

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 77 December 2015 – June 2016



Newsletter

No. 77 Dec. 2015 – June 2016

ISSN 0155-0543

GPO Box 2404 Canberra ACT 2601

Website: www.msa.org.au

E-mail: secretary@msa.org.au

Membership: membership@msa.org.au

National Executive 2015–2016

President: Alan Davison

Secretary: Daniel Bangert

Treasurer: Stephanie Rocke

Membership Secretary: Brigitta Scarfe

General Elected Members

General Member: Alan Maddox

Student Member: Rachel Campbell

Ex-Officio Members

IMS Representative: Jane Hardie (Syd)

Past President: Aaron Corn (ACT)

NZMS President: Kirsten Zemke

Ex-Officio Chapter Presidents

Hunter: Rosalind Halton

Queensland: Katherine Iddles

South Australia: Steven Knopoff

Sydney: Daniel Bangert

Tasmania: Anne-Marie Forbes

Victoria: Jonathon McIntosh

Western Australia: Jonathan Paget

Editor, Musicology Australia

James Wierzbicki

Sydney Conservatorium of Music

University of Sydney

NSW 2000

E-mail: editor@msa.org.au

Website Management

Stephanie Rocke

E-mail: webmanager@msa.org.au

Thesis Register Manager

Stephanie Rocke

Email: info@musicresearchanz.com

CONTENTS

2015 AGM and Reports

Draft Minutes	3
President's Report	5
Treasurer's Report	6
Membership Secretary's Report	9
Awards Committee Chair's Report	9
Newsletter Editor's Report	12
ICTM Report	12
IMS Report	12

Chapter Reports

Hunter	14
Queensland	14
South Australia	14
Sydney	14
Tasmania	15
Victoria	15
Western Australia	15

MSA Forums and Study Groups

Gender and Sexuality Forum	16
Proposed 'Artistic Research in Music' Study Group..	16

38th National Conference, Sydney 2015

Program	19
Reports	26

Society News

From the Executive	28
2016 National Conference	29
From the Monash Music Archive	29
Launch of Special Issue of <i>Musicology Australia</i>	30

Deadline for Newsletter contributions

For No. 78, Dec. 2016 – June 2017 issue:

1 JUNE 2017

Editor, Newsletter

John A. Phillips

1209 Lower North East Road

Highbury SA 5089

E-mail: newsletter@msa.org.au

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

MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

5.00pm Friday, 2 October 2015

Recital Hall West, Sydney Conservatorium, Macquarie Street, Sydney



INTERIM DRAFT MINUTES

Meeting opened 5:11pm by MSA President, Alan Davison

1. Attendance and Apologies

Attendance (36)

Yolanda Acker
Patricia Alessi
Kirstie Asmussen
Daniel Bangert
Rachel Campbell
John Carmody
Melissa Cross
Chris Coady
Jane Davidson
Alan Davison
Cynthia Louise Dellit
Joanna Drimatis

Prudence Dunstone
Sabina Full
Michael Halliwell
Katherine Iddles
Anthony Jones
Elizabeth Kertesz
Steven Knopoff
David Larkin
Michael Lea
Alan Maddox
Lawrence Mays
Rachel Orzech

Jonathan Paget
John Phillips
Melanie Plesch
Jacqueline Pugh-Kitingan
Rosemary Richards
Stephanie Rocke
Huib Schippers
James Wierzbicki
Katherine Wong
Stephen Wild
Milos Zatkalik
Kirsten Zuelicke

Apologies (23)

Andrew Alter
Mark Carroll
Rita Crews
Michael Christoforidis
Richard Divall
Anne-Marie Forbes
Lorraine Granger-Brown
Rosalind Halton
Margaret Kartomi

Roslyn Kay
Linda Kouvaras
Hans Kuhn
Christine Mercer
Simon Perry
Vincent Plush
Salvatore Rossano
Jenny Shaw
Anthea Skinner

Jan Stockigt
Robert Stove
Jula Szuster
Joseph Toltz
Shirley Trembath
Paul Watt
Michele Watts

2. Minutes of the last AGM (Appendix 1; see Newsletter No. 76)

David Larkin moved that the minutes be accepted as a true record of the meeting; seconded Steven Knopoff.
Carried unanimously.

3. Business arising from the minutes – none raised.

4. Society Reports

- a. *President's report* by Alan Davison (Appendix 2, see p. 5). **John Phillips moved that the report be accepted; seconded Rachel Campbell. Carried unanimously.**
- b. *Treasurer's Report* by Anthea Skinner (in absentia) (Appendix 3, see p. 6) **Patricia Alessi moved that the report be accepted; seconded Jacqueline Pugh-Kitingan. Carried unanimously.**
- c. *Membership Secretary's Report* by Brigitta Scarfe (Appendix 4, see p. 9) **Daniel Bangert moved that report be accepted; seconded Huib Schippers. Carried unanimously.**
- d. *Journal Editor's Report.* Yet to be provided. Mark Carroll will be stepping down due to increasing academic commitments.
- e. *Awards Committee Chair's Interim Report* by John Phillips (Appendix 5, see p. 9) **Joanna Drimatis moved that report be accepted; seconded David Larkin. Carried unanimously.**
- f. *Newsletter Editor's Report* (Appendix 6, see p. 12) **Patricia Alessi moved that report be accepted; seconded Jonathan Paget. Carried unanimously.**
- g. *Thesis Register Manager's Report.* Stephanie Rocke advised that the register has been undated intermittently since the previous AGM. A full update will be completed in November. **Elizabeth Kertesz moved that report be accepted; seconded John Phillips. Carried unanimously.**
- h. *ICTM Board Representative's Report* by Stephen Wild (Appendix 7, see p. 12) Linda Barwick moved that Stephen be thanked for his excellent work in his role as ICTM Executive Board Member. **Jacqueline Pugh-Kitingan seconded. Carried unanimously. Linda Barwick also moved that report be accepted; seconded Jane Davidson. Carried unanimously.**
- i. *IMS Delegate's Report* by Jane Hardie (Appendix 8, see p. 12) **Alan Maddox moved that report be accepted; seconded John Phillips. Carried unanimously.**

5. Chapter Reports

- a. *Hunter* (Appendix 9, see p. 14)
- b. *Queensland* (Appendix 10, see p. 14)
- c. *South Australia* (Appendix 11, see p. 14) – Steven Knopoff also asked members to submit ideas for panel sessions for the 2016 MSA National Conference
- d. *Sydney* (Appendix 12, see p. 14)
- e. *Tasmania* (Appendix 13, see p. 15)
- f. *Victoria* (Appendix 14, see p. 15)
- g. *Western Australia* (Appendix 15, see pp. 15) – Jonathan Paget also advised members of the Chapter's forthcoming Symposium on 12 December

Melanie Plesch moved that the Chapter Reports be accepted en masse. Seconded Jacqueline Pugh-Kitingan. Carried unanimously.

6. MSA Forums & Study Groups

- a. *Gender and Sexuality Forum Report* by John Phillips (Appendix 16, see p. 16). John also invited ideas for the Forum's gathering at the next conference in South Australia.
- b. *Indigenous Think Tank* – none provided
- c. *Opera Study Group* – Michael Halliwell reported that the Opera Stream in the 2015 MSA National Conference was very successful. He also advised that the ARC Centre of Excellence for the History of Emotions would be hosting a conference in Melbourne on 26 September 2016.
- d. *Australian Music Study Group* – none provided.

Jacqueline Pugh-Kitingan moved that the reports be accepted en masse. Seconded Stephanie Rocke. Carried unanimously.

7. National Conferences

- a. Steven Knopoff advised that plans for the 2016 Conference in Canberra were progressing well.
- b. The Tasmanian Chapter is unable to host the 2017 conference, as had been tentatively suggested last year, but has expressed provisional interest in hosting the 2018 conference.
- c. Melissa Cross advised that she would approach the NZMS regarding possibly hosting a joint NZMS–MSA conference in New Zealand in 2017.

8. General Business

Linda Barwick put forward a proposal to establish a working group to raise awareness of Artistic Research in Music and contribute to defining its parameters. The idea was supported by Huib Schippers, who spoke of an initial growth in the field, which has subsequently shown signs of waning. Jane Davidson also showed support, recommending an interactive process of open dialogue between performers and musicologists, with sliders across both. Linda Barwick asked members to contact her if they are interested in joining the group.

9. National Committee

The number of positions vacated equals the number of nominations received, therefore all positions are elected unopposed. Accordingly, the National Committee for the 2015–16 year is:

ELECTED MEMBERS

Executive

President	Alan Davison (second year of first 2 year term)
Secretary	Daniel Bangert (first year of first 2 year term)
Treasurer	Stephanie Roche (first year of first 2 year term)
Membership Secretary	Brigitta Scarfe (second year of first 2 year term)

General Elected Members

General Member	Alan Maddox (one-year term)
Student Member	Rachel Campbell (one-year term)

EX OFFICIO MEMBERS

Chapter Presidents

Hunter	Rosalind Halton
Queensland	Kathryn Iddles
South Australia	Steven Knopoff
Sydney	Daniel Bangert
Tasmania	Anne-Marie Forbes
Victoria	Jonathan McIntosh
West Australia	Jonathan Paget

IMS Representative	Jane Hardie
ICTM Representative	Vacant
Immediate Past President	Aaron Corn
NZMS President	Kirsten Zemke

10. Any other business

- John Carmody expressed thanks to the 2015 MSA National Conference organisers, and all involved.
- Alan Davison thanked outgoing Executive National Committee members, Anthea Skinner (Treasurer) and Stephanie Roche (Secretary) and the Student Representative of the National Committee, Emma DiMarco for their services to musicology.

Meeting closed 5:45pm



Members of the 2015–16 MSA national executive, from left, Daniel Bangert (Secretary), Alan Davison (President), Stephanie Roche (Secretary)

PRESIDENT'S REPORT 2015

The Society continues to have healthy membership and a sound financial position. With this in mind, we have been making modest investments in marketing (such as developing a flyer for members to distribute at conferences) and in a professional development program, using online and planned face-to-face events. The PD program is the result of a survey carried out mid-year of student and early-career members, and with the support of many senior members. Sitting alongside any academic mentoring they should be already receiving through individual institutions, the goal is to provide increasing levels of professional developmental support for our members in areas identified as of most need. Such an investment is

especially important in the current challenging employment environment. As per the Society's Constitution, there has also been some engagement with issues of national concern relating to institutional matters that adversely affect musicologists, which was undertaken with the endorsement of the National Committee. The national sector for arts and humanities remains under considerable pressure, as the Australian Academy of the Humanities report Mapping the Humanities, Arts and Social Sciences in Australia (2014) makes clear. Of particular concern is the aging workforce and increasing casualization. The more general uncertainty around tertiary policy and funding, and the challenges of competition for funding between various broad disciplines within universities, makes our current climate a challenging one, especially for individual members without tenure. Our Society will no doubt have a continuing role in advocating for our discipline and profession.

Preliminary discussions have also begun with senior members regarding the MSA developing and formalising a scheme that would enable academics to gain credit for unpaid Service to the Academic Community for acting as mentors for HDR students who do not have an optimal match for supervision at their university for their topic.

At an international level, we are exploring the benefits of becoming more closely affiliated with the IMS, particularly given the mentorships scheme outlined in Jane Hardie's report, and included in Appendix 7 of the AGM papers. I also attended the (IAML-IMS) Congress in New York this year, and as MSA President made several useful connections with the IMS leadership. The discussions I had will form the basis for continuing dialogue between the MSA and IMS, and I will be working closely with Jane and other stakeholders in the two Societies over the coming months.

The Society continues to function as well as it does due to the great effort of many members, especially those on the National Committee and those involved in the wide variety of our activities such as local conferences and other research events, publications and announcements, links into other cognate professional bodies nationally and internationally, and in the oversight of prizes. Particular thanks to those involved in the 2015 National Conference, who, under the stewardship of convenors Kathleen Nelson and Chris Coady have volunteered many hours to creating a stimulating program that brings musicologists together in convivial surroundings. The Society's research activities and outputs are in many ways our core business, and in this sense we continue to contribute to knowledge. Special note should be made of our flagship peer-reviewed journal, Musicology Australia, now up to its 37th volume, currently under the editorship of Mark Carroll. Mark will be stepping down in 2016, and we will be calling for expressions of interest shortly.

Finally, 2015 has been another busy year for the Executive Committee, with regular meetings (either face-to-face or via skype) to report on progress and plan new initiatives. I'd like to extend a very warm thanks to the Executive team of Stephanie Rocke (Secretary), Anthea Skinner (Treasurer), and Brigitta Scarfe (Membership Secretary), who amongst their already busy lives continue to find time to work for the benefit of the Society. Among other achievements, the process of attaining Deductible Gift Recipient status, begun in 2008 was completed this year and we were able to accept our first tax deductible donation. It came from Margaret Kartomi, a long-term member of the MSA and a former President herself. The terms for the Secretary and Treasurer are up, and so a special tribute is due to Stephanie and Anthea for their great work. A warm welcome to the incoming members of the Executive: Daniel Bangert (Secretary) and (welcome back) Stephanie Rocke (Treasurer).

*Alan Davison
President*

TREASURER'S REPORT
THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.
ABN: 79 159 245 591

FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2015
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 2015, 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:

*Alan Davison
President*

*Anthea Skinner
Honorary Treasurer*

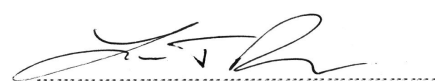
Dated 29 September 2015

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 2015. 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 2015 and the results of its operations for the year then ended.



Fiona Parkinson
4 September 2015

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

NOTES

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

As at 30 June 2015, the MSA had 294 members, 59 more than last year. This reflects a 25% increase in both Ordinary and Student memberships.

Category	Membership Year		Total This Financial Year		Previous Financial Year	
	2014-15	2015-16*	No.			
Emeritus	12		12	\$480	12	\$480.00
Student Australia	92	15	107	\$4,280	83	\$3,320.00
Student/Emeritus O'seas	3	2	5	\$250	3	\$150.00
Ordinary Australia	129	8	137	\$10960	115	\$9,200.00
Ordinary O'Seas	15	4	19	\$1710	9	\$810.00
Honorary/Life/Comp	14	0	14	0	13	\$0.00
TOTAL	265	29	294	\$17680	235	\$13,960.00

Members who pay dues between 1 April and 30 June are allocated to the next membership year.

FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2015

	2014/15	2013/14	2012/13
Income			
Membership Subscriptions	\$17,680	\$13,960	13,495
Journal Editorial Services (MA)	\$7,176	\$7,105	6,966
Journal Royalties (MA)	\$0	\$0	0
Conference Sponsorship	\$0	\$0	0
Donations	\$1,240	\$1,000	500
Other Income	0	\$280	0
Interest	\$1,875	\$1,410	1,701
TOTAL INCOME	\$27,971	\$23,755	22,662
Expenses			
Website, Advertising & Promotion	\$1,641	\$4,215	302
Paypal & Bank Charges	\$898	\$637	348
Chapter Distributions	\$2,000	\$1,784	1,448
Conference Expenses	-\$183	-\$1,111	0
Journal production & distribution costs	\$5,665	\$4,675	5,286
Travel Expenses (Editor/Executive)	\$1,101	\$362	1,125
Postage	\$24	\$336	192
Subscriptions	\$177	\$148	159
Student/Indigenous Performer travel grants	\$9028	\$15,198	14,754
Prizes	\$1,220	\$1,300	1,000
Sundry Expenses	\$220	\$159	240
TOTAL EXPENSES	\$21,791	\$27,703	24,856
Operating Surplus/(Deficit)	\$6,180	-\$3,948	-2,194

STATEMENT OF CHANGES IN EQUITY 2014–15

	Net	LIFE 9884 805752	Term Deposit 9722-55622	V2Plus 8518-91577	GIFT FUND 9006 34578	ALL 2014-15	2013/14	2012/13
Changes in Net Equity								
Opening Bank - 30 June 2014	\$12,107.22	\$10,509.73	\$45,371.71	\$54.42	\$1.00	\$68,044.08	\$71,992	\$74,186
Bank Statement as at 30 June 2015	\$18,878.07	\$10,859.25	\$46,880.64	\$54.42	\$1.00	\$76,673.38		
*Unpresented items	-\$3,689.20				\$1,240.00	-\$2,449.20	-\$2,896	\$1,290
Closing Bank as per financial statements	\$15,188.87	\$10,859.25	\$46,880.64	\$54.42	\$1,241.00	\$74,224.18	\$68,044	\$71,992
Net Change in Equity	\$3,081.65	\$349.52	\$1,508.93	\$54.42	\$1,240.00	\$6,180.10	-\$3,948	-\$2,194

BALANCE SHEET AS AT 30 JUNE 2015

Assets:	Bank Accounts	\$74,224.18
Liabilities:		NIL
Net Assets (Accumulated Funds)		\$74,224.18

TREASURER'S REPORT

FOR THE YEAR ENDING 30 JUNE 2015

With a large increase in memberships this year, and no significant outgoings over and above normal operating expenses, the MSA has returned to an operating surplus, with a net increase in equity of \$6,180. This brings the total cash holdings of the MSA to \$74,228.

Our application to be entered onto the Register of Cultural Organisations was accepted this year, and we are able to accept tax-deductible donations. Donations must be made on a no-strings-attached basis, and must be used only for expenses related to the purposes of the MSA. Donations must be deposited into the MSA Gift Fund account. Our first donation in the amount of \$1,240 was received this year from long standing member and past MSA president, Margaret Kartomi.

\$968 was allocated to adding a module to our website that allows us to administer and collect conference and other event registrations. With external providers charging around \$8 per registration to provide a comparable service the cost of the module was more than covered by savings gained by the Melbourne conference alone. With some university administrations beginning to charge high fees for conference support, future conference organisers are encouraged to consider using the MSA system.

Travel Expenses (Editor/Executive) include costs relating to the SGM in September, during which the proposed Constitutional Changes were accepted by the membership. Student/Indigenous Grants were lower this year reflecting a smaller number of applicants.

As the outgoing Treasurer, I take the opportunity to confirm the MSA financial policies that have been continued throughout my term in office and are reflected in the current year's results.

- The Student Membership fee is 50% of Full Membership. The last increase in membership fees was approved at the 2008 AGM.
- Convenors of National Conferences are entitled to a \$500 advance, with the expectation that this amount will be returned from any surplus.
- The value of MSA Prizes awarded in any year should not exceed 66% of interest received on the MSA's larger Term Deposit (Current balance - \$46,881, with interest received \$1,507).
- Over and above the large Term Deposit, MSA operating funds should not fall below \$10,000.
- The honorary Journal Editor is entitled to reimbursement of travel and accommodation expenses related to attending the National Conference, and to any symposium or similar event arranged by Taylor & Francis that is deemed beneficial to the future of Musicology Australia.
- Members of the MSA Executive who are not otherwise supported by institutional funding are entitled to reimbursement of travel and accommodation expenses related to attending the AGM and any SGM.
- Student Travel Grants are capped at \$10,000 p/a. The amount awarded to each successful applicant equates to the amount of an advance purchase discount economy flight from the applicant's home city to the conference city unless this results in an aggregate amount totalling more than \$10,000, in which case, each awardee's amount should be reduced proportionately.
- The total combined amount awarded for the Indigenous Travel Grant and the Indigenous Bursary is capped at \$5,000 p/a.
- Chapter dues that are not banked by Chapters are accumulated and held on their behalf until the Chapter either dissolves or becomes functional again.

Anthea Skinner
Treasurer
29 September 2015

MEMBERSHIP SECRETARY'S REPORT

Memberships are currently 270, comprising 154 ordinary members (including 21 overseas members), 91 student members (including 5 overseas members), 12 emeritus members and 13 life/honorary members. This reflects a modest increase of 10 members overall from the numbers reported at last year's AGM. In percentage terms, ordinary memberships have increased from 53% to 57% of total membership, with student members dropping from 37% to 34% accordingly.

I have been learning more about maintaining the MSA website, and continue to encourage chapters and study groups to utilise this platform for publicising forthcoming events and initiatives. Send an email to mem@msa.org.au if there is anything you would like to publish on the website.

In addition to these group pages, each member is encouraged to log in to their MSA account and update their personal details, particularly regarding their research interests. All members have access to the membership database and can search for people based on their research interests, among other classifications. Please also ensure your mailing address is correct to ensure you receive your copy of *Musicology Australia*.

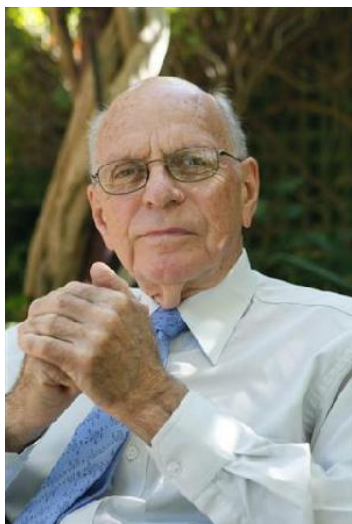
Brigitta Scarfe
Membership Secretary
28 September 2015

AWARDS COMMITTEE CHAIR'S REPORT

An interim version of this report was given at the 2015 AGM, prior to announcing the Don and Joan Squire Award and Student Prize Winners at the close of the conference

1. Instigated in 2008, the Don and Joan Squire Award for Voluntary Contribution to Musicology in Australia this year went to **Emeritus Prof. David Tunley AM**, Senior Honorary Research Fellow at the School of Music, University of Western Australia, and was accepted on his behalf by Jonathan Paget. The citation accompanying his nomination, prepared and submitted by David Symons on behalf of the West Australian Chapter, follows here.

**Citation for Emeritus Professor David Tunley AM,
Recipient of the MSA's 2015 Don and Joan Squire Award**



David Tunley is truly a 'doyen' figure in Australian musicology and a most worthy recipient of the Don and Joan Squire Award. Indeed David Tunley, along with other such luminaries as Andrew McCredie and Gordon Spearritt, form the pioneer generation of internationally recognised Australian musicologists who, since the late 1960s, have set the scholarly pursuit of music research as a major discipline within Australian universities.

Although best-known internationally for his work on French music, David Tunley's publications also include books on Australian themes. A French Government Scholarship took him to Paris in 1964 where he studied as a composer with Nadia Boulanger and where he also began his research into the eighteenth-century French cantata. Fellowships at Oxford and Bellagio (Rockefeller Foundation Study Centre) followed, and at the University of Western Australia, to which he was appointed in 1959, his reputation was enhanced through creating and conducting the University Collegium Musicum, and where at his retirement he was made an Emeritus Professor. He is a Fellow of the Australian Academy of the Humanities and a Chevalier of the Napoleonic Order of *Palmes Académiques* and a Member of the Order of Australia.

In addition to David Tunley's voluminous catalogues of books, articles, scholarly editions and encyclopedia entries (in *The New Grove* and other publications), he has mentored a generation of students over the past 50 years or so, many of whom have achieved international recognition on their own right. He has also been a tireless teacher of undergraduate students in the fields of music history and theory at The University of Western Australia, who along with his many postgraduate students, have been heard to refer to David Tunley as 'a legend!'

David Tunley is a true musical 'polymath,' who early achieved distinction as a composer with such works as his Concerto for Clarinet and Strings. He has had a distinguished record also as a choral conductor, forming the University of Western Australia Collegium Musicum and presenting many notable first Australian performances such as Machaut's *Messe de Notre Dame*, Stravinsky's Mass and a fully choreographed performance with the WA Ballet Company of that composer's *Les Noces*. He also conceived and produced the first staged performance of a French tragédie-lyrique in Australia – namely Lully's *Armide*, which was produced to celebrate the tercentenary of the composer's death in 1686.

Finally it should be noted that David Tunley is one of the pioneer figures in the history of MSA, who set up the Western Australian Chapter when the MSA was inaugurated as a national body in the 1970s and who for many years served as the Chapter's President. He has also had periods as National President.

In short David Tunley must be counted as among the most outstandingly worthy recipients of such an award as the Don and Joan Squire Award and a truly leading figure in both Australian musicology and within the MSA throughout its entire history.

Major Publications

Books

The Eighteenth-Century French Cantata (London: Dennis Dobson, 1974; 2nd ed. Oxford, Clarendon Press, 1997)
Australian Composition in the Twentieth Century (ed. with Frank Callaway, Melbourne: OUP, 1980), Introductory Essay
Couperin (London, BBC Publications, 1982)
Harmony in Action (London: Faber Music, 1984)
The Bel Canto Violin – the life and times of Alfredo Campoli 1906-1991 (Aldershot: Ashgate, 1999)
Salons, Singers and Songs – a background to Romantic French song 1830-1870: François Couperin and the 'Perfection of Music' (Aldershot: Ashgate, 2004)
William James and the Beginnings of Modern Musical Australia (Sydney: Australian Music Centre, 2007)
Essays on the Artistry of Eileen Joyce – in preparation

Lexicography

The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980 & 2000) – 30 entries
The New Oxford History of Music (Oxford: OUP), Vols. 6 & 9
European Music 1520-1640 (Woodbridge: Boydell Press, 2006). Chapter 11: Music in France 1600-1640
Oxford Bibliographies Online (New York: Oxford University Press, 2011). Secular Solo Vocal Music – a guide to research
Oxford Bibliographies Online (New York: Oxford University Press, 2012). François Couperin – a guide to research



*Jonathan Paget receives the 2015 Don and Joan Squire Award
on behalf of Professor Tunley*

2. A total of 35 delegates applied for MSA student travel grants this year (Sydney, 2015) with one application for indigenous funding. This would have represented an outlay of \$13,670, but with five student withdrawals the final total came to \$12,450. This compares acceptably with the Melbourne 2014 conference's final outlay of \$9,028 for 18 student delegates and one bursary. As noted in the 2015 Treasurer's Report, the executive has now established a policy of capping student travel grant outlay at \$10,000 and indigenous travel grant/bursary outlay at \$5,000. Many thanks to **Stephanie Roche** for her magnificent work in setting up the awards- and grants-relevant webpages and again administering grants so capably, as well as **Anthea Skinner** for her excellent work as Treasurer.
3. 2015 student prize. A total of 17 students applied for the prize this year by the deadline of 23 September, with one subsequent withdrawal. This has been the sixth year of my administration of the award, which over that time has doubled in number of entries; recent years in particular have seen significant improvements in the quality of the best entries, and it has been good to see the committee's feedback acted on by the many students who enter more than once – strongly advised, since few entrants win the prize on first entry. It has also repeatedly proven difficult to judge between the very best presentations. **With this in mind, the MSA Executive resolved from 2016 onwards, to award a first and second prize, to the values of \$500 and \$250 respectively.**

Inundated, as usual, with a last minute avalanche of papers and roped into a relentless round of session-hopping, the Awards Committee again did huge service to the society in working to establish the best entries as fairly and equitably as possible. I warmly thank this year's committee, **Alan Davison, David Larkin, Jonathan Paget, Jacqueline Pugh-Kitingan** and **James Wierzbicki** for their keen adjudication and patient deliberation in fulfilling what MSA sees as an essential part of its mission.

I repeat this year: entrants are judged not only on the quality of their scholarly research but also on their presentation. Mastering the art of conveying a coherent, engaging picture of some aspect of their work within the confines of the 20-minute conference paper to an often largely generalist audience is a fundamental skill for early-career scholars in any discipline, and so it is with an emphasis on quality presentation as much as depth of scholarly engagement that the award is judged. Criteria include clarity of presentation, spoken style, engagement with the audience, handling of questions and so on. And it can't be repeated enough: a successful paper needs to make a point! Entrants receive anonymised comments from the committee, making participation worthwhile, whether their papers fall into prize contention or not.

There were again a number of very fine offerings this year, leaving the Committee feeling compelled to award three special mentions to the best presentations. The special mentions were, in alphabetical order:

- **Kirstie Asmussen**, for her 'The forgotten powerhouse: A publisher's role in the development of modernism in interwar England';
- **Rachel Campbell**, for her 'Dame Nellie Melba: Celebrity and the printed portrait'; and
- **Philip Eames**, for his 'Uncovering the Emerson-Hawthorne dichotomy in Charles Ives' *Concord Sonata*.'

The first prize of \$500, by unanimous vote, went to **Lawrence Mays** for his paper 'Utopia on the moon as imagined in eighteenth-century Milan: A modern edition of Niccolò Piccinni's *Il Regno della Luna* (1770).' Congratulations, Lawrence, and all entrants for another round of great efforts this year.

*John Phillips
Awards Chair
1 July 2016*



The 2015 Awards for best student presentation. Two of the three entrants given special mentions, Kirstie Asmussen (left) and Rachel Campbell (right), with Alan Davison and John Phillips at the closing ceremony.

and...



2015 winner of the MSA Prize for Best Student Paper, Lawrence Mays

NEWSLETTER EDITOR'S REPORT

Published annually, the last Newsletter, No. 76, went online a few days ago and provides a comprehensive summary of the events of last year's national conference, its forum and group meetings, and reports on the activities of the MSA's chapters. I apologise for the fewer photos and shorter length this time, as well as the omission of Member's News, occasioned by a computer meltdown in April. The next issue will, I hope, return to normal, both in regard to posting schedule and coverage.

*John A Phillips
Newsletter Editor
29 September 2015*

ICTM REPORT 2015

The International Council for Traditional Music held its 43rd World Conference in Astana, Kazakhstan, 16–22 July 2015. Some 15 Australian presenters were listed on the program, including our own Catherine Grant who presented a paper on assessing music vitality and viability in the first paper session, a plenary session, of the conference. Another highlight was a Roundtable on 'Sustainable Futures for Music Cultures: An Ecological Approach,' organized by Huib Schippers, which included as participants current President of ICTM Salwa El-Shawan Castelo-Branco, former President and Secretary General Anthony Seeger, Keith Howard from SOAS, and Australians Dan Bendrups and Catherine Grant (again). Two organised panels on 'Pacific Mobilities' was the contribution of the Study Group on Music and Dance of Oceania and included presentations by Australians Dan Bendrups and Kirsty Gillespie. Australian Tony Lewis presented the world premiere of his film *Garamut Making in Baluan*. There were many papers on traditional music of the region – Kazakhstan, Uzbekistan, Tajikistan, and Russia. Concerts in the evenings presented a wide range of local and regional music traditions. At the Closing Ceremony, the site of the next World Conference in 2017 was announced as the University of Limerick, Ireland.

One of the most important activities of ICTM is the symposia organised by Study Groups. Three Study Groups active in our region are 'Music and Dance of Oceania' (SGMDO), 'Performing Arts of South-East Asia' SGPASEA and 'Musics of East Asia' (SGMEA). SGMDO represents research on mainly indigenous music and dance of the South Pacific and Australia; it will hold its next symposium on Guam, 19–21 May 2016, immediately prior to the Festival of Pacific Arts and in association with a meeting of the Pacific History Association. SGPASEA held its last symposium in Bali, Indonesia in June 2014, and SGMEA, representing research on music of China, Korea, Japan, Taiwan and Hong Kong held its last symposium in August 2015 in Taipei National University and Academia Sinica. Most Study Groups held business meetings during the conference in Kazakhstan, and for the first time the chairs of Study Groups also met formally during the World Conference.

ICTM is formally represented in over 100 countries and regions. Australia is represented through the Regional Committee of Australia and New Zealand (RCANZ) which includes representatives of MSA, NZMS and IASPM-ANZ. RCANZ meets annually with one of its constituent organizations, this year with the IASPM-ANZ conference at ANU, 4–6 December 2015. Representatives of National and Regional Committees meet regularly in the context of ICTM World Conferences at the Assembly of National and Regional Representatives.

Finally, for the first time the Society for Ethnomusicology (SEM) and ICTM held a joint SEM-ICTM Forum in Limerick, Ireland, 13–16 September 2015. On the program were Australians Sally Treloyn (Melbourne University), Jennifer Newsome (Director of CASM, Adelaide University) and Rhoda Roberts (Director of Indigenous Programming, Sydney Opera House). The theme of the forum was: 'Transforming Ethnomusicological Praxis through Activism and Community Engagement.'

Further information on ICTM can be found at its website: www.ictmusic.org.

*Stephen Wild
Vice President of ICTM
October 2015*

IMS REPORT 2015

In the last several years the IMS has become increasingly active in areas that go far beyond its traditional cradle of Western Europe. There are now several Regional IMS Associations, notably in East Asia (IMS-EA) Latin America and the Caribbean (ARLAC), Eastern Slavic Countries and the Balkans. In addition to the big congresses held every five years, smaller

Intercongressional Symposia take place in many places more often. The most recent of these was in New York in June. This was a joint meeting of IMS and IAML. It focused on Music Research in the Digital Age, was well attended by both musicologists and music librarians, and cemented the strong cooperation between these two bodies. This will be followed by IMS–EA in Hong Kong in December, ARLAC in Santiago Chile in January 2016, and a meeting in Stavanger Norway in July 2016.

Australia and the IMS

- Jane Hardie is an elected member of the *Directorium*. She is also the Chair of the recently formed Mentoring Committee of the *Directorium*.
- John Griffiths chairs the Study Group 'Tablature in Western Music.' He is on the Program Committee for IMS-Tokyo in 2017.
- Melanie Plesch is an elected member of the RILM *Commission mixte*, and is very active in ARLAC. She is Chair of the Program Committee for the ARLAC conference in January.

IMS Mentor Program

The IMS is instituting a Mentorship Program designed to help scholars at the start of their careers plan and implement a career path. This program will link up young scholars (Postdoctoral Scholars, Early Career Researchers) with a more experienced/established scholar in their field. This mentoring relationship might include advice regarding the shaping of papers already accepted for conferences by the IMS, turning a conference paper into a publishable article, writing a grant proposal, or simply advice and discussion regarding the progress of the younger scholar in his/her field. The *Directorium* of the IMS will approach scholars who might be willing to act as mentors, and will then try to link up applicants to the program with an appropriate mentor. Applicants could also request a particular person be approached. Participants in this program must be members of the IMS and in any mentoring relationship that develops through this program between a senior scholar and a less experienced scholar, it is expected that this relationship be acknowledged in publications by the mentee.

Mentoring and Career Development

The IMS is considering the institution of a session at each Congress devoted to Mentoring and Early Career Development at which participants in the Mentoring Program discuss their experience. This session may be conducted by a panel of (say) 3 who would lead discussion. Ahead of the Congress the potential participants/attendees would be invited to propose topics that they would like discussed. Any enquiries about the Mentor Program should be directed to Jane Hardie (Chair of the Committee for Mentoring) at jane.hardie@sydney.edu.au

IMS news for MSA members

As a member of the IMS Directorium, I would like to alert MSA members to the following forthcoming IMS events. The Program for the first two of these events are now settled. The call for papers for the third and fourth is now open. Information for all of these events can be found on the main IMS website www.ims-online.ch

1. **3rd Biennial Conference IMS–EA: 'The Enterprise of Musicology: Trends in our New Age'** Hong Kong, 4–6 December 2015. See the conference website: <http://www.imsea2015.org>
2. The Second Conference of the International Musicological Society's **Regional Association for Latin America and the Caribbean (ARLAC)** will be held in Santiago de Chile, 12–16 January 2016, at the Universidad Alberto Hurtado. The conference will bring together more than 100 scholars of Latin American music from all over the world, including Argentina, Australia, Brazil, Chile, Canada, Colombia, Ecuador, Germany, Mexico, Portugal, Spain, Uruguay, the USA and Venezuela. <http://www.arlac-ims.com/>
3. **'Music as Art, Artefact and Fact: Music Research in the 21st Century,' Stavanger Norway, 1–6 July 2016**
The Call for Papers is now open as follows: 'The diversity of music research has flourished in recent decades. The traditional ontological perspective of music as art remains prevalent and continues to inspire new areas of research. From this tradition, the study of artefacts has developed and is today not only confined to manuscripts, printed music, and instruments, but also includes recordings and other connected items of significance for the study of music and its performance practice. The study of artefacts often involves research questions, which activate epistemological perspectives concerning the cultural heritage and construction of musical knowledge. With the increasing digital dissemination of music, contextual aspects of the musical performance are potentially concealed, leaving the listener to relate to the sounding music as an isolated phenomenon or fact. So even if the title hints at a historical dimension, the three categories (art, artefact, fact) are of potential relevance to music research in all of its forms.'

Researchers from all musicological disciplines are invited to submit proposals to be presented at IMS in Stavanger, July 2016.

NOTE to MSA Members: **Deadline for paper proposals: 1 October 2015.** For more information please go to the conference website: http://www.ims-international.ch/content/images/pdf/Stavanger_2016_cfp.pdf

4. **20th Quinquennial IMS Congress in Tokyo: 'Musicology: Theory and Practice, East and West,' Tokyo University of the Arts, Tokyo, Japan, 19–23 March 2017.** More information is given on the Regional Association for East Asia's page and on the congress website at <http://ims2017-tokyo.org>

NOTE to MSA members: All musicologists and researchers in related fields (**including non-members of IMS**) are cordially invited to participate. Please read the information under 'Submission Guidelines' before proceeding to online submission.

Jane Hardie
IMS Director at Large

— CHAPTER REPORTS —

HUNTER

Only a few local meetings, but very worthwhile when they happen, and much conference activity by members.

*Rosalind Halton
Chair, Hunter Chapter*

QUEENSLAND

The MSAQ annual lecture was held on 20 July 2015, given by Dr Stephen Emmerson. The lecture was an insightful consideration of issues relating to artistic research from the perspective of a performer of Western classical music. The lecture was warmly received. The organising committee would like to extend their thanks to Stephen for giving the paper. Overall, membership of the chapter has remained steady, with some further members joining following the annual lecture.

The AGM of the MSAQ was held on 30 April 2015. A new committee was elected, consisting of Katherine Iddles (President), Emma di Marco (Secretary), Toby Wren (Treasurer), Kirstie Asmussen and Kirsty Gillespie (Committee Members). I would like to take this opportunity to thank the Chapter committee for their continued support.

In 2016, the chapter aims to hold study days for postgraduate and Honours students, and again to hold the annual lecture.

*Katherine Iddles
President, MSA Queensland*

SOUTH AUSTRALIA

The South Australia Chapter's main focus in 2015 has been advance planning for the 39th National Conference to be hosted by the Elder Conservatorium at the University of Adelaide from Wednesday 30 November–Saturday 3 December 2016. The 2016 Conference will invite reflection on recent changes in our environment and how we are dealing with them. Our conference theme, *Shifts and Turns: Moving Music, Musicians and Ideas*, looks in several directions, back into our shared heritage, outwards to the cultures of our region and forwards to our uncertain future. The Call for Papers will be circulated in January 2016.

Co-Convenors for the 2016 Conference are Daniela Kaleva and Steven Knopoff, with other members of the Conference Planning Committee comprising Kimi Coaldrake, Peck Jin Gan (Conference Treasurer), James Koehne, Vincent Plush, Graham Strahle, and Julia Szuster. The core Program Committee are Julia Szuster, Kimi Coaldrake, James Koehne, and Graham Strahle. In addition to an engaging series of Conference panels, keynote talks, and performances, we are looking at a special event planned for the Sunday immediately following the Conference.

On 20 June, the SA Chapter put on the first of two Study Days in 2015. The June event, entitled 'Work in Progress: Processes & Methods of Creating Music Knowledge,' was co-sponsored by the University of South Australia's School of Communication, International Studies, and Languages, and held at UniSA's Magill campus. A total of nine postgraduate and staff researchers from all three SA universities included Debra Andreacchio, Vincent Plush, Gabriella Smart, and Daniel Thorpe (University of Adelaide); Simone Marino, Ryszard Pusz, Cameron McTernan, and Phil van Hout (University of South Australia), and Gillian Dooley (Flinders University). The research presented touched on a wide range of topics related to music and pedagogy (Andreacchio), music and literature (Plush, Dooley), the sociology of migrant music (Marino), sonic geography (van Hout), commodification of Australian film music (McTernan), compositional resources (Thorpe, Pusz), and design of a large commissioned composition/performance project (Smart).

A second Research Day, which will also incorporate the SA Chapter's 2015 Naomi Cumming Postgraduate Research Prize, will be held on 6 November at the Elder Conservatorium of Music, University of Adelaide.

The MSA/SA Chapter-affiliated, Adelaide Uni Student organisation 'Adelaide University Sound Exchange Musicological Society' (AUSEMS) is now running in its second year, sponsoring a range of well-subscribed creative, research-oriented, and social events.

I wish to thank SA Chapter Committee members Dr Daniela Kaleva (Secretary), Dr Graham Strahle (Treasurer), Assoc Prof Kimi Coaldrake, Vincent Plush, Dr Julia Szuster and student member Dan Thorpe, as well as additional Conference Organisers Vincent Plush, Peck Jin Gan and Dr James Koehne for their efforts throughout the year in the planning of 2015 events and the 2016 Conference.

I wish to thank Committee members Dr Daniela Kaleva (Secretary), Dr Graham Strahle (Treasurer), Assoc Prof Kimi Coaldrake, Dr Julia Szuster and student member Peck-Jin Gan for their efforts in the organisation, promotion, and running of the year's SA Chapter events.

*Steven Knopoff
President, MSA SA Chapter
28 September 2015*

SYDNEY

On 16 May 2015, a Study Day on 'Boundaries' was held at the Io Myers Studio, University of New South Wales. Six presenters read mini-papers and a round-table discussion explored Frederic Jameson's essay, 'A Singular Modernity.'

The Chapter AGM was held on the Study Day and a new committee was elected, consisting of Daniel Bangert (Convenor), Simon Polson (Secretary), Anthony Linden Jones (Treasurer), Sarah Collins, Michael Hooper, David Larkin, Alan Maddox and Ellen Winhall (Committee members). Warm thanks are due to those who served on the previous committee.

The annual Student Symposium took place at the Seymour Centre, University of Sydney on 5 September. Thirteen postgraduate students presented 20-minute papers and two undergraduate students presented 10-minute papers. Participants included students from institutions in Sydney, Newcastle and Brisbane. The postgraduate prize was awarded to Philip Eames (USyd) for a paper entitled 'Facing democracy: Chernoff Faces in musical practice' and the undergraduate prize was awarded to Julia Donnelly (USyd) for a paper entitled 'Sounding like emotions feel: Exploring the changes in emotional view between the 18th and 19th Centuries, as related to Beethoven's Piano Sonata Op. 81a ("*Les Adieux*").'

As part of the Student Symposium, Professor David Huron (Ohio State University) gave an engaging and wide-ranging keynote paper entitled 'Major and minor: A tale of two modes.' Professor Huron was in Sydney as a Distinguished International Visitor of the University of New South Wales and gave several further talks at UNSW during the month of September. Thanks again are due to the speakers, the program and prize committee members and those who chaired sessions.

Finally, I would like to acknowledge the tremendous effort of the Sydney Chapter members involved in organising the 2015 MSA National Conference, hosted by the Sydney Conservatorium of Music. Thank you to the planning and program committees, particularly Christopher Coady and Kathleen Nelson.

Daniel Bangert
Convenor, Sydney Chapter

TASMANIA

It has been under discussion for a couple of years, but 2015 has finally seen the inauguration of a MSA Tasmania Chapter Student Prize to foster interest in music research and in the MSA among students at the UTAS Conservatorium of Music. The prize is open to both undergraduates and postgraduates and submissions of research papers have been invited from any field of music research.

The Chapter has also been able to offer a regular program of invited speakers this year and the winter social event is now a firm part of the Tasmania Chapter calendar. Our 2015 program commenced with a high energy presentation from jazz pianist Tom Vincent, 'The Blues and the Ghost Note.' Shortly before Anzac Day, Arabella Teniswood-Harvey gave a presentation entitled 'Reconsidering the Anzac Legend: Music, National Identity and Australian Experience of World War I as portrayed in the Australian War Memorial's art and photographic collections,' which stimulated a lot of discussion and introduced the audience to an archive of which few were fully aware. In May, David Campo, a visiting scholar from Stephen F. Austin University in Texas, presented a paper on the development of the American Marching Band and its role in the American education system. We were not actually aware that the band program had been designed to draw directly on the expertise of returned servicemen after WWII although the corpus of wind band literature that resulted is known internationally. There are a wide range of benefits to be gained from music programs embedded in secondary schooling and with our emphasis on community outreach programs at University of Tasmania there were a lot of ideas that resonated. Jassy Husk, a graduate of the Conservatorium who is building a promising solo career as a dramatic coloratura in London after study at the Royal College of Music gave a presentation to the Chapter in July reflecting on the musical scene in London and providing some sage advice to postgraduate performance students intending to study or work in Europe in the current climate. In August we were delighted to have a presentation by Paul Watt (Monash University) on his recent research into nineteenth-century songsters and the contextual evidence regarding performance practices contained in these publications and particularly the prefaces. Later this week we are fortunate to be able to host a lecture-recital by Scott McIntyre and Michael Kieran Harvey.

Our chapter committee, Carolyn Philpott, Heather Monkhouse, Matthew Ives, David Bollard, Matthew Boden, and recently appointed student representative, Brendan Lamb, have done a great job since the last AGM, and I would like to thank them all for their willingness to take on extra duties to cover for committee members overseas or on leave. The success of the chapter and its continuing growth and engagement with the music community in Tasmania is a reflection of their ongoing commitment.

Anne-Marie Forbes
Chapter President

VICTORIA

So far this year, the MSA Victoria Chapter has held one event – the chapter's annual conference, which was held at Trinity College, University of Melbourne, on the 5 September. The papers were:

- Robert J. Stove, 'The Organist Versus the Monks: Widor, Plainchant and the Solesmes Publications'
- Tim Daly, 'Choosing the Cohort: Defining a Body of Early *L'homme armé* Repertoire'
- David Tieri, 'Messiaen's Uncharted Island: *Île de feu 1* and the Experimental Period'
- Brigitta Scarfe, 'Autodidacticism, Autonomy and the Traditional Malay *Syair* in Kepulauan Riau, Indonesia'

The conference concluded with the awarding of the prize for best paper by an Honours, Masters or PhD student. This year the prize was awarded to David Tieri, a PhD Musicology student at Melbourne University. The judges praised David's paper for its depth of inquiry and his expert analysis. Jonathan McIntosh MSA Victoria Chapter President, 28 September 2015.

A second event – a symposium on the topic of 'Music, Texts, Interpretations and Rituals' – will take place on Thursday 26 November. Paul Watt and Joel Crotty (Monash University) will convene the symposium, which will be held in Room N602,

Menzies Building, Monash University, Clayton Campus. The symposium will include a keynote presentation from Professor Rachel Cowgill, University of Huddersfield, UK, entitled: 'Filling the Void: Theosophy, Modernity, and the Rituals of Armistice Day in the Reception of John Foulds's *A World Requiem*.'

Jonathan McIntosh
MSA Victoria Chapter President
28 September 2015

WESTERN AUSTRALIA

The MSA WA Chapter has acted as a conduit for the flow of information regarding research activity across Western Australia, as well as a vehicle for cross-campus networking and collaboration. Information was shared with regard to the University of WA School of Music's Postgraduate Seminar Series (run weekly on Tuesday afternoons), as well as the Music Research Seminar at the WA Academy of Performing Arts, Edith Cowan University (run weekly at Friday lunchtimes).

THNMF Symposium (May 21)

The WA Chapter was a sponsor and collaborator with the 2015 *Totally Huge New Music Festival Symposium*, which was held at the State Library of Western Australia on Thursday 21 May. The theme of the symposium was 'Western Australian Art Music: 1970-2014,' dovetailing with the launch of the ARC-funded *Western Australian New Music Archive*. This one-day symposium featured key-note speakers Stephen Adams (Australian Music Producer, ABC Classic FM), A/Prof Cat Hope (Project Leader, Western Australian New Music Archive), and papers presented by Stephen Benfall, Ben Christiansen, Matthew Cole, Lousie Devenish, Sam Gillies & Scott McDonald, Talisha Goh, Domink Karski, Johannes Luebbers, Kenta McGrath, Robin Ryan, Dr Adam Trainer, Meghan Travers, Dr Lindsay Vickery and Dane Yates.

WA Chapter Study Day (12 September)

A study day was held at the WA Academy of Performing Arts on Saturday 12 September, open to music research presentations on any topic, and included presentations from staff and students from both WAAPA and UWA. This was an incredibly rich and rewarding day, with some vigorous discussion. Papers were presented by Dr Victoria Rogers, Michael Terren, Talisha Goh, Dr Jonathan Paget, Linda Barcan, Patricia Alessi, Emma Jayakumar, Andrew Sutherland, and Makoto Takao.

WA Chapter AGM

The WA Chapter AGM was held in conjunction with the Study Day on 12 September. A new chapter constitution was proposed in advance and accepted unanimously. Elected office-holders for 2016 were Jonathan Paget (president), Makoto Takao (vice-president), Patricia Thorpe (treasurer), Patricia Alessi (secretary), and committee members as follows: David Symons, Stewart Smith, Valerie Lang, and Steven Armstrong.

Upcoming Symposium on 'Analysis and Performance' (12 December)

An upcoming symposium has been announced on the topic of 'Analysis and Performance,' to be held at the UWA School of Music on Saturday 12 December, 10.00–4.00pm (\$20 members, \$30 non-members), for which the key-note speaker will be Dr Geoffrey Lancaster, and for which a published proceedings is planned. The topic of the symposium is conceived in the broadest possible terms, including: (i) implications of music analysis for performance, (ii) performance practices; (iii) improvisatory practice; (iv) analysis of musical recordings; (v) practice-led approaches, among others. Submission of abstracts is invited by 13 November to j.paget@ecu.edu.au.

Jonathan Paget
WA Chapter President

— MSA FORUMS AND STUDY GROUPS —

GENDER AND SEXUALITY FORUM

This year's forum garnered a small group but lively discussion around the issues of writing gender in musicology.

John Phillips
Chair, Gender and Sexuality Forum

PROPOSED MSA STUDY GROUP, 'ARTISTIC RESEARCH IN MUSIC'

Artistic research in music, including performance, composition and creation of research outputs in other formats, has become increasingly recognised and discussed in recent times. This year, two meetings were held on the topic:

- Working Symposium on Artistic Research in Music (Griffith University, July)
- Perspectives on Artistic Research in Music (Monash, August)

It is proposed that a study group of the MSA be set up to:

- advance recognition and understanding of artistic research in music
- contribute to definitions and infrastructure to support validation and recognition of artistic research outputs in music within the Australian Research Council and Universities
- where appropriate, provide advice and advocacy on artistic research to relevant bodies.

Primary Organisers

Linda Barwick (University of Sydney)

Jane Davidson (University of Melbourne)
Huib Schippers (Griffith University)
Brydie-Leigh Bartleet (Griffith University)

Active members

Reuben Brown (University of Sydney)

Members who expressed interest at the conclusion of the meeting

Jonathan Paget
Cat Hope
Patricia Alessi
Michael Halliwell
Prudence Dunstone
Daniel Bangert
Joanna Drimatis
Lawrence Mays

*Linda Barwick
Study Group Proposer*



Some of the lively performances in the atrium of the Sydney Conservatorium during conference lunches

— 38TH NATIONAL CONFERENCE OF THE MSA —

‘MUSICAL DIALOGUES,’ SYDNEY, 1–4 OCTOBER 2015

38th National Conference of the
Musicological Society of Australia

Musical Dialogues

Sydney Conservatorium of Music

1–4 October 2015



CONFERENCE PROGRAM

Schedule – Thursday 1 October

	Stream A Recital Hall East	Stream B Room 2174	Stream C Room 2164	CONTINUED ON NEXT PAGE
8.00	Registration – Foyer			
9.00	Welcome to Country – Atrium – Conference Opening			
9.30	SESSION CHAIR – DAVID LARKIN Stephen Mould Curating opera	SESSION CHAIR – DOROTTYA FABIAN Cecilia Fern Thorgeresen Cultural citizenship through musical dialogues: Aspects of democracy, inclusion, equality and situated common sense	SESSION CHAIR – JOSEPH TOLTZ Melissa Cross Singing past each other? Alfred Hill's 'Maori' songs, historiography and the nation	CONTINUED ON NEXT PAGE
10.00	(This is intentionally blank.)	Danny Kim Nam Hui Learning Western instruments in the East: The impact of Chinese sociocultural conventions on pedagogical approach and learning motivations at Chinese conservatories	Amanda Harris Aboriginal encounter in the 1950s: 'Ethnic Dancer' Beth Dean and the songs of Alfred and Mirrie Hill	CONTINUED ON NEXT PAGE
10.30	Morning Tea – Atrium			
11.00	SESSION CHAIR – SIMON POLSON Alexandra Mathew Composing an operatic queen: Benjamin Britten, Joan Cross, and the question of female authorship in <i>Gladiator</i>	SESSION CHAIR – TBD Jeannette Mollenhauer Anchored in the past, modified for the present: Performing Blato's <i>Chain Sword Dance</i> in Sydney	SESSION CHAIR – MICHAEL HOOPER Rachel Campbell (SCM) Teleology and cultural 'maturity': Australian music historiography of the 1960s and 1970s	CONTINUED ON NEXT PAGE
11.30	Michael Halliwell Play as film as opera as play: Three perspectives on Noel Coward's <i>Still Life</i>	Melanie Plesch The sound of the nation: Dialogues between music and the visual arts in Argentine culture	Graeme Skinner The invention of Australian music	
12.00	Keynote – XIAO Mei – Music Workshop			
1.00	Lunch – Atrium – Chinese Music Concert	Study Group – Opera Studies (Room 2174)		
2.00	SESSION CHAIR – JANE DAVIDSON Gerald Ginther Global musical dialogues: Reinhold Gliere and Azerbaijan	SESSION CHAIR – CATHERINE INGRAM Adrian McNeil Sourindro Mohan Tagore: Inter-cultural and inter-temporal musical exchange between Calcutta and Melbourne	(This is intentionally blank.)	
2.30	Elizabeth Kertesz Parody as dialogue: English and Spanish modes of subversion in Bizet's <i>Carmen</i>	Jeffrey Brukman African-Western dialogues: Bongani Ndodana-Breen's 'Emhlabeni'	(This is intentionally blank.)	CONTINUED ON NEXT PAGE
3.00	Patrick MacDevitt Horatio Parker's <i>Mona</i> as a site of dialogue: Dichotomies of American identity	Tsan-Huang Tsai From Cantonese religious procession to Australian cultural heritage: The changing Chinese 'face of Bendigo's Easter Parade'	(This is intentionally blank.)	
3.30	Afternoon Tea – Atrium			
4.00	SESSION CHAIR – MICHAEL HALLIWELL Lawrence Mays <i>Utopia on the Moon</i> as imagined in eighteenth-century Milan: A modern edition of Niccolò Piccinni's 'Il Regno della Luna' (1770)	SESSION CHAIR – MICHAEL WEBB Catherine Ingram The sound of social engagement: Staged minority folk-singing in contemporary China	SESSION CHAIR – AMANDA HARRIS Samantha Owens The above mentioned aliens: The Intermment of Rudolf Mersy's German band on Wellington's Somes Island, 1914–18	
4.30	Makoto Harris Takao Sounding the Orient: Performing Japanese identity in European musical drama, 1638–1783	Li Ya When China's <i>Jiangnan Sizhu</i> became intangible cultural heritage: Traditional music in contemporary Shanghai	Sandra Garrido and Jane Davidson We who are left behind: Musical and literary dialogues on war and conflict from the Counter-Reformation to Afghanistan	CONTINUED ON NEXT PAGE
5.00	Jane Davidson, Alan Maddox and Joseph Browning Pasticcio: Insight, affect and re-creation	Adam Thwaites Purao and beyond: Improvisation and personal expression in Uyghur solo instrumental performance	Joseph Toltz Listen/music/testimony: Revisiting an ethnographic Holocaust musical testimony project through Jean-Luc Nancy's 'Listening'	
5.30	Break – Atrium			
6.00	6.00pm to 8.00pm in Music Workshop: <i>Oppenheimer</i> (discounted tickets offered to conference registrants) This new Noh (shinsaku Nô) play in English by Allan Marett will be presented by members of <i>The Oppenheimer Noh Project</i> . The play focuses on the development and use of the atomic bomb on Hiroshima in 1945.			

Schedule – Thursday 1 October – continued

	Stream D Room 2166	Stream E Room 2005
8.00	Registration – Foyer	
9.00	Welcome to Country – Atrium Conference Opening	
9.30	SESSION CHAIR – FELICITY WILCOX Leon Coward Beautiful soup and the composer as interpreter	(This is intentionally blank.)
10.00	Peter McNamara Contrasts in approaches: The continued relevance of pre-recorded live electronics in Australian music	(This is intentionally blank.)
10.30	Morning Tea – Atrium	
11.00	SESSION CHAIR – KATHLEEN NELSON Michael Lea A musical dialogue with the environment: Musical instrument makers following a European tradition in Australia during the 19th Century	SESSION CHAIR – PETER MCNAMARA Mark Reybrouck Real-time listening and perceptual experience: phonomic and deictic claims
11.30	Joe Browning Uncertain collaborations: Shaku-hachi making outside Japan	Daniel Manera How a linguistic theory of style excludes aleatorism, stochasticism and total serialism from music
12.00	Keynote – Xiao Mei – Music Workshop	
1.00	Lunch – Atrium – Chinese Music Concert	
2.00	SESSION CHAIR – HUGH WARD-PERKINS Anna McMichael Creating today's broad minded musicians: The teachings of Pierre Marie Francois de Sales Baillet	SESSION CHAIR – JAMES WIERZBICKI Cynthia-Louise Delitt Musical accent: in action: Examining perception of expressive accenting during live music performance
2.30	Inogen Coward Editing the past for the present: Fragmenting dialogues and the new Suzuki violin method editions in the 21st century	Leon Coward and Timothy Harries Initial impressions: Improving programs by design
3.00	Emma Jayakumar Toward a more accessible operatic genre for children	Charles Martin Decoding performances with data: Analysing touch-screen performances with machine learning and transition matrices
3.30	Afternoon Tea – Atrium	
4.00	SESSION CHAIR – JOHN PHILLIPS Sally Macarthur Dialoguing with the divided self as the outline of a musical <i>Becoming-Woman</i>	SESSION CHAIR – ANNA REID Megan Lang Dialogue with the self: Identity in musical practising and performance
4.30	Linda Walsh Water music: A phenomenological approach to music creation	Helen Mitchell Sound listening: Redefining tacit knowledge in music performance evaluation
5.00	Joseph Williams Creating a concept for musical performance: Deleuze and Guattari, Anne Briggs and 'the channel'	Marina Robinson Dialogues along the road to elite performance
5.30	Break – Atrium	
6.00	6.00pm to 8.00pm in Music Workshop: <i>Oppenheimer</i> (discounted tickets offered to conference registrants) This new Noh (shinsaku Nô) play in English by Allan Marett will be presented by members of The Oppenheimer Noh Project. The play focuses on the development and use of the atomic bomb on Hiroshima in 1945.	

Schedule – Friday 2 October

Stream A Recital Hall East		Stream B Recital Hall West		Stream C Room 2174	CONTINUED ON NEXT PAGE
8.30	Registration – Foyer				
9.00	SESSION CHAIR – MICHAEL HOOPER Miles Zatkalk On obfuscated principles and double agendas: Reflections on musical teleology	SESSION CHAIR – CATHERINE INGRAM CHENG Zhiyi and ZHENG Yin Sounding nomads in Northern China	SESSION CHAIR – DANIEL MANERA Damien Ricketson Seen and heard: Expanding musical practice through collaboration with visual art forms		
9.30	Michael Weiss Donizetti's diatonic duality: The minor subdominant in a major-key post-cadential pattern	NING Ying Ethnicity, politics and identity: Shaping new singing tradition of Yanbian Pansori in the transnational China-Korea context	Sally Walker Opposites attract: Musical and visual dialogues between Sweden and Australia in a global chamber music and photographic project		
10.00	Daniel Yi-Cheng Wu G# or Ab? An orthographical analysis of Scriabin's Piano Prelude, Op. 67, No. 1	Hama Biglari Tone repetition and alternation in Persian and Kurdish singing	Felicity Wilcox Audiovisual work as fugue		
10.30	Morning Tea – Atrium – Book Launch: <i>Research, Records and Responsibility: Ten years of PARADISEC</i>				
11.00	SESSION CHAIR – DAVID LARKIN Richard Cohn Metric disorientation in <i>Für Elise</i>	SESSION CHAIR – LEWIS CORNWELL Hugh de Ferranti Blwa in colonial Taiwan	(This is intentionally blank.)		
11.30	Andrew Robbie Cook vs Chion: Multimodality in dialogue	Alison Tokita The art song as colonial modernity in East Asia			
12.00	Keynote – Neal Peres Da Costa – Music Workshop				
1.00	Lunch – Room 2164 – Professional Development Website Launch				
2.00	SESSION CHAIR – DANIEL BANGERT Philip Eames Uncovering the Emerson-Hawthorne dichotomy in Charles Ives' Concord Sonata	Allan Marett Panel session: English Noh and <i>Oppenheimer</i>	Study Group – Gender and Sexuality Forum (Room 2174) SESSION CHAIR – MYFANY TURPIN Felicity Clark When music and dance are theatre: Dialogue not fusion		
2.30	Angus McPherson The Doppler Effect: Musical dialogues in the solo flute compositions of Gergely Ittzés		Jacqueline Pugh-Kitingan Musical dialogues among the Kadazan Dusun of Tambunan, Sabah, Malaysia	CONTINUED ON NEXT PAGE	
3.00	Alex Chivers Memory turns muse: Composing for the future with respect for the past		Amelia Beseny Wabi-Sabi folk music: Aesthetics, authenticity and simple living ideologies in folk music		
3.30	Afternoon Tea – Atrium				
4.00	SESSION CHAIR – ALAN MADDOX Alan Davison Music scholars and singing Neanderthals: The <i>Adagio</i> from Mozart's Piano Concerto in A major (K 488) and the evolutionary meaning of musical gesture	SESSION CHAIR – JAMES WIERZBICKI Nicky Gluch Finding unity not unison	(This is intentionally blank.)		
4.30	Jonathan Paget In search of greatness: Untangling the sonata-allegro in 19th-century guitar music	Charles MacInnes Outside the box: Developing an improvisational language for non-jazz instrumentalists	(This is intentionally blank.)		
5.00	MSA AGM – Recital Hall West				
6.00	Break – Atrium				
6.30	6.30pm to 8pm in Music Workshop: Ensemble Offspring Concert (free with conference registration) <i>Light is Calling</i> – an immersive music and video multimedia performance. PERFORMERS: Jason Noble (clarinet), Claire Edwardes (percussion), Veronique Sarret (violin), Andrew Wholley (video artist)				

Schedule – Friday 2 October – continued

	Stream D Room 2164	Stream E Room 2166
8.30	Registration – Foyer	
9.00	SESSION CHAIR – CHRIS COADY James McLean Intermusical dialogues and the issue of ephemerality in Australian Jazz	SESSION CHAIR – DAVID IRVING (This is intentionally blank.)
9.30	Benjamin Phipps Identities and jazz performance practice in Sydney	Frederic Kiernan Zelenka reception in the Nineteenth Century: Some new sources
10.00	Michael Webb A language relevant to our 'motherland': Australian jazz and the development of an intercultural aesthetic	Zoltan Szabo Critical edition, or As You Like It
10.30	Morning Tea – Atrium – Book Launch: <i>Research, Records and Responsibility: Ten years of PARADISEC</i>	
11.00	SESSION CHAIR – MICHAEL WEBB Louise Denson Perspectives on the Melbourne International Women's Jazz Festival	SESSION CHAIR – ALAN MADDOX Rosalind Halton A secret dialogue of poetry and singing
11.30	Aleisha Ward Going to town in the big jam: 'Official' jam sessions in the 1940s and the development of the New Zealand jazz community	Paul McMahon Handel's musical and dramatic dialogue: Correlations between tonality and characterisation in <i>Jephtha</i>
12.00	Keynote – Neal Peres Da Costa – Music Workshop	
1.00	Lunch – Atrium – Professional Development Website Launch	
2.00	SESSION CHAIR – CHRIS COADY Gregory Camp Mickey Mouse Muzak: Shaping experience musically in the Disney Parks	SESSION CHAIR – STEPHANIE ROCKE Gabriella Smart The artist's muse: Performing sixteen newly-commissioned piano works inspired by the legacy of pianos in colonial Australia
2.30	Charles Fairchild Caught between the vernacular and the spectacular: The necessary illusions of popular music museums	Kristina Zuelicke Signs of the times: Finding value in revival harpsichords
3.00	Lukasz Swiatek Cosmopolitan arena concerts: Dialogues and tensions	Jennifer Gail Listening to the past: A dialogue between the dead, the curator and the musicologist about re-animating music collections in historic house museums
3.30	Afternoon Tea – Atrium	
4.00	SESSION CHAIR – CHARLES FAIRCHILD Daniel Faber J Dilla and Baudillard walk into a bar: Hypermodernity as a tool for analysing sample-based hip-hop	SESSION CHAIR – KATHLEEN NELSON Maria Briggs Operatic dialogues: Investigating operatic training in professional and institutional contexts
4.30	Kimberley Stuart Intergenerational sharing of Hip Hop knowledge in Hip Hop record stores	Alana Blackburn Developing a professional identity and maintaining success within self-managing chamber music ensembles
5.00	MSA AGM – Recital Hall West	
6.00	Break – Atrium	
6.30	6.30pm to 8pm in Music Workshop: Ensemble Offspring Concert (free with conference registration) <i>Light is Calling</i> – an immersive music and video multimedia performance. PERFORMERS: Jason Noble (clarinet), Claire Edwardes (percussion), Veronique Serret (violin), Andrew Wholley (video artist)	

Schedule – Saturday 3 October

Stream A Recital Hall East		Stream B Recital Hall West	Stream C Room 2174	CONTINUED ON NEXT PAGE
8.30	Registration – Foyer			
9.00		SESSION CHAIR – JANE HARDIE Kathleen Nelson Responding to a medieval missal in a digital age	SESSION CHAIR – MELANIE PLESCH Yolanda Acker Music and the press in Madrid during the Spanish Civil War (1936–1939)	
9.30	Linda Barwick Panel session: Musical dialogues with the archives	Simon Polson The music and liturgy of the Augustinian Order in 18th Century Spain	Rachel Orzech Collaboration at the Paris Opéra: The press reception of <i>Tristan und Isolde</i> in Occupied Paris, 1941	CONTINUED ON NEXT PAGE
10.00		Carol Williams Guido on Guido: The dialogues in MS Harley 281	Eugenio Delgado Is Tristan a tragic hero? Towards an explanation of the tragic structure of Wagner's <i>Tristan und Isolde</i>	
10.30	Morning Tea – Atrium – Book Launch: <i>Collaborative Ethnomusicology</i>			
11.00	Linda Barwick Panel session: Musical dialogues with the archives (continued)	SESSION CHAIR – ALAN DAVIDSON Daniela Kaleva Engaging with early recitative performance today: Responses from an Australian audience	SESSION CHAIR – SARAH COLLINS Goetz Richter The many dialogues of musical performance	
11.30		Patricia Alessi All her success was built on her face? Actresses' facial expression in English restoration performance	Matteo Ravasio Back to the future: Philosophical perspectives on the performance of music from the past	CONTINUED ON NEXT PAGE
12.00	SESSION CHAIR – GENEVIEVE CAMPBELL Thomas Fienberg Collaborative relationships: Developing a community-based approach to understanding and teaching Australian Indigenous music	Alan Maddox Some whisper it, some hallow [or] below: Dynamic variation in the delivery of Italian recitative	Cameron McCormick The dialogic imagination: Parody in Igor Stravinsky's 'Pulcinella', Pablo Picasso's 'Woman Reading' and T.S. Eliot's 'The Hippopotamus'	
12.30	Sandra Kirkwood Music history research dialogues: Establishing a community of discovery with Aboriginal Australians	Francis Yapp The Latin Psalms performed at the Concert Spirituel, 1725–1790	Michael Christoforidis Pablo Picasso and Igor Stravinsky's first dialogue and the <i>Étude pour piano</i> (1917)	
1.00	Lunch – Atrium – Gamelan Concert		Indigenous Think Tank (Room 2174)	
2.00		SESSION CHAIR – HUGH WARD-PERKINS Dorothy Fabian Violinists dialogue with tradition: The current state of performing solo Bach	(This is intentionally blank.)	
2.30	Sally Treloyn Panel session: Children, knowledge, country: Perspectives from the Kimberley on music-based teaching and learning on Country	Ki-tak Katherine Wong Czerny's pedagogical response to the new uses of pedals in piano playing in the 19th Century	SESSION CHAIR – HELEN MITCHELL Alexander Hunter Why does Pitchfork love David Lang's <i>Pierced</i> ?	CONTINUED ON NEXT PAGE
3.00		Alix Hamilton A portal into the past: Performance practices in Lionel Tertis' recording of the Arnold Bax Viola Sonata	Leah Blankendaal It's not really classical: Film music as the third stream	
3.30		Claire Holden The symphony in the salon	Victor Vicente Choreographies of heroism in Chinese and Indian martial arts film	
4.00	Keynote (Hook Lecture) – Gary Tomlinson – Verbruggen Hall			
5.00	Hook Reception – Atrium – Junba Performance		Study Group – Australian Music (Room 2174)	
6.00	Break – Atrium			
6.30	6.30pm to 8pm – Conference Dinner – Hokkaido Japanese Restaurant, Basement of 20 Loftus St, Circular Quay			

Schedule – Saturday 3 October – continued

	Stream D Room 2164	Stream E Room 2166
8.30	Registration – Foyer	
9.00	SESSION CHAIR – RICHARD COHN Kirstie Aasmussen The forgotten powerhouse: A publisher's role in the development of modernism in interwar England	SESSION CHAIR – PHILIP EAMES Hollis Taylor Messiaen's Australian birds: Transcriptions and sonograms in dialogue
9.30	Sarah Collins Cosmopolitanism, modernism and 'the problem of Busoni'	Ken Murray Grainger's random dialogue
10.00	Michael Hooper 'Australian music' line, colour and geometry dialogues of nationalism and modernity	Sarah Kirby Cosmopolitan and Percy Grainger's construction of Frederick Delius as an American 'Anglo-Saxon'
10.30	Morning Tea – Atrium – Book Launch: <i>Collaborative Ethnomusicology</i>	
11.00	SESSION CHAIR – HELEN MITCHELL Linda Barcan Singing methods of the Paris Conservatoire: A historical and pedagogical overview	(This is intentionally blank.)
11.30	David Paterson How sweet the sound? Pronunciation in performance	(This is intentionally blank.)
12.00	Emma Di Marco Sounding the horn: Exploring the lessons to be learned from Australia's leading classical saxophonists and the impacts for emerging musicians	(This is intentionally blank.)
12.30	Daniel Gough 'In Your Own Sweet Way': A comparative study of the practise and performance strategies of tertiary level jazz pianists	(This is intentionally blank.)
1.00	Lunch – Atrium – Gamelan Concert	
2.00	SESSION CHAIR – JOHN NAPIER David Irving Dancing and dialogue: Performance traditions of the Cocos Malay community	(This is intentionally blank.)
2.30	Philip Matthias Coming of the light	SESSION CHAIR – JEANELL CARRIGAN Nigel Nettheim World views conveyed by the great composers and how we may respond
3.00	Jenny McCallum Beguiling voices: Recitation and music in 19th Century Riau	Dennis Dorwick Water, wool and walls: Telemann makes good in Hamburg – and Australia?
3.30	Le-Tuyen Nguyen and Huynh Khai The first Western music score of Nhac Tãi tu: Historical contexts and musical analysis	Blake Parham Musical emigres and developing dialogues in a new land: Andrzej Panufnik's reception in the United Kingdom, his second home
4.00	Keynote (Hook Lecture) – Gary Tomlinson – Verbruggen Hall	
5.00	Hook Reception – Atrium – Junba Performance	
6.00	Break – Atrium	
6.30	6.30pm to 8pm – Conference Dinner – Hokkaido Japanese Restaurant, Basement of 20 Loftus St, Circular Quay	

Schedule – Sunday 4 October

	Stream A Recital Hall East	Stream B Room 2174	Stream C Room 2166	Stream D Room 2005
9.00	Registration – Foyer			
9.30	SESSION CHAIR – CHRIS COADY Stuart Fisher The role of the electric guitar in contemporary chamber music of the 21st Century: Three case studies.	SESSION CHAIR – LINDA BARWICK John Napier A tiger marries, a goddess is born, and death catches the ankles: Kodava songs in dialogue with a denaturalising world	SESSION CHAIR – KERRY MURPHY Eduardo Sola Cross-sensory experiences and the enlightenment: In search of a place for music synesthesia	(This is intentionally blank.)
	Craig Morgan Virtual instruments and the future of Australian film music composition	Ed Schots Evolution of compound melodies in Brazilian Choro music and their aesthetic significance in socio-cultural discourse	Katherine Iddles The musical appreciation movement and its impact on the reception of Robert Schumann's piano music in London, 1918–1939	
10.30	Morning Tea – Atrium – Tiwi Singers			
11.00	SESSION CHAIR – CRAIG MORGAN Cor Fuhler The partaking piano: Expanding concert practice through electronic actuation	SESSION CHAIR – KATHLEEN NELSON Rachel M Campbell (UNE) Dame Nellie Melba: Celebrity and the printed portrait	SESSION CHAIR – TBD Prudence Dunstone Come into the woods: Schumann's <i>Drei Gedichte aus den Waldedern von S. Piattus</i> , Op. 119	SESSION CHAIR – PETER MCCALLUM John Carmody Call in the cavalry: How not to celebrate the centenary of a great Australian music school
11.30	Ellen Winhall Singing transformations: Away from a dialogical conception of performance practices for Stripsody	Kerry Murphy Thomas Quinlan's 'All-Red' tours: A dialogue with empire	Taliesin Coward Systematic dialogues: The interpretative process	Julie Simonds The opening concert of the Sydney Conservatorium with 100 years of disputes to follow
12.00	Chloë Hobbs Moving beyond the whoopee cushion: Approaches to composing for toy ensemble	Jeanell Carrigan Composing against the tide: Early 20th Century Australian women composers and their piano music	Samuel Cottell Collaboration at Capitol: The role of Nelson Riddle's music arrangements in the revival of Frank Sinatra's career	James Wierzbicki Bernstein's <i>MASS</i> : An icon of a very particular place and time
12.30	(This is intentionally blank.)	Joanna Drimatis <i>The Forbidden Rite</i> : A first for Australian culture or an 'artistic mistake'?	Scott Saunders Groove dialogues	Stephanie Roche Protesting through crystal, tape, wine and ritual: Daniel Lentz's <i>Missa Umbrarum</i> (1973)
1.00	Closing Ceremony			
1.30	Conference Ends			

REPORTS ON THE 2015 CONFERENCE

Convenors' Summary

We are pleased to report that the 38th National Conference of the Musicological Society of Australia was an exceptionally well-attended event with a wide range of scholars joining us from across Australia as well as from overseas. Our diverse conference program included 149 papers scheduled into 59 individual sessions. Scholars associated with institutions delivered 76 papers; independent scholars delivered 12 papers and students delivered 72 papers. Delegates flew in to join us from 11 different countries, indicating strong international interest in the event. In addition to the academic papers delivered at the conference, our program included the world-premier of *Oppenheimer* (a modern Noh play in English by Allan Marrett), a performance by Ensemble Offspring titled *Light is Calling*, a performance of Ngarinyin and Worrorra Junba by a group of Mowanjumb Dancers from the Kimberley in Western Australia, a performance by singers from the Tiwi Islands (led by senior songman Eustace Tipiloura), and performances of Chinese music and Balinese Gamelan by Sydney Conservatorium students.

The conveners would again like to extend their thanks to the three key-note speakers: Professor Xiao Mei of the Shanghai Conservatory of Music, Associate Professor Neal Peres Da Costa of the Sydney Conservatorium of Music and Professor Gary Tomlinson of Yale University. These inspiring addresses showcased wonderfully how diverse the field of musicology has become. In turn, we would like to emphasise that the success of the conference truly rested on the efforts of a great team of colleagues. These include members of the planning and program committees, Alan Maddox, Linda Barwick, David Larkin, Helen Mitchell and Michael Hooper as well as Conservatorium staff members Kate Drain, Catherine Ingram, Christa Jacenyik-Trawoger, Guy McEwan, Anna Reid, Adrienne Sach, Jarrad Salmon, Jacqui Smith and Lee Deveraux (from the University's Events Team). We would also like to acknowledge the MSA National Executive for their guidance and support in the lead-up to the conference and in particular the organisational advice we received from Stephanie Rocke.

It was great to have so many 'musical dialogues' with MSA colleagues and we look forward to next year's conference in Adelaide.

*Christopher Coady and Kathleen Nelson
Co-Convenors*



Co-Convenors of the 2015 conference Chris Coady and Kathleen Nelson

As a young scholar and postgraduate student at the Sydney Con, I was amazed by the abundance of musicologists from diverse backgrounds and their myriad lines of enquiry that whirled around me during this year's MSA conference. I felt that the conveners Kathleen Nelson and Chris Coady along with their team fashioned an ideal environment for the conference theme 'musical dialogues' to thrive. From the panel sessions on opera and Australian Indigenous music to welcoming our neighbours from the Shanghai Conservatorium in China, diversity and inclusiveness marked the event.

My own conference experience began by taking in papers that were close to my current research interests – musical traditions in colonial Australia – and gradually radiating outward in time and space to many thousands of years ago and thousands of kilometres away. Graeme Skinner's meticulously researched presentation 'The invention of Australian music' showcased some of the musical exchanges between the Indigenous Australians – in some cases those of the Eora nation whose land the presentation took place upon – and European settlers. In the afternoon, the colonial 'dialogue' continued, this time via Adrian McNeil, who presented on S. M. Tagore, the founder of the Bengal School of Music, who sent a large collection of musical instruments to the Melbourne Exhibition in 1881. McNeil argued that this gesture has contributed to the 'interculturality' of Australian music since the nineteenth century. The session culminated in Tsan-Huang Tsai's presentation on the evolution of Chinese-Australians participating in the Easter Parade at the regional town of Bendigo, Victoria, during the nineteenth century.

One of the highlights of the weekend was the panel session on archive recordings of Australian Indigenous music chaired by Linda Barwick. The collaborative research featured in the panel session overflowed into the atrium at morning tea when singers from the Tiwi islands in the Northern Territory offered an impromptu dance lesson during their performance. Delegates promptly dropped their MSA tote bags and schedules to join in!

Another conference highlight was the third keynote address delivered by Gary Tomlinson, which posed the question 'How musical is man?' and answered, in short, *very musical*. The longer answer to this question took us hundreds of thousands of years into the past in order to discover the first methods of human communication and to examine how those communicative skills developed into the sophisticated capacities for language and music we enjoy today. Armed with this

new awareness of the deep evolutionary history of human music-making, I reflected on the sheer breadth of music and corresponding musical enquiry showcased at the conference. Meanwhile, delegates spilled out of Verbrugghen hall into the atrium for a glass of wine, buzzing with ideas and conversations before the conference dinner.

The last conference sessions on Sunday morning offered a chance for me to hear, once again, from speakers with whom I share research interests. Kerry Murphy introduced us to opera impresario Thomas Quinlan, whose so-called 'All-Red' tours attempted to 'civilise' colonial audiences by performing operas in English. Also in this session, Rachel Campbell, from the University of New England, carefully examined the ego of Australian *prima donna* Nellie Melba through portraiture.

Throughout the conference, Sydney delivered clear and sunny (yet mercifully, not humid) days. Despite the good weather I am unsure of the extent to which delegates were able to enjoy the Conservatorium's delightful surroundings in the Botanical Gardens – a suggestion for next time would be to consider a picnic lunch or outdoor concert, fingers crossed without the intrusion of a characteristic Sydney downpour!

Jill Twigger
Sydney Conservatorium of Music



Verbrugghen Hall: Professor Gary Tomlinson delivers the keynote 'How Musical is Man?'

Over a particularly hot weekend in early October, the 38th National MSA Conference was held at the Sydney Conservatorium. It was an incredibly well organised conference and thanks must be given to Christopher Coady, Kathleen Nelson and the Conservatorium team for an enjoyable and enlightening weekend.

The spread of attendees and presenters from across the country provided so many opportunities to hear from the diverse facets of research being undertaken in Australian musicological studies. The conference theme of 'musical dialogues' was certainly evident throughout the weekend in the papers presented and special performances. Across the sessions, considerations of various dialogues between composers, audiences, critics, historians and cultures resulted in rich conversations amongst the conference delegates.

While recharging over tea and coffee between sessions, lunchtime performances featuring the music of Indigenous Australian and Asian cultures were a lovely addition to proceedings. In particular, it was a privilege to see the performance of the Mowanjumb Dancers (Kimberley, Western Australia) showcased in conjunction with numerous papers throughout the conference documenting the important position of Indigenous music in Australian culture.

A big highlight of the conference was Gary Tomlinson's delivery of the Alfred Hook Lecture on Saturday afternoon. It was an enlightening experience to hear him discuss concepts of 'extra-musical horizons' and his recent research surrounding the various historical emergences of musical evolution. For those who were unable to attend, the Sydney Conservatorium has posted a video of the talk on YouTube — I'd certainly recommend a watch!

Another session of great interest surrounded the introduction of the Professional Development website, a new initiative from the MSA designed to act as a forum for students and early career researchers to develop their skills and knowledge. The website went live a couple of weeks after the conference and the first workshop, 'Targeting a Music Journal,' contains some great advice for those who, like me, are making their first forays into the world of journal submissions. The proposed 2016 workshops about job applications and writing collaborative papers look equally appealing.

On behalf of the student attendees, I want to thank John Phillips as MSA Awards Chair for providing financial support towards travel costs to large number of students. I'd also like to extend my thanks to the entire student prize judging panel for so diligently attending the nominated papers, and big congratulations to Lawrence Mays for taking out the 2015 prize.

Here's to an equally successful 2016 conference.

Kirstie Asmussen

I was very pleased to attend the 38th Conference of the Musicological Society of Australia, held at the Sydney Conservatorium of Music between the 1st and 4th of October. The conference formed part of the Conservatorium of Music's Centenary celebrations, and delegates were presented with two beautiful commemorative books that were produced to celebrate the history and significance of the institution. A warm vote of thanks goes to Christopher Coady and Kathleen Nelson, who chaired the committee organising the conference – they did a superb job.

The conference provided me an opportunity to connect with PhD students from other institutions and academics from a wide range of disciplines within musicology. Delegates were treated to Allan Marrett's new Noh (shinsaku Nô) presented by members of *The Oppenheimer Noh Project* and an interactive performance by well-known group Ensemble Offspring, as well as lunchtime concerts by Sydney Conservatorium students – the Gamelan ensemble was a highlight.

The breadth of papers given was quite amazing – we were advised that there were over 150 musicologists at the conference, and papers numbered in excess of 100. The conference theme of 'Musical Dialogues' provided an opportunity to, well, enter into dialogue with one another! Indeed interdisciplinary research was a hot topic. It was very encouraging as a PhD Scholar to see that musicological research is flourishing in what is currently a difficult tertiary education climate in Australia. All of our papers were well received, sparked lively questions and conversation, and I was humbled to have received one of three 'special mentions' in the PhD paper competition, which was won by Lawrence Mays of the ANU, for his paper 'Utopia on the moon as imagined in eighteenth century Milan: A modern edition of Niccolò Piccinni's *Il Regno della Luna* (1770),' which was an excellent and engaging paper.

The AGM was well-attended. Alan Davison entered his second year of his first term as President, Stephanie Rocke moved to Treasurer, and Daniel Bangert was elected Secretary. Along with Brigitta Scarfe as Membership Secretary, this makes up the National Executive, the other committee members being Alan Maddox and myself. The annual Hook lecture formed part of the conference and was given by Dr Gary Tomlinson of Yale University, which was a fascinating exploration of the evolutionary basis of music-making. This was a fantastic conference, and I look forward to seeing everyone in Adelaide in 2016.

Rachel Campbell
University of New England

— SOCIETY NEWS —

FROM THE EXECUTIVE

This year saw the appointment of James Wierzbicki as Editor of *Musicology Australia*, taking over the reins of our flagship scholarly publication from Mark Carroll. I would like to take this opportunity to again thank Mark for his outstanding work as previous editor, and to congratulate James on his appointment and wish him the best in the role. As a related initiative, and after discussion with James, the executive established a new position on the team of *Musicology Australia*; that of Editorial Associate. We would like to again congratulate Kirstie Asmussen for her appointment to this important new role.

Through the Executive of the National Committee, we are continuing to explore ways in which the Society can bring greater support and professional development opportunities for its members, and advocate for issues of national importance that relate to our profession. The last year or so has seen some challenging issues raised in institutional and policy contexts that directly or indirectly impact our academic profession. My view as current president is that the MSA should remain engaged and active in these matters as it sees appropriate – as indeed it is obliged to be.

I'd like to thank the other members of the MSA Executive team, Daniel Bangert (Secretary), Stephanie Rocke (Treasurer) and Brigitta Scarfe (Membership Secretary) for their ongoing hard work and commitment to the Society. Their contribution to the Executive team as a whole is crucial, and without them the job of President would be both less rewarding and less effective.

Finally, it is with sadness that I remind members of the passing in January this year of Gordon Spearritt (1925–2016). Gordon was one of the Society's most prominent and distinguished members, with achievements that spanned the whole gamut of professional activities in administration, scholarship and education. In 2008 this was recognised by the Society when he was awarded the inaugural Don and Joan Squire Award for Voluntary Services to Musicology in Australia.

Alan Davison
President, MSA
30 June 2016

2016 NATIONAL CONFERENCE

'Shifts and Turns: Moving Music, Musicians and Ideas'
39th National Conference of the Musicological Society of Australia
Elder Conservatorium of Music, the University of Adelaide
30 November – 3 December 2016

Fifteen years into the 21st century, we find musicology and its practitioners being re-defined by an unprecedented engagement with the manifold traditions and cultures of a global society. The internet and new collegial networks open exciting challenges for all of us, whether we are established scholars, teachers and performers or just starting a career in music. All of us face a galaxy of new research possibilities.

In 2016, the MSA Conference invites us to reflect on recent changes in our environment and how we are dealing with them. Our conference theme, *Shifts and Turns: Moving Music, Musicians and Ideas*, looks in several directions, back into our shared heritage, outwards to the cultures of our region and forwards to our uncertain future.

The conference suggests consideration of a number of issues facing each of us. These include live performance, mediated and hybrid forms of music, the role of music and musicology in the community (through festivals, conferences and other events), the dissemination of music (public interface, broadcasting, music commentary and criticism), publishing and promotion, the roles of archives and music administration, issue-based policy and lobby groups, and interdisciplinary approaches to music research.

The conference will expand its theme into specific strands, such as:

- New connections and approaches in music scholarship across all eras and traditions
- Musicology 2020: prospects for the future
- Performance, moving emotions and the capacity for enchantment
- The impact of technology on music practice and performance, research and pedagogy, dissemination and consumption
- Changes to music practice and experience resulting from migration and mass communication networks
- Refashioned identities in music
- Australian music heritage, particularly the music heritage of South Australia

Plans for the 39th National Conference at the University of Adelaide are now well underway. A large number of paper and panel proposals were received and presenters have been notified of their acceptance. The conference information and registration webpages will go live in late July.

Keynote presentations will include talks by musicologists Michael Burden (Oxford University) and Kimi Coaldrake (University of Adelaide), and a talk/performance by composer-pianist Gao Ping (Capitol Normal University Beijing). Among other events of the Conference will be the Symposium of Indigenous Music and Dance; the final concert of the Soundstream Emerging Composer's Forum; a reception and launch of the new edition of Roger Covell's iconic book *Australia's Music: Themes of a New Society*; a reception and exhibit of items from the University of Adelaide Library's Burden Collection of 18th-century operatic texts; and a special post-conference lunch and concert featuring Grainger vocal and piano works at the new, state-of-the-art concert venue at Ngeringa Cultural Centre in the Adelaide Hills.

The Conference is co-convened by Daniela Kaleva and Steven Knopoff, with other Planning Committee members including Kimi Coaldrake, Peck Jin Gan (Treasurer), James Koehne (Concert Committee Chair), Vincent Plush, Graham Strahle, and Julia Szuster (Program Committee Chair).

Steven Knopoff, Daniela Kaleva
Co-Convenors
14 July 2016

FROM THE MUSIC ARCHIVE OF MONASH UNIVERSITY (MAMU)

Exhibition of Rare Javanese Wayang Puppets



From 28 September to 22 October, MAMU presented an Exhibition of Rare Javanese Wayang Puppets for the 50th anniversary celebrations of the Sir Zelman Cowen School of Music. The Exhibition was viewed by 250 people at the associated concert of Javanese shadow puppet theatre (wayang kulit) by the Monash University Gamelan Orchestra founded in 1973, on 28 September from 7pm. The performance was directed by guest puppet master (haling) Dr Ki Joki Susilo of Otago University, and was followed by a Balinese mask dance performance (tari topeng arsa wijaya) by Dr Jonathan McIntosh.

Research for the exhibition was carried out by Dr Ki Joki Susilo, Helen Pausacker, Dr Aline Scott Maxwell, Prof Margaret Kartomi and Irene Ritchie with support from Archivist Bronia Kornhauser and Assistant Archivist Dr Annette Bowie.



The Exhibition Catalogue presented photos and descriptions of the selection of rare leather puppets from the Jeune Scott Kemball Bequest, one of which was etched with its date of making, 1918. Jeune Scott Kemball, an Australian expert on Javanese puppets, published a book on the topic with the British Museum, donating her collection to MAMU in the 1970s.

Thanks to Edi Dwi Riyanto and Irene Ritchie, the Exhibition also included collections of wayang hip-hop, i.e. puppets from the contemporary Javanese hip-hop puppet theatre, and a selection of wayang kancil puppets that tell the stories of the beloved Javanese mousedeer (kancil) character.

Monash Music Archive helping to develop new research data management platform Figshare for Institutions

Over the past few months, MAMU staff and volunteers have been collaborating with Monash University Library staff to develop and upload its extensive audio, audio-visual and material content into the new research data management platform, Figshare for Institutions, which will now store its research data securely and enable users to discover and navigate the content. We are moving away from using generic cloud-based storage, USB sticks and other poor data management practices that jeopardise the security and longevity of our data sets.

Figshare has private projects that give researchers using our collection of recordings, scores, field notes, musical instruments, masks, costumes, textiles etc. a tailor-made solution for sharing and collaborating on our active data.

Figshare's metrics and reporting data board offer institutions unprecedented insight into the outputs being produced and the collaborations being undertaken by our researchers. It enables us to ensure what data is made available to the public and to ensure that objects are labelled correctly with the appropriate metadata sets.

LAUNCH OF SPECIAL ISSUE OF *MUSICOLOGY AUSTRALIA*

It is always a pleasant occasion honouring the achievements of an esteemed colleague, and last Friday night was a very happy gathering of friends and colleagues of Thérèse Radic to launch the Special Issue of *Musicology Australia*, dedicated to her accomplishments on the occasion of her 80th birthday. It took place in the Zelman Cowan School of Music Auditorium at Monash University.

John Griffiths, head of Music at Monash welcomed everyone to the event, then Jonathan Macintosh, president of the Victorian chapter of the MSA presented a tribute to Terry on behalf of the MSA and this was followed by two longer tributes by the editors of the journal Kay Dreyfus and Kerry Murphy. Kay also read out a wonderful letter honouring Terry's achievements by Barry Jones. There was also a moving performance of the first movement of Frederick S. Kelly's 'Gallipoli' violin sonata by Tamara Smolyar and Ivana Tomaskova. Terry Radic played a significant role in bringing the music and writings of Kelly to light.

Despite the best efforts of the editors, Taylor and Francis, the publishers of the journal are yet to produce the volume. However, Kay Dreyfus put together a special presentation volume, the almost final form of the book, which was presented to Terry on the night as a collective token of affection, gratitude and respect. Kay Dreyfus commented in her speech that maybe the 'small imperfections that remain will add value to the book over time, like they do to postage stamps.'

Contributors to the special issue include Stephen Banfield, Clint Bracknell, Peter Campbell, Joel Crotty, Kay Dreyfus, Jennifer Hill, Aline Scott-Maxwell, Kerry Murphy, John Rickard, Suzanne Robinson, Graeme Skinner, Graeme Smith, John Whiteoak and Elizabeth Wood. The majority of the contributors to the volume were present and after the formal proceedings, refreshments were served in the foyer. It was a memorable occasion.



The performance of Frederick Kelly's 'Gallipoli' sonata



Kay Dreyfus, Kerry Murphy and Thérèse Radic



Graeme Smith, Thérèse Radic, Mimi Colligan and Margaret Kartomi at the reception