was presented to Elder Conservatorium PhD candidate Melanie Waters for her presentation on issues in the flute music of German-Australian composer Felix Werder.

In the lead-up to the 2012 National Conference, the UniSA Magill campus was the site of a pair of new and successful satellite events, both organised by Daniela Kaleva. The first of these, "Sound, Music, Context: Honours and Postgraduate Music Research Day" (30 November), which brought together 17 excellent research presentations by postgraduate and honours students from the University of Adelaide, UniSA, and interstate universities. The Honours and Postgraduate Music Research Prize, co-sponsored by the Elder Conservatorium, UniSA (School of Communications, International Studies and Languages and the Hawke Centre), and the MSA/SA Chapter, was awarded jointly to Adelaide University PhD candidates James Koehne and Debra Andreacchio. The second event, presented UniSA's Hawke Research Institute, "Performative Voices: Multidisciplinary Approaches to Music Research" (1–2 December), involved papers and performances related to the current work of some 15 scholars from around Australia, including five invited keynote speakers, Prof Jane Davidson, Assoc. Prof. Michael Halliwell, Prof. Margaret Kartomi, Assoc. Prof. Nicholas Routley, and Dr Paul Watt. Participants at the earlier student event were encouraged to attend the Performative Voices event free of charge. At the conclusion of the event the MSA Keynote Address Prize was awarded to Assoc. Prof. Michael Halliwell.

At the 2 October AGM, John Phillips stepped down as Chapter Secretary and Helen Rusak stepped down as Chapter Treasurer. John and Helen were thanked for their many years of service in these roles. The vacancies were filled by nominees Dr Daniela Kaleva (Secretary) and Graham Strahle (Treasurer). The role of Public Officer has now been taken by Assoc Prof Kimi Coaldrake.

*Steven Knopoff  
MSA SA Chapter President  
2 December 2012*

## SYDNEY CHAPTER

The AGM of the Sydney Chapter of the MSA was held on 29 August 2012 at the Sydney Conservatorium of Music (SCM). The following were elected:

David Larkin (Convenor), Daniel Bangert (Secretary), Anthony Linden Jones (Treasurer), Kathleen Nelson (Committee Member & Public Officer), Christopher Coady (Committee Member), Dorottya Fabian (Committee Member), Michael Hooper (Committee Member), and James Wierzbicki (Committee Member)

It was agreed that the committee would serve until March 2013, when new elections will be held. By (re)starting the cycle in March, the term of office of the committee would coincide more closely with the official chapter year (1 March to the last day in February).

The Chapter organised two successful events in the current calendar year:

On 31 March 2012, a "Recompositions" Study Day was held at the SCM. This new initiative was intended to complement the existing Student Symposium, and therefore was aimed at senior scholars (i.e. those completing doctoral degrees and beyond). The purpose of the day was to build possibilities for dialogue among scholars working on seemingly divergent areas. Rather than invite full 20-minute papers, participants were asked to present 10-minute mini-presentations addressing some aspects of the theme. It was agreed that for future events of this kind, a longer period of time ought to be given to roundtable discussions following the presentations.

On 22 September 2012, the annual Student Symposium was held at UNSW. Five undergraduates presented speed papers (4 minutes), and there were seventeen postgraduate and honours presentations (20 minutes each). This gratifyingly large number of participants meant that the day had to run in parallel sessions. The UG prize was won by Simon Polson (USyd), while the PG/Hons prize was shared by Natalie Matias and Joy Ng (both USyd), with honourable mentions in this category going to Miriam Jones (USyd) and John Severn (UNSW).

Thanks are due to the committee members and others who gave generously of their time to serve on program and awards committees, and to help out with the practical arrangements of these events.

*David Larkin  
Convenor, Sydney Chapter*

## TASMANIA CHAPTER

The Tasmania chapter has had a rich and varied program of events over the past year and although there has not been growth in actual MSA membership, the chapter has achieved substantial outreach into the community through its events.

The first event of the year was held in association with the Hobart Lute Festival. The joint presentation of luthier Jason Petty and lutenist Susan King drew a good audience – not just because the title was “The Lascivious Lute”! The intention of the chapter committee is to continue to follow this pattern and link lectures regularly to music festivals in Tasmania. The inaugural Hobart Baroque Festival, which will take place in 2013, is just such an opportunity for us to engage with a wider audience.

A presentation was given in March by Ralph Middenway, currently a PhD composition candidate at UTAS, on his realisation of a score for *The Play of Daniel*. This major work was premiered a few weeks later in St David’s Cathedral to great acclaim. In May we were fortunate to have Fred Allen, a visiting professor from Stephen F. Austin University, Texas, address the members and friends of the chapter about trends in the modern American band movement. His presentation provoked a lot of discussion and questions, particularly from those involved with wind and brass bands in Tasmania.

The contribution of organist and composer Jehan Alain was the subject of an excellent presentation by Christa Rumsey in July, while in August a lecture was given by Adam Manning on his PhD research exploring controllers and control gestures for a solo performer using digital percussion. The final presentation for 2012 was given by Jun Yi Ma, concertmaster of the Tasmanian Symphony Orchestra about his musical journey, which held many surprises. There was particular interest in this presentation by Conservatorium string students.

One of the challenges for the Tasmania chapter remains the building of membership numbers. A strategic membership drive focussed on Conservatorium staff and graduate students and linking to a number of musical societies in Tasmania will take place in 2013, but as many of our prospective new members are either retirees or unemployed, the current membership fees are often found to be prohibitive. A membership structure that takes account of this social reality would allow many more of those interested to become official members of the MSA and add to the vibrancy of the organisation.

I am extremely grateful for the hard work and support of the members of the Chapter committee in 2012 and also for their willingness to continue in their roles in 2013. As a result of the AGM conducted on 23 November (preceding Christmas lunch), office-bearers were re-elected as follows:

President: Anne-Marie Forbes  
Secretary: Carolyn Philpott  
Treasurer: Matthew Ives  
Events Co-ordinator: Abby Fraser  
Newsletter Editor: David Bollard

*Anne-Marie Forbes  
President, MSA Tasmania Chapter*

## VICTORIAN CHAPTER

We had a quiet year: plans for a trivia night had to be postponed until next year. Our one event for the year was a very successful chapter conference on 23 and 24 November. The participants are outlined below.

Kerry Murphy gave the occasional address, “Coming and Going: Touring musicians and the development of Australian culture, 1870–1928.” She also briefly outlined the main points in a recent survey of the state of musicology undertaken by Jane Hardie, Australian Academy of the Humanities.

Sarah Collins was elected President after Paul Watt resigned; the rest of the committee will stay on for 2013.

The student prize for best paper was shared between Shelley Hogan and Lisa Young.

Lisa Young, Sir Zelman Cowen School of Music, Monash University: “The Eternal Pulse – The evolving nature of Konnakol in contemporary performance,” linking to its expression in the author’s work.

John Whiteoak, Sir Zelman Cowen School of Music, Monash University: “Ginger Megs meets the peanut vendor: ‘Tropical’ Hispanic music and dance in Australian popular entertainment, 1930s–1960s.”

Lydia Dobbin, Melbourne Conservatorium of Music, The University of Melbourne: “Music criticism in mid-century America: an assessment of the critical writings of Peggy Glanville Hicks.”

Andrew Frampton, Melbourne Conservatorium of Music, The University of Melbourne: “‘This sublime devotional music’: the reception of Johann Sebastian Bach’s sacred vocal works in the Musical Times, 1860–1880.”

Anthea Skinner, Sir Zelman Cowen School of Music, Monash University: “Freaks of nature: The influence of nineteenth-century freak shows on twenty-first-century pop culture.”

Sean Priest, Sir Zelman Cowen School of Music, Monash University: “The Janus face of the nineteenth-century French trumpet tradition: François Auguste Dauverné and Jean-Baptiste Arban.”

Christian Griffiths, Sir Zelman Cowen School of Music, Monash University: “‘Hip to Be Square’ American Psycho and the rock canon.”

John Griffiths, Sir Zelman Cowen School of Music, Monash University, The University of Melbourne, and Centre d'Etudes Supérieures de la Renaissance, Tours: “Heteroclitio Giancarli, Giulio Caccini and lute song in 1602.”

Alison Rabinovici, Melbourne Conservatorium of Music, The University of Melbourne: “Music for leisure and pleasure: Italian Street Bands and String Bands: a Viggianese monopoly?”

Melanie Plesch, Melbourne Conservatorium of Music, The University of Melbourne: “La patria despedazada: Juan Pampín's Oíd (2003) and the musical rhetoric of the Argentine national anthem.”

Shelley Hogan, Melbourne Conservatorium of Music, The University of Melbourne: “The Dresden Hofkapelle: the men and their music, and the value of micro histories from the early eighteenth century.”

Frederic Kiernan, Melbourne Conservatorium of Music, The University of Melbourne: “‘Sweet Music’: Marian antiphons and the promulgation of Habsburg Catholic piety in Lutheran Saxony, 1708–1765.”

Thomson (Chung Wai) Ng, Sir Zelman Cowen School of Music, Monash University: “How did Verdi respond to the Cecilian movement with his *Te Deum* (1896)?”

Mitchell Mollison, Sir Zelman Cowen School of Music, Monash University: “Karawitan and Rasa in the music of Rahayu Supanggah.”

Rachel Landgren, Melbourne Conservatorium of Music, The University of Melbourne: “Dorothy Silk and Elsie Suddaby: pioneers of the ‘early music’ vocal style.”

Natasha Lin, Melbourne Conservatorium of Music, The University of Melbourne: “De-trivialising music torture.”

Christine Mercer, Independent Scholar: Melbourne's War: Anti-conscription political scene (1914–1918)

Zen Zeng, Sir Zelman Cowen School of Music, Monash University: “Flamenco and its construction in Manuel de Falla's *El amor brujo* (Love, the Magician).”

Sarah Collins  
President, MSA Victoria

## WEST AUSTRALIAN CHAPTER

After the excitement generated by hosting the MSA Conference last year, 2012 was a calmer, though rich and stimulating 12 months for the WA Chapter.

On 6 March, Professor Jane Edwards from the University of Limerick, Ireland, offered a study seminar on parent and infant music making. The event was well received and included attendance from member of the local community besides MSA members and students from UWA.

On 3 April, Su Hart, visiting from UK and a member of the Afro/Celt music group, *Baka Beyond*, presented a paper on how the group's music is inspired by the music of the pygmy Baka people from the rainforests of Cameroon. In her talk, she discussed her own initiation into the Baka womens' magical singing called ‘Yelli’ (forest yodelling).

On 8 May 2012, Dr Una McLivenna from the University of Sydney and the ARC Centre of Excellence for History of Emotions explored musical responses to public execution in the early modern period, looking specifically at the use of song and verse in broadside and pamphlet accounts of crime and execution across Europe.

On 29 May 2012, Professor J. Peter Burkholder of Indiana University – the world-leading scholar of twentieth-century music – offered a fascinating seminar in which he presented a paper entitled: “Musical Borrowing or Curious Coincidence?: Testing the Evidence.” In this seminar, Professor Burkholder explored the use of evidence in arguments about when musical borrowing is occurring or not.

After the winter winds subsided, the seminars resumed on 7 August with a visit from Dr Alan Maddox, the University of Sydney and ARC Centre of Excellence for History of Emotions. Alan spoke on: “‘A vivid imitation in the theatre’: Andrea Perrucci's treatise on the rhetoric of speech and song (1699).”

On 18 September, Dr Jon Prince, from the School of Psychology, Murdoch University, presented on the topic of how listeners combine pitch and time when listening to music. He shared findings from empirical research he has conducted on this topic.

The annual Callaway Lecture was presented on 11 October 2012 by Artistic Director of The Academy of Ancient Music, Richard Egarr. His presentation was well attended and enjoyed by the general public, MSA members, staff and students from UWA. After 60 years of the most recent movement in music scholarship and performance concerned with Historically Informed Performance (HIP), Egarr's talk explored not only the development of such research but where it is heading.

Finally, in November 2012, we welcomed over 40 musicians and dancers from the Indonesian Institute of Arts (*Insitut Seni Indonesia*), Denpasar, Bali, to Perth. Not only did the visit involve a wonderful schools' outreach performance of the *Ramayana* in the enchanting surroundings of the Sunken Garden at The University of Western Australia (UWA) but the group also performed on three other occasions in Mandurah and Perth. To coincide with the visit, the UWA School of Music has purchased a new *gamelan gong kebyar* ensemble.

Though focused around UWA, the WA Chapter of MSA aims to offer inclusivity and where possible, double badging events with partners in the state. In 2013 we are aiming for more partnered outreach activities.

| The WA Chapter Committee comprises David Symons, Chair; Victoria Rogers, Secretary; and Pat Thorpe, Treasurer.

David Symons  
Chair, WA Chapter

## — CONFERENCE REPORTS —

### 2012 CONFERENCE REPORT (I)

Canberra's Manning Clark House, a home for contemporary debate and refuge for the sharing of ideas and issues, aspires to help people find common ground and 'strives to be above politics.' How appropriate it was, then, to have their inaugural Indigenous Scholar give a moving and poignant keynote at "The Politics of Music" MSA Conference. Rising above divisionist rhetoric, Indigenous Scholar and ARC Discovery researcher, Wanta Jampajinpa Patrick sailed through his 60-minute keynote on the wings of his ancestors. Wanta, a Warlpiri elder from Lajamanu in Australia's Tanami Desert, sutured divisions by sharing with his audience a unifying philosophical concept about the Southern Cross. Australians are familiar with the Southern Cross because it adorns the country's flag as a symbol of national unity. Yet few who fly the flag realise that the cross encapsulates a deep-seated philosophy from Warlpiri Jardi-warnpa and Kurdiji ceremonies. In his keynote entitled "Crown land: Whose crown?," Wanta's depth of experience as an educator and cross-media artist animated his delivery about the Southern Cross, which symbolizes a scheme for "maintaining law, ceremony, language, kinship and land." As a "marginalised body of knowledge" on the periphery of a European-based socio-political hegemony, Wanta's Southern Cross philosophy hinted at a future in Australia where multiple interpretations of the starry emblem share home, place and county.

Unlike other partisan music societies, the MSA has always shared its space with 'musos' from all walks of academic life including musicologists, composers, music educators, music therapists, ethnomusicologists, activists and independent scholars, among others. This motley crew converged on ANU's doorstep from the 3rd to the 5th of December 2012 to take refuge under the roof of a newly revamped School of Music. Subthemes within the "The Politics of Music" included such intriguing titles as "Music without borders"; "Transporting Sound, contesting space"; and "Silenced sounds." Strong nationalistic papers were presented in no less than four panels on "Music in Australia," covering topics from socio-religious politics to a roundtable on the cultivation and preservation of Australian sacred and spiritual music. Although there were fewer conference participants at this year's MSA compared to last year at UWA, the quality of scholarship and the level of intellectual engagement was certainly on par. Of course, UWA had the advantage of inviting some very emotional musicians from the ICME (International Conference of Music and Emotion)!

Many individual papers I attended were thought provoking and engaging summaries of new and current research. Masaya Shishikura (Australian National University) used "memory and place" to frame an intimate look at appropriated music and dance forms, and their semantic interpretation through film on the Ogasawara islands of Japan. The problematics of "displaying culture" was taken up by Kirsty Gillespie (University of Queensland) via a delicate negotiation of the Lihir Island's tangible and intangible cultural heritage management. Di Roy (ANU) illuminated the importance of vocal timbre among Slovak voices as a distinguishing feature of musical identity.

Allan Marett (Charles Darwin University) brought academics together with cultural practitioners to feel what it is like to participate in cultural and material exchange, a "currency" of scholarship only obtainable through the personal engagement of fieldwork. Marett invited members of the small community of Waruwi on Goulburn Island in the Northern Territory to share how reinforcing family and kinship through song and dance is not limited to Bininj (Aboriginal) but includes the transnational embrace of Balanda (non-Aboriginal) as well. Touching upon the very human emotional level that often eludes lofty scholarship, conference attendees got a glimpse of the history of cultural exchange between Bininj and Balanda. In the presentation we learned of PhD student, Reuben Brown being adopted into the Kunbarlanja community. Tears flowed during the presentation as Marett exchanged songs with Solomon Nangamu, keeper of the Mirrijpu song set from Boulburn Island.

On display was not the politics of music but the policy of partnership, cultural exchange and mutual respect. I suppose many papers and conference presentations over the course of this three-day MSA gathering successfully argued about political consciousness in historical propaganda or bickered about the current state of music studies in tertiary education. However, this presentation of Australian music did not.

Made Mantle Hood  
Universiti Putra Malaysia

### 2012 CONFERENCE REPORT (II)

This past year's MSA Annual Conference, "The Politics of Music," held at The Australian National University in Canberra, ACT, from 3 to 5 December 2012, was my first presentation to the Australian musicological community. I was very excited



to attend the conference and present my first paper as well as hearing other papers, presentations and speeches from my peers and colleagues.

With such a varied and interesting conference schedule, it certainly did not disappoint. The content of the conference's programme seemed to provide a forum for any and all discussion on music. I attended a variety of sessions, including the "Silenced Sounds? I" session with Linda Barcan chairing (papers presented by Azadeh Atri, Gerald Ginther and Jessica Black); the session in which I presented (and a personal favourite, as it was geared towards singers), "The power of song II" with Jason Stoessel chairing (papers/performances presented by Rachel Landgren, Eve Klein and Linda Barcan); "Music and order I" with Suzanne Cole chairing (papers presented by John Griffiths and Jonathan Paget); the "Music without borders IV" session with Anne Marshman chairing (papers/performances presented by Naomi Smout, Christopher Coady and Mark Gasser); and, "Music across media I" with Stephen Loy chairing (papers presented by Paul Smith, Alessandro Moliterno, Celia Fitz-Walter and Jonathan Powles), amongst many others between which I floated in order to hear different presenters and their papers.

In addition, I found the keynote by Wanta Jampajinpa Patrick, the Warlpiri elder from Lajamanu in the Tanamim Desert, to be particularly moving, as well as the keynote by Professor of Music Tina K. Ramnarine, the anthropologist and musician from Royal Holloway, University of London. Having grown up in Boston and educated (mainly) in North America, my concepts and ideas of music are skewed towards these viewpoints. However, with these two keynote speeches, my ideas and concepts were challenged and expanded – from better understanding Australian indigenous music and its powerful legacy to innovative treatments of music in the public school system through a global perspective.

Stating that, it was most interesting to hear the papers which discussed America in relation to music. Even though my thesis topic is on early English opera and its first female performers (1660-1737), I found myself fascinated with those musicologists who chose to tackle my nation and its attitudes and contribution towards music – from both an academic standpoint as well as an expatriate living abroad. In fact, postgraduate students bravely broached American music topics, including Jessica Black and Celia Fitz-Walter, who presented on Leonard Bernstein and Steve Reich, respectively. As a native of Massachusetts, I have always enjoyed and connected with presentations on Bernstein's music. Even more so, as someone who experienced 9/11 and its continuing aftermath for my country, I found the discussion to be unique and different from any American approach I had previously encountered. Both fostered interesting and lively discussion, which continued well after the presentations themselves.

The 2012 35th Annual MSA Conference was truly a great experience, and I am deeply grateful for the opportunity to have attended and presented as well as, more personally, grown as a musicologist, researcher, performer and – surprisingly – American. It was my first national musicological opportunity to understand the new country in which I am researching and performing. It provided me with the opportunity to learn and grow professionally and personally in ways that I did not expect. It comes as no surprise, then, that I am very much looking forward to this year's upcoming conference in Brisbane. I cannot wait to see what musicological adventures await us there!

*Patricia Alessi  
PhD Candidate,  
The University of Western Australia*

## BOOK LAUNCHINGS AT THE NATIONAL CONFERENCE, DECEMBER 2012



*Margaret Kartomi, r, with Emeritus Prof Virginia Hooker (ANU),  
at the launch of Prof. Kartomi's Musical Journeys in Sumatra,  
University of Illinois Press, 2012*



*Stephen Wild, Linda Barwick, Kerry Murphy and Sue Robinson  
launch Italy in Australia's Musical Language, Linda Barwick  
and Marcello Sorce Keller, eds., Lyrebird Press, 2012*

# — “THE POLITICS OF MUSIC” —

## The 35th Annual Conference of the Musicological Society of Australia 3–5 December 2012, School of Music, The Australian National University, Canberra PROGRAM

Monday, 3 December 2012

	Sitsky Room 1	Band Room 2	LT3 3	LT1 4	LT2 5
0800	Registration (Level 2 Foyer)				
0900	<b>A1 Keynote 1 — Aaron Corn</b> (Sitsky Room) 1. Aaron Corn & Peter Tregear (30 min) Welcome 2. Tina K Ramnarine 'Postcolonial orchestrations and the politics of memory' (60 min)				
1030	Morning Tea (Level 4 Foyer)				
(3) 1100	<b>B1 'Transporting sound, contesting space: Music and mobility' I panel — Kirsty Gillespie</b>  1. Cathy Falk 'The Hmong: Diaspora, technology, the <i>qeej</i> and identity'  2. Catherine Ingram 'Tourism, musical authenticity, and minority culture in a Kam village in rural southwestern China'  3. Catherine Grant 'How language maintenance "failures" can help advance the theory and practice of music sustainability'	<b>B2 'Music in Australia' I — Michael Halliwell</b>  1. Bronia Kornhauser 'Melbourne's Kadimah and the politicking for a Jewish cultural pathway between 1911 and 1921'  2. Peter Campbell 'Onward, Christian soldiers: Hymnbooks as a site of social and religious politics in Australia'  3. Christine Mercer 'Melbourne's anti conscription and cultural scene 1914 to 1918'	<b>B3 '19th century music' I — David Larkin</b>  1. John A Phillips 'On the political abuse of music, past and present: A case study'  2. Stewart Smith 'The lost chord: Reconstructing organ improvisation in C19 Britain'  3. Hannah Lane 'The culottes of a pedagogue: Madame de Genlis as a harp teacher'	<b>B4 'The power of song' I — David Worrall</b>  1. Stephen Loy '"A little late these days, it seems": Late style in <i>Presence</i> '  2. Stephanie Doohan 'Rethinking genre in rock music'  3. Jacob Leonard '"Hear it in the songs": Stephen Sondheim's <i>Assassins</i> (1991) and the ideological power of popular song'	
1230	Lunch (Level 4 Foyer)				
(4) 1330	<b>C1 'Transporting sound, contesting space: Music and mobility' II panel — Cathy Falk</b>  1. Mantle Made Hood 'Musical invasives: Ecology and the forces of diatonicization in Balinese children's music'  2. Masaya Shishikura 'Your song, my voice: The politics of Ogasawara musical culture'  3. Kirsty Gillespie 'Landscapes of heritage: Exploring the tangible and intangible cultural heritage of the Lihir Islands in a contemporary exhibition space'  4. Andrew Alter 'Locality, globality and schizophrenic musical webs: An example of Ethiopian transculturalism in Australia'	<b>C2 'Music in Australia' II — Peter Campbell</b>  1. Helen English 'Music and solidarity: Coalmining and brass bands in Newcastle, NSW in the 1870s'  2. Fiona Fraser 'When did the Sydney Symphony Orchestra become the Sydney Symphony Orchestra and does it matter?'  3. Daniela Kaleva 'Louise Hanson-Dyer's approach to commemorative projects: The Melbourne Centenary Music Book of piper's music by Australian composers (1934)'  4. Kate Bowen '"Burra Phara", the Fisk Jubilee Singers and the Maloga Mission'	<b>C3 '19th century music' II panel — Simon Perry</b>  1. Zoltan Szabo 'The road towards the first complete edition: Curious attempts to disseminate J. S. Bach's solo cello suites in the 19th century'  2. Robert James Stove 'Crank or artist? Religion, politics, and Vincent d'Indy'  3. David Larkin 'Liszt contra Wagner: Shaping the 1850s musical avant garde'  4. Paul Watt '"Mapping journalism networks": The case of the Weekly Critical Review, Paris, 1903–04'	<b>C4 'Music across media' I — Stephen Loy</b>  1. Paul Smith 'Anime discourse and the composer'  2. Alessandro Moliterno 'Punk Rock Against Racism: The political commitments of a nihilistic subculture'  3. Celia Fitz-Walter 'The politics of composing: An investigation into Steve Reich's use of recorded speech in music'  4. Jonathan Powles 'A digital trobairitz: Musical chivalry in the cyberspace age'	<b>C5 'Silenced sounds?' I — Linda Barcan</b>  1. Azadeh Atri 'The Obukhov Archive'  2. Jessica Black '"Mr Bernstein conquers Moscow": Leonard Bernstein as American Cold War propagandist'  3. Suzanne Zhou 'The Philadelphia Orchestra's 1973 tour to China: Music reception across cultures'  4. Gerald Ginther 'The politics of music in post-Soviet Russia and Ukraine'
1530	Afternoon Tea (Level 4 Foyer) Book Launch 1 — Margaret Kartomi				
(3) 1600	<b>D1 'Music without borders' I — Andrew Alter</b>  1. Margaret Kartomi 'The impact of UNESCO's recognition of Saman Gayo as Intangible Cultural Heritage on the body percussion and vocal techniques of Aceh's sitting dances' *  2. Gary France 'Percussion Education in Cuba 2012: Taking the Pulse'  3. Graham McDonald 'Hawaiian music in Australia — A preliminary discography of a lost genre'	<b>D2 'Music in Australia' III — Kate Bowen</b>  1. Tony Gould 'Australian culture, musical identity and the gothic mode'  2. Michael Hooper 'Richard Meale's <i>coruscations</i> '  3. Michael Halliwell 'The music of politics as represented in <i>The Eighth Wonder</i> (Alan John/Dennis Watkins) and <i>Lindy</i> (Moya Henderson/Rodriguez)'	<b>D3 '19th century music' III panel — Paul Watt</b>  1. Andrew Deruchie 'Saint-Saëns's cyclic forms'  2. Michael Christoforidis & Peter Tregear 'Political Philhellenism and the Turkish music in Beethoven's Ninth'  3. Sean Priest 'The Janus face of the C19 French trumpet tradition: François Auguste Dauverné and Jean-Baptiste Arban'	<b>D4 'Music across media' II — Jennie Shaw</b>  1. Anderew Pike & Susan West 'An English composer in the Australian outback: The film music of John Ireland'  2. Felicity Wilcox 'Underscore or overscore? Re-examining the relationship between music and image'  3. Phillip Johnston 'Music as a tool of control: The power of music to expand or contract interpretation in contemporary scores for silent film'	<b>D5 'Yeah, no ... How do I say it, again?' music education roundtable — Patricia Alessi</b>  1. Patricia Alessi & Esmeralda Rocha '"Yeah, no ... How do I say it, again?" Developing a lyric diction education system for Australian-New Zealander classical singing students'
1730	Gender & Sexuality Forum — John A Phillips (Biginelli's, Level 5) Dinner (not provided)				
1900	<b>Welcome Drinks &amp; Concert 1</b> 1. Welcome Drinks (30 min) 2. Ros Dunlop & Martyn Wesley-Smith (90 min)				
1930					

**Tuesday, 4 December 2012**

	Sitsky Room 1	Band Room 2	LT3 3	LT1 4	LT2 5
0800	National Committee Meeting (Kingsland Room)				
0830	Registration (Level 2 Foyer)				
0900	<b>E1 Keynote 2 — Peter Tregear</b> (Sitsky Room) 1. James Webster 'Haydn and the politics of music' (60 min)				
1000	Morning Tea (Level 4 Foyer)				
(4) 1030	<b>F1 'Music without borders' II — Margaret Kartomi</b>  1. Le Tuyen Nguyen 'Nhạc tài tử: Lost in translation'  2. Nutthan Inkhong 'A history of popular song's singing in Thailand'  3. Cornelia Dragusin 'Kangdali Mela festival: Kumaoni reunion of two cultures through music and dance'  2. Ros Dunlop 'The traditional musical instruments of East Timor and their place in the social and cultural mores of East Timorese society' *	<b>F2 'Music and faith' — John Griffiths</b>  1. Suzanne Cole 'Taverner vs. Byrd: The politics of the Tudor Music revival'  2. Kathleen Nelson 'Musical clues in a medieval archbishop's book'  3. Anne-Marie Forbes 'The politics of hymnody: Popery, ribaldry and the hymns and songs of the church'  4. Frederic Kiernan "'Sweet music": Marian antiphons and the promulgation of Habsburg catholic piety in Lutheran Saxony, 1708–1765'	<b>F3 '19th century music' IV panel — Royston Gustavson</b>  1. Esmeralda Rocha "'Ars Musica reigns undisputed": Amateur music-making, opera and British society in nineteenth-century Calcutta'  2. Sarah Collins 'Escaping History: English music historiography 1900–1940'  3. Alexander O'Sullivan 'Memories of past and future in Berio's <i>Cronaca del luogo</i> '  4. Anthea Skinner 'The influence of 19th century freak shows on 21st century crip culture'	<b>F4 'The power of song' II — Jason Stoessel</b>  1. Rachel Landgren 'Dorothy Silk and Elsie Suddaby: Pioneers of the "early music" vocal style'  2. Eve Klein 'The Pomegranate Cycle: A model of self-directed opera composition and performance'  3. Linda Barcan 'Tessitura changes in soprano music theatre repertoire'  4. Patricia Alessi "'Silenced no longer": The contemporary mezzo-soprano rediscovers opera's first mezzo-soprano repertoire'	<b>F5 'Ecomusicology' — Robyn Ryan</b>  1. Robin Ryan 'Musical imaginaries and damaged ecologies: Towards a new paradigm of "place"  2. Luke Bozetto 'Applying the notion of telepresence to the reception of environmental sound compositions'  3. Hollis Taylor 'Is birdsong music? Making the case for zoömusicology'  4. Carolyn Philpott 'Hot topic, cool place: Ecomusicology and the Antarctic environment'
1230	Lunch (Level 4 Foyer)				
1330	<b>G1 Keynote 3 — Tina K Ramnarine</b> (Sitsky Room) 1. Wanta Jampijinpa Patrick 'Crown land: Whose crown?' (60 min)				
(2) 1430	<b>H1 'Music without borders' III — Linda Barwick</b>  1. Andrea Emberly & Andrzej Gwizdalski 'Exploring the impact of music on refugee children's lives in Western Australia'  2. Di Roy 'The luminosity of Slovak voices: The importance of vocal timbre in construction of collective identity'	<b>H2 'Silenced sounds?' II — Kathleen Nelson</b>  1. Joanna Drimatis 'Nevil Shute and Robert Hughes: Fixing a raw deal for Australian composers' *  2. Katie McKay 'The puppets of Stalin: Conservative, conformist and obedient composers of Soviet realism' *	<b>H3 'Music and order' I — Suzanne Cole</b>  1. John Griffiths 'Architecture, rhetoric and music in early modern Europe'  2. Jonathan Paget 'Interrogating the political history of the guitar'	<b>H4 'Music in Australia' IV — Daniela Kaleva</b>  1. Jane Belfrage 'Acoustic space and the music of the Kulin'  2. Anne Boyd & Alice Haines 'Telling an Australian story "two ways": <i>Daisy Bates at Ooldea</i> — A reconciliation opera'	<b>H5 'Music in education' I — Tracy Redhead</b>  1. Michelle Stead 'The mechanics of excellence: Constructing the listener within music pedagogies'  2. Thomas Laue 'Student engagement in the study of harmony through aural and performance experiences'
1530	Afternoon Tea (Level 4 Foyer)				
(3) 1600	<b>I1 'Music without borders' IV — Anne Marshman</b>  1. Naomi Smout 'Confessions and reflections on performing contemporary Argentine piano music'  2. Christopher Coady 'Revelations (1957) revealed: Vernacular expansion strategies in a third stream composition by Charles Mingus'  3. Mark Gasser 'Anti-apartheid ideologies in Ronald Stevenson's <i>Passacaglia on DSCH</i> '	<b>I2 'Continuing the history of cultural exchange in Arnhem Land' roundtable — Allan Marett</b>  1. Linda Barwick, Gus Berger, Reuben Brown, Amanda Harris, Allan Marett, David Manmurulu, Jenny Manmurulu, Rupert Manmurulu, Jay Galaminda, Solomon Nangamu, Russel Agalara & Martin Thomas 'Continuing the history of cultural exchange in Arnhem Land: A mamurrng ceremony at Waruwi, Goulburn Island, in August 2012'	<b>I3 'Music and order' II — Anne-Marie Forbes</b>  1. Jason Stoessel 'The Angevin struggle for the Kingdom of Naples (c.1378–1411) and politics of repertoire in Mod Aii-iv: New hypotheses'  2. Hossein Barickaby 'Transcendent of music: Shakespearean England and today's Persia'  3. Royston Gustavson 'Music and politics in sixteenth-century Nuremberg: Hans Ott, the Reformation, and the Hapsburgs' *	<b>I4 'Silenced sounds?' II — Lea Collins</b>  1. David Worrall 'Can music performance metrics be used to improve the perception of information in sonified data and to enhance the computer music expressivity?'  2. Lea Collins 'Lost and inaudible sound'  3. John Mackey *	<b>I5 'Music matters' music education workshop — Nicole Mengel</b>  1. Nicole Mengel, Susan West & Georgia Pike 'Music matters: Utilising cross-curricular perspectives to imbed music in the primary classroom'
1730	Indigenous Thinktank — Aaron Corn (Biginelli's, Level 5)				
1900	Conference Dinner (Bicicleta, New Acton)				

# Wednesday, 5 December 2012

	Sitsky Room 1	Band Room 2	LT3 3	LT1 4	LT2 5
0830	Registration				
0900	<b>J1 Keynote 4 — Paul Pickering</b> (Sitsky Room) 1. Derek B Scott 'Irish nationalism, British imperialism, and the role of popular music' (60 min)				
1000	Morning Tea (Level 4 Foyer)				
(4) 1030	<b>K K1 'Sounding French?' — Peter Tregear</b>  1. Joy Ng 'In search of Frenchness: Ravel's Piano Concerto in G Major'  2. Melinda Sawers 'Cultural and linguistic renewal and the political autonomy movement in early 20th century Brittany'  3. Kerry Murphy 'Algeria through French eyes'  4. Matthew Lorenzon 'The antagonismes of Xavier Darasse and Alain Badiou'	<b>K2 'Music in the margins' I — Gerald Ginther</b>  1. Amanda Harris 'Women's musical autobiography in the early twentieth century: intervening in music history'  2. Katherine Iddles 'Performing German music on allied soil: Performances of Schumann's solo piano music during World War II at Wigmore Hall'  3. Sarah Collins & Simon Perry 'The beauty of bravery: The artistic aelf in the autobiographical writings of Percy Grainger'  4. Anne Marshman 'Tippett's <i>A Child of Our Time</i> : A critique of ecclesiastical authority in Britain during World War II'	<b>K3 'Silenced sounds?' III — Joel Crotty</b>  1. Wendy Suiter 'Composing "expression" in music: What is the question?'  2. Richard Willgoss 'Creativity for the contemporary art music composer'  3. Cameron McCormick '"Towards A new spirituality in art": Developing a remodernist theory of the arts'  4. James Wierzbicki 'When music mattered, and the politics of disengagement' *	<b>K4 'Music in education' II — Susan West</b>  1. Jennie Shaw 'Music and the intertextualities of listening, performing and teaching'  2. Robert Crisp 'Music technology in the classroom: A music engagement program perspective'  3. Colin Spiers 'Keith Jarrett's solo music: Process, product and evaluation' *  4. Richard Vella, Nathan Scott & Tracy Redhead 'Network music performance and the global context' *	<b>K5 'Music without borders' V — Sally Macarthur</b>  1. Natalie Bellio 'Percy Grainger and the new world of concert pianism in America (1914–1925)'  2. Shelley Hogan 'The Dresden Hofkapelle: The men and their music, and the value of micro-histories from the early eighteenth century'  3. Alison Rabinovici 'Music for leisure and pleasure: Italian street bands and string bands — A Viggianese monopoly?'  4. Jim Chapman 'The codes of aesthetic interpretation across cultural borders'
1230	Lunch (Level 4 Foyer)				
(3) 1600	<b>L L1 'Australian sacred and spiritual music' roundtable — Philip Matthias</b>  1. Philip Matthias, Richard Vella, Jim Chapman, David Cole, Toby Whaleboat & Brooke Collins-Gearing 'Australian sacred and spiritual music: Preservation, cultivation and innovation' *	<b>L2 'The field recordings of John Meredith' roundtable — Jenny Gall</b>  1. Jenny Gall, Kevin Bradley & Rob Willis 'The field recordings of John Meredith'	<b>L3 'Silenced sounds?' IV — Kerry Murphy</b>  1. Beata Glinka 'The accomplishments of Polish composers in the context of the turbulent politics in the nineteenth and twentieth century in Poland'  2. Ellen Winhall 'The unwritten score: "Performance practice" in recordings of Berio's <i>Sequenza III</i> '  3. Lydia Dobbin 'Peggy Glanville-Hicks on modern music: The Golden Era of the American Composer—Critic'	<b>L4 'Policy directions in music education' panel — Georgia Pike</b>  1. Susan West, Georgia Pike & Nicole Mengel 'The politics of engagement: Developing alternative policy for enhancing participatory music making'  2. Nicole Mengel & Georgia Pike 'Family-school partnerships: Utilising music as a medium'  3. Georgia Pike & Susan West 'Deciding for themselves: Music policy discussions led by unlikely people'	
1500	Afternoon Tea (Level 4 Foyer)				
(2) 1330	<b>M M1 'Music without borders' VI — Aaron Corn</b>  4. Jyoshna La Trobe 'Praise singing and protest; Devotional singing in the Purulia District of Bengal and <i>karakia</i> of Aotearoan Maori'  2. David R. M. Irving 'Music and politics in Melaka, c.1400–1824' *	<b>M2 'Music in the margins' II — Richard Willgoss</b>  2. Joel Crotty 'Australian classical music and its image problem'  3. Sally Macarthur 'The politics of identity formation in musical composition'	<b>M3 'Music in the academy' — Richard Vella</b>  1. Richard Vella 'The rhapsode goes to university: A discussion of Plato's <i>Ion</i> in relation to research in higher education' *  4. Richard Vella & Jon Drummond 'Creativity, music and research' *	<b>M4 'Music in education' III — Tracy Redhead</b>  3. Philip Matthias & Jim Chapman 'An innovative approach for a stylistically diverse music curriculum to creatively develop students' musicianship skills'  4. Lauren Davis 'Designing a new ensemble experience: Arranging for multi-skilled groups'	
1430	<b>N1 Keynote 4 — Stephen Wild</b> (Sitsky Room) 1. Svanibor Pettan (60 min) *				
1730	Annual General Meeting (Sitsky Room)				
1830	Dinner (not provided)				
1930	<b>Concert 2 &amp; Reception</b> 1. 'The Living Instrument' Concert (90 min)  2. Croatian Embassy Reception (30 min)				

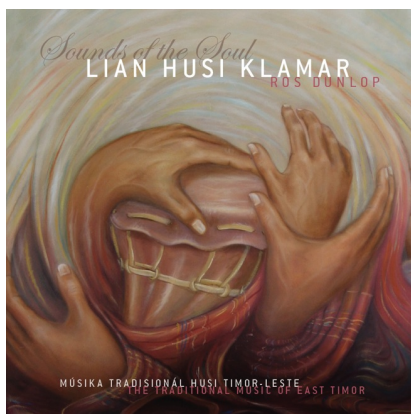


## — MEMBERS' PUBLICATIONS —

The **Proceedings of the MSA-NZMS Joint Conference “re-Visions”** (University of Otago, 2–4 December 2010) are now available via Dropbox at <https://www.dropbox.com/l/Tryo6hk27XJS81wrrMYm1f>

They are also available in compressed format here: <http://msa.org.au/conferences/conference-archive/Proceedings%20re-Visions%202010%20Conference.pdf> (9.43MB PDF)

Congratulations and thanks to Editor Marian Poole.



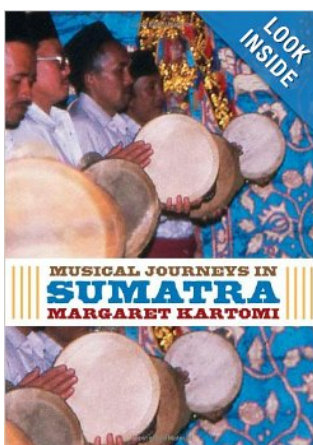
Congratulations to MSA member Ros Dunlop, who through her organisation Tekee Media, was the winner in the category of music for “**Lian Husi Klamar**” – **Musika Tradisional Husi Timor-Leste** – (**Sounds of the Soul**) in the Australian Government's Inaugural Australian Arts in Asia Awards held 3 August 2013.

Ros's book was a nominated finalist in two sections - music and philanthropy. See <http://arts.gov.au/asiaawards/winnerprofiles> and <http://www.newcastle.edu.au/engage/#!/capturing-the-soul-of-east-timorese-culture>. In May 2012 the book also won a gold award in the Independent publisher awards in New York for multicultural non fiction and in August a research and higher degree publication prize at the University of Newcastle.

Barwick, Linda, and Marcello Sorce Keller, eds. **Italy in Australia's Musical Landscape**. Melbourne: Lyrebird Press, 2012.

One in twenty Australians has ancestral connections to Italy, connections that continue to be activated today through music as well as through language, food and sociality. This volume brings together a collection of essays tracing the diverse origins of the musical practices of Australia's Italians and the subsequent influences of commercial music, government policies, and ongoing transnational relationships with family and *paesani* (those from the same town or village). Responses by scholars from Italy and elsewhere in the Anglophone diaspora provide additional perspectives on the significance of these phenomena.

<http://vca-mcm.unimelb.edu.au/lyrebirdpress/books/amr/amr012>



Margaret Kartomi. **Musical Journeys in Sumatra**. University of Illinois Press, 2012.

Despite being the sixth largest island in the world and home to an estimated 44 million Indonesians, Sumatra's musical arts and cultures have not been the subject of a book-length study until now. Documenting and explaining the ethnographic, cultural, and historical contexts of Sumatra's performing arts, *Musical Journeys in Sumatra* also traces the changes in their style, content, and reception from the early 1970s onward.

“This volume presents a lifetime of writings by a distinguished scholar on the musical arts of Sumatra. Readers get a comprehensive glimpse of the myriad music and dance styles, ritual and religious life, cultural politics, and ecological and gender issues that permeate throughout the island.” – David D. Harnish, author of *Bridges to the Ancestors: Music, Myth, And Cultural Politics at an Indonesian Festival*.

“Kartomi's book reaffirms the value of classic ethnomusicological research ... Highly recommended.” – *Choice*

After many years of performances by international orchestras of considerable status, the Berlin Philharmonic under Simon Rattle last year performed and recorded the **Bruckner Ninth Symphony with completion of its unfinished Finale by John Phillips and colleagues Nicola Samale, Giuseppe Mazzuca and Benjamin Cohrs**, a highpoint in the almost 30-year evolution of what has been an ongoing act of ‘forensic musicology’. Following performances greeted by standing ovations in the Berlin Philharmonie and New York Carnegie Hall in February and March, the BPO's recording went to the top of the UK Classical charts following its release in May last year, and in 2013 was voted Best Orchestral Recording by the BBC Music Guide.



## — TREASURER'S REPORT —

For year ending 30 June 2012. Submitted retrospective to the 2012 AGM

ACCEPTED AT SGM 28 JUNE 2013

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC

ABN 79 159 245 591

### TREASURER'S REPORT FOR THE YEAR ENDING 30 JUNE 2012

Financial statements for the year ending 30 June 2012 report a deficit of \$5100.03. Income was \$33,089.04 and expenditure \$38,189.07. The deficit is similar to the previous year and reflects the ongoing policy, explained in the 2010/11 Treasurer's report, to apply reserves to fund student travel grants.

#### **Income**

Membership income was significantly higher this year due to a very high number of overseas presenters being attracted to the Perth Conferences, taking up what is effectively temporary membership in order to present. Funds received from 46 overseas members totalled \$3180. The large number of students taking advantage of the generous travel grant scheme (48 in total) also resulted in larger than usual numbers of student memberships.

The outgoing committee was also successful in obtaining \$10,000 from UWA to cover some of the travel grants, particularly the \$6,000 paid to indigenous performers and presenters.

#### **Expenditure**

Bank fees were significantly higher this year reflecting the large number of memberships paid by credit cards which attract a high merchant fee.

Chapter distributions appear low; however, this is simply because the previous year's result included two years of chapter dues.

Conference expenses relate to seeding for both the WA and the ACT conferences.

Postage was very low due to the cancellation of the redirection notice because the incoming committee was based in Canberra where the PO Box was located. Unfortunately rent of the PO Box had been discontinued at some stage, and so when the redirection notice was not renewed, mail began to be returned to senders. This has now been rectified.

Travel grant payments were very high this year with 48 applicants receiving grants of \$400 or more, and with \$6,000 being paid to indigenous performers and presenters.

#### **Future expenditure**

Difficulties in finding people willing and able to attend to the administrative matters of the MSA are ongoing and unlikely to improve in an economic climate that continues to cut academic funding, particularly in the area of the humanities. The very fact that this report is being produced six months after the AGM is a direct consequence of this. From a membership point of view, maintaining membership records and renewals alone takes approximately ½ an hour per member.

At current membership levels this equates to 100 hours per year which, if paid for, would cost the society a minimum of \$4,000 per annum. Failure to attend to renewals results in members lapsing by default as evidenced by the fact that memberships as at December 2012 stood at approximately 100 and it was only after a concerted effort that this was doubled over the ensuing three months.

Accordingly, it is recommended that up to \$10,000 of the MSA's significant reserves be allocated to developing administrative systems that take advantage of modern software solutions to create an automated membership maintenance solution, including an online payment system linked to a membership database. Similarly, the website should be developed to take advantage of modern communication tools that could facilitate member to member communication, and include interactive Chapter and Study Group pages.

Anthea Skinner  
National Treasurer  
26 June 2013.

**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**

**ABN: 79 159 245 591**

**FINANCIAL STATEMENTS**

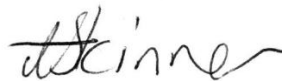
**FOR THE YEAR ENDED 30 JUNE 2012**

**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 2012, 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:



Aaron Corn  
President



Anthea Skinner  
Honorary Treasurer

Dated this 27th day of June 2013



**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 2012. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfill the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

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

In my opinion, the financial report presents fairly in accordance with the basis of accounting described in Note 1 to the financial statements, the financial position of the Association as at 30 June 2012 and the results of its operations for the year then ended.

A handwritten signature in black ink, appearing to read 'Fiona Parkinson', is written over a horizontal dashed line.

Fiona Parkinson

Dated this 21 day of June 2013

**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**  
**NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2012**

**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.

**2 Membership Schedule**

Categories	Annual Fee	Subtotal	Credit card Declined	Total Received
Hon (3 Aust, 4 O'seas)	7	\$0		\$0
Life	5	\$0		\$0
Emeritus	5	40		\$200
Ordinary	110	80	-\$560	\$8,240
OS Ordinary	26	90		\$2,340
Student	94	40		\$3,760
OS Student	16	50	-\$150	\$650
<b>TOTAL</b>	<b>263</b>	<b>\$15,900</b>	<b>-\$710</b>	<b>\$15,190</b>
<i>Less paid in prev. financial year</i>				
Ordinary	8	80		-\$640
Student	10	40		-\$400
<b>MEMBERSHIP INCOME RECEIVED 2011/12 FINANCIAL YEAR</b>				<b>\$14,150</b>

3 There was no redirection fee for post this year because the MSA National Secretary was a resident of ACT where the P O Box is held

4 Expenditure includes payment to indigenous performers attending annual conference, which was offset by the \$10k UWA Sponsorship included in income. Conference Student Travel Grants were significantly higher than the previous year to compensate for students travelling to WA from the east, and because more grants were approved.

# MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.

## FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2012

### Income and Expenditure Statement

	2011-2012	Note	2010-2011	2009-2010
<b>Income</b>				
Membership Subscriptions	\$14,150.00	2	8,530.00	14,070.00
Journal Editorial Services (MA)	\$6,500.00		6,695.00	
Journal Royalties (MA)	\$60.73		549.00	10,319.09
Conference Sponsorship	\$10,000.00			
Other Income			160.22	461.35
Interest	\$2,378.31		1,949.17	1,488.56
	<b>\$33,089.04</b>		<b>17,883.39</b>	<b>26,339.00</b>
<b>Expenses</b>				
Advertising & Promotion (Web)	\$1,320.00		1,320.00	
Bank Charges and Merchant Fees	\$1,057.81		676.58	1,318.50
Chapter Distributions	\$1,320.00		2,440.00	
Conference Expenses	\$1,500.00			658.20
Journal production & distribution costs	\$5,093.00		5,577.00	3,621.10
Travel Expenses (Editor/Executive )	\$1,442.13		1,376.19	
Postage	\$120.25	3	935.66	2,835.25
Subscriptions	\$284.88		399.69	
Student/Indigenous Performer travel grants	\$25,051.00	4	10,591.90	6,106.50
Prizes	\$1,000.00		1,000.00	500.00
Sundry Expenses	\$0.00		240.00	2,337.85
	<b>\$38,189.07</b>		<b>24,557.02</b>	<b>17,377.40</b>
<b>Operating Surplus/(Deficit)</b>	<b>-\$5,100.03</b>		<b>-6,673.63</b>	<b>8,961.60</b>

### Statement of Changes in Equity

Description	Operating A/c 4855 64567	Investment 8518 91577	Life 9884 805752	Gift Fund 9006 34578	ALL FUNDS
Opening Bank as at 30 June 2011 adjusted	\$22,941.56	\$46,911.87	\$8,932.54	\$500.00	\$79,285.97
Closing Bank as at 30 June 2012	\$15,478.45	\$48,499.92	\$9,707.57	\$500.00	\$74,185.94
<b>NET CHANGE IN EQUITY</b>	<b>\$7,463.11</b>	<b>\$1,588.05</b>	<b>\$775.03</b>	<b>0</b>	<b>\$5,100.03</b>