

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 81 December 2019 – June 2020



Newsletter

No. 81 Dec. 2019 – June 2020

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National Executive 2019–2020

President: Jonathan McIntosh

Secretary: Frederic Kiernan

Treasurer: Aaron Corn

Membership Secretary: Reuben Brown

General Elected Members

General Member: Helen Rusak

Student Member: Jodie Kell

Ex-Officio Chapter Presidents

Hunter: Vacant

Queensland: Vacant

South Australia: Steven Knopoff

Sydney: Michael Hooper

Tasmania: Anne-Marie Forbes

Victoria: Robert Stove

Western Australia: Sarah Collins

Ex-Officio Members

IMS Representatives: Jane Hardie (Syd)

& John Griffiths (Vic), shared

Past President: Alan Davison (Syd)

NZMS President: Gregory Camp

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CONTENTS

2019 AGM and Reports

Draft Minutes.....	3
President's Report	4
Secretary's Report	4
Treasurer's Report	5
Membership Secretary's Report	8
Journal Editor's Report.....	8
Newsletter Editor's Report	9
Awards Committee Chair's Report	9
Thesis Register Manager's Report	11
IMS Delegate's Report	11

Chapter Reports

South Australia	12
Sydney	13
Tasmania	13
Victoria	14
Western Australia	14

MSA Forums and Study Groups

Artistic Research in Music, Gender and Diversity, Opera Studies, National Recording Project for Indigenous Performance in Australia (NRPIPA).....	15
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42nd Conference + 18th Indigenous Symposium 2019

Program	16
Conference Report	21
Keynote address given by Margaret Kartomi	22
Tributes to Margaret Kartomi's 50 years at Monash	27
Conference Photos	28

Deadline for Newsletter contributions

For No. 82, Dec. 2020 – June 2021 issue:

1 JUNE 2021

Editor, Newsletter

John A. Phillips

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

MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

8:30am Saturday 7 December 2019,
Sir Zelman Cowen School of Music

INTERIM DRAFT MINUTES

Meeting opened at 8:35am by MSA President Jonathan McIntosh.

1. Attendance and apologies

1.1. Attendees

1.1.1. Benjamin Hillier, John Phillips, Rafael Echevarria, Rob Stove, Kristal Spreadborough, Michael Hooper, Helen Rusak, Anthea Skinner, Anne-Marie Forbes, Stephanie Rocke, Reuben Brown, Frederic Kiernan, Aaron Corn, John Carmody, Margaret Kartomi, Jonathan McIntosh, Jiaxi Tang, Rosemary Richards, Jane Davidson, Jeffrey Bruckmann, Jacqueline Pugh-Kittingan, Kerry Murphy

1.2. Apologies

1.2.1. Brigitta Scarfe, Catherine Grant, Chris Coady, David Symons, Janice Stockigt, Jennie Shaw, Kathleen Nelson, Kimi Coaldrake, Linda Kouvaras, Peter Campbell, Robyn Holmes, Roslyn Kay, Tonya Lemoh, Yolanda Acker, Steven Knopoff, Carolyn Philpott, Jodie Kell.

2. Minutes of the last AGM (see Newsletter No. 80, p. 3)

2.1. John Phillips noted a missing page from the attendance role from the 2018 AGM. John Carmody was noted as in attendance. Anthea Skinner moved that the minutes otherwise be accepted as a true record of the meeting; seconded Ben Hillier.

2.2. **Business arising from the 2018 minutes** — none raised.

3. Society Reports

3.1. **President's Report** (p. 4). Jonathan McIntosh spoke to his tabled report. Jonathan Paget moved that the report be accepted; seconded Anne-Marie Forbes.

3.2. **Secretary's Report** (p. 5). Frederic Kiernan spoke to his tabled report. Aaron Corn moved that the report be accepted; seconded Jonathan McIntosh.

3.3. **Treasurer's Report** (p. 5). Stephanie Rocke noted that the MSA has funds saved, which we should consider making use of. Aaron Corn moved that the report be accepted; seconded Anne-Marie Forbes.

3.4. **Membership Secretary's Report** (p. 8). Reuben Brown mentioned his upcoming survey of MSA members. John Carmody noted the current challenge to societies like the MSA given recent political developments. Aaron Corn moved that the report be accepted; seconded John Phillips.

3.5. **Journal Editor's Report** (p. 8). John Carmody moved that the report be accepted; seconded Aaron Corn.

3.6. **Newsletter Editor's Report** (p. 9). John Phillips noted a brief delay in publishing the last newsletter. Aaron Corn moved that the report be accepted; Jonathan McIntosh seconded.

3.7. **Awards Committee Chair's Report** (p. 9). John Phillips provided a viva voce report. Student Travel grants this year were down; 9 applicants funded in total, with several withdrawals. Only \$3350 spent from \$10K allocation. Indigenous funding awarded two bursaries.

3.8. **Thesis Register Manager's Report** (p. 12). Frederic Kiernan moved that the report be accepted; Aaron Corn seconded.

3.9. **IMS Delegate's Report** (p. 12). Michael Hooper moved that the report be accepted; Anthea Skinner seconded.

3.10. **ICTM**. In the absence of an ICTM representative, Brigitta Scarfe's report as ICTM ANZ Regional Committee Representative was noted.

3.11. **Chapter Reports** (p. 13). John Phillips moved that the reports be accepted collectively; Aaron Corn seconded.

3.12. **Study Group Reports** (p. 15). Anthea Skinner moved that the reports be collectively accepted; Margaret Kartomi seconded.

4. **National Conferences**. The committee thanked Cat Hope, Gay Breyley, Aaron Corn and their teams for their work on the 2019 conference and the Indigenous Symposium. Kerry Murphy provided a viva voce update on the progress of the 2020 national conference to be held in Melbourne and spoke about planned conference themes and symposia. It was announced that MSA 2021 will be held in Sydney.

5. **Election of National Committee and Executive**. The vacated positions of Secretary, Treasurer and General Member received one nomination each, therefore nominees for these positions were elected unopposed. Accordingly, the National Committee for the 2019–20 year will be:

ELECTED MEMBERS

Executive:

President	Jonathan McIntosh (second year of two-year term)
Secretary	Frederic Kiernan (first year of two-year term)
Treasurer	Aaron Corn (first year of two-year term)
Membership Secretary	Reuben Brown (second year of two-year term)

GENERAL ELECTED MEMBERS

General Member	Helen Rusak
Student Member	Jodie Kell

EX OFFICIO MEMBERS

Chapter Presidents

Hunter	Vacant
QLD	Vacant
SA	Steven Knopoff
Sydney	Michael Hooper
Tasmania	Anne-Marie Forbes
Victoria	Rob Stove
WA	Sarah Collins

IMS Representatives	Jane Hardie & John Griffiths
ICTM Representative	No eligible representative
Immediate Past President	Alan Davidson
NZMS President	Gregory Camp

6. Any other Business.

- 6.1. Jane Davidson questioned the pace of *Musicology Australia* and the number of articles being published. It was suggested that the journal could farm articles from conferences if demand was low. Jonathan McIntosh noted the concern and said the National Committee will follow up with the journal editor. Jane Davidson suggested that adding associate editors could bolster support. Some discussion of whether the journal should be made open access.
- 6.2. John Phillips raised the idea of having a standing "Access and Disability Officer" in the MSA. Anthea Skinner spoke to this issue as well and the importance of this for indigenous members. The society endorsed the appointment of Anthea to this role. Reuben Brown thanked Anthea for her involvement in driving this.
- 6.3. John Carmody moved that we formally thank the organisers of the 2019 conference. Aaron Corn and Frederic Kiernan seconded.

Meeting closed 3:08pm

PRESIDENT'S REPORT 2019

I took over the position of President in mid 2019, and I would like to thank the MSA members for welcoming me to the position. I would also like to thank Clint Bracknell who served as President for the first part of year before he had to step down unexpectedly from the role. Since assuming the role of President, I have liaised with the other members of National Executive to ensure that we continue with a business as usual approach to the running of the society. The National Committee has also met virtually several times to discuss and seek consensus on a range of matters such as reviewing sections of the MSA Operations Manual, making updates to the MSA website and considering the future of the Thesis Register. I would like to thank the members of the National Committee for their time and commitment to this process.

I would also like to thank James Wierzbicki as Editor of *Musicology Australia* and Jenny Shaw as Reviews Editor for *Musicology Australia* for their excellent and continued work on the society's journal. The society is also in the process of renewing the contract to publish *Musicology Australia* with Taylor and Francis. To that end, I would also like to thank Alexandra Lazzari and Irina Fainberg from Taylor and Francis for assisting the National Executive with the process of reviewing the publication renewal contract.

In times of great change concerning the teaching and learning of musicology in all its forms at tertiary level in Australia and beyond, as well as issues affecting funding sources available to researchers, the National Executive and National Committee continue to seek ways to support all of its members and advocate for the discipline. It is important, therefore, that as the peak body for musicology in the region, that the MSA should continue to actively engage with various stakeholders at regional, state, national and international levels to ensure multifaceted pathways for the future.

Finally, my position as President would not be possible without the assistance of the other fantastic members of the quite brilliant MSA Executive team: Frederic Kiernan (Secretary), Stephanie Rocke (Treasurer) and Reuben Brown (Membership Secretary). Thanks for all your support, hard work and commitment to the society.

Jonathan McIntosh
President
2 December 2019

SECRETARY'S REPORT

I commenced the role of Secretary mid-year after the position was left vacant, and since then I have been on a learning curve, but I have had excellent support from the other members of the MSA Executive Committee: Jonathan McIntosh, Stephanie Rocke and Reuben Brown. I thank them for their kind assistance as I try to keep business at the MSA moving along.

My focus as Secretary has been to ensure that the administrative needs of the Society are met, and this has included circulating announcements and preparing meeting documents as usual. But some other developments are perhaps worthy of noting here. I have been considering options for replacing the MSA email list with a more versatile forum, and I have been

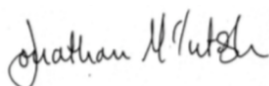
tracking down hard-copy materials belonging to the MSA that were previously thought to have been lost in a fire. With the help of the other members of the Executive Committee and the National Committee I have also been working to ensure the various practical documents and media of the MSA are updated and relevant.

I understand that the last twelve (or so) months have witnessed some major changes within the MSA, and although change is not always easy, I am encouraged by the commitment of my colleagues within the organisation, and externally, to keep promoting musicology and music research more generally in this country. I am honoured to have the opportunity to help.

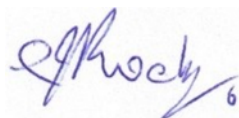
*Frederic Kiernan
Secretary
2 December 2019*

TREASURER'S REPORT
THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.
ABN: 79 159 245 591
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019
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 2019, 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:



*Jonathan McIntosh
President*



*Stephanie Rocke
Honorary Treasurer*

Dated 1 December 2019

**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 2019. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfil the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

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 2019 and the results of its operations for the year then ended.



*Fiona Parkinson
14 August 2019*

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

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

Income was received from 234 members in the financial year ending 30 June 2018. Both numerically and in revenue terms, this represents a 9% reduction over the previous year. For current membership levels and further information, please refer to the Membership Secretary's report.

Category	Total Received This Financial Year		Previous Financial Year	
	No.	\$		
Emeritus	11	\$440	9	\$360
Student Australia	77	\$3,080	82	\$3,280
Student O'seas	2	\$100	0	\$0
Ordinary Australia	119	\$9,520	123	\$9,840
Ordinary O'Seas	9	\$810	9	\$810
Honorary/Life/Comp	13	0	11	0
TOTAL	231	13,950	234	\$14,290

Reconciliation	
2018-19 Memberships	\$13,950
Funds allocated to	
- Prior Year*	-\$1,330
- Next Year*	\$650
Balance as per 2018-19	
Financial Statements	\$13,110

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

FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2019

	2018-19	2017-18	2016-17
Income	Income		
Membership Subscriptions	\$13,110	\$14,290	\$16,220
Journal Editorial Services (MA)	\$7,320	\$7,284	\$7,248
Donations	\$1,000	\$500	\$500
Other Income	\$728	\$3,403	\$0
Interest	\$1,336	\$1,326	\$1,779
	\$23,494	\$25,748	\$25,748
Expenses	Expenses		
Website, Advertising & Sponsorship	\$306	\$3,561	\$1,471
Paypal & Bank Charges	\$713	\$791	\$932
Chapter Distributions	\$1,488	\$1,584	\$1,843
Conference Expenses	\$0	\$0	\$0
Journal production & distribution costs	\$4,807	\$5,082	\$5,995

Travel Expenses (Editor/Awards/Exec)	\$2,124	\$2,772	\$726
Subscriptions (IMS 3 years)	\$0	\$443	\$167
Student/Indigenous grants & bursaries	\$11,991	\$11,110	\$10,395
Prizes & Awards	\$1,400	\$1,400	\$1,250
Sundry Expenses	\$648	\$180	\$221
	\$23,478	\$26,923	\$23,000
Operating Surplus/(Deficit)	\$16	-\$120	\$2,747

MSA	Operating A/c	PayPal	Term Deposit	Term Deposit	Gift Fund	ALL
	4855 64567		9884 805752	9722-55622	401851295	2018-19
Changes in Net Equity						
Opening Bank - 30 June 2018	\$7,734.66	\$1,675.72	\$17,605.40	\$49,970.87	\$0.42	76,987.07
Closing Bank 30 June 2019	\$6,238.82	\$858.76	\$17,904.69	\$51,000.52	\$1,000.42	77,003.21
Net Change in Equity	-\$1,495.84	-\$816.96	\$299.29	\$1,029.65	\$1,000.00	16.14

BALANCE SHEET AS AT 30 JUNE 2019

Assets: Bank Accounts	\$77,003.21
Liabilities:	NIL
Net Assets (Accumulated Funds)	\$77,003.21

TREASURER'S REPORT

FOR THE YEAR ENDING 30 JUNE 2019

The Society achieved a break-even position this year. Although membership numbers were relatively static, membership income showed a reduction from last year, mainly due to timing differences (see Membership schedule above). We received no applications for sponsorship, reducing this expense compared to previous years. Accumulated Chapter Dues for the NNSW, Hunter and ACT Chapters totalling \$728 were written back this year, as these chapters have not been operational for several years. Travel expenses were less than last year but still relatively high due to costs associated with the conference being held in Perth.

It should be noted that the policy of only awarding student prizes to the value of 66% of the interest on the MSA's main term deposit has not been abided by for several years due to persistent low interest rates. Given financial commentators believe low interest rates are likely to remain a feature of the Australian economy for quite some time, the Society may wish to consider replacing the term deposit with investments in safe dividend stocks, such as shares in the four big Australian banks.

*Stephanie Roche, Treasurer
1 December 2019*

MSA ONGOING FINANCIAL POLICIES

- 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 Student Prizes awarded in any year should not exceed 66% of interest received on the MSA's main Term Deposit.
- MSA's operating funds, which include the smaller Term Deposit, 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 and the Student Prize Committee Chair 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.

MEMBERSHIP SECRETARY'S REPORT 2019

There are **182 financial members** at 30 November 2019. This number includes 94 ordinary members (including 5 overseas members), 63 student members (including 4 overseas members), 12 emeritus members and 12 life/honorary members. (The Executive Committee congratulates Alison Tokita who was made Emeritus member this year). This represents a **drop of 16% in overall membership** from 2018. Whilst it is not unusual for membership to fluctuate from year to year (current membership represents a 6% drop on 2017), the **overall trend** since 2016 is of a **decrease** in membership.



Membership of individual chapters, and the percentage increase/decrease from 2018 is as follows: **Sydney**–55 (-5%), **ACT**–9 (+/-0%), **VIC**–40 (-23%), **QLD**–19 (+46%), **WA**–18 (-53%), **SA**–14 (-26%), **Overseas** [No Affiliation]–12 (+20%), **Hunter**–8 (+100%), **TAS**–5 (-44%), **Northern NSW**–1 (-80%).

Whilst individual chapters have historically grown their membership in years that the National Conference is located locally, retention of new members remains a challenge.

In light of these trends, and following an initiative of the outgoing membership secretary, a survey of member feedback is planned for 2020. This will be conducted in consultation with the executive, national committee and interested members; any suggestions regarding survey questions can be sent to me at sec@msa.org.

The 2019 AGM marks my first term as membership secretary. I'd like to thank outgoing membership secretary Brigitta Scarfe for her advice and support during in handing over the role. The MSA faced a number of changes and challenges this year, and I am pleased to have seen this through with the advice, support and collegiality of members of the executive and national committee. In particular, I'd like to thank Stephanie Rocke, Alan Davison, Jonathan McIntosh, Frederic Kiernan, Christopher Coady, Clint Bracknell and Aaron Corn.

Reuben Brown
Membership Secretary
1 December 2019

JOURNAL EDITOR'S REPORT 2019

Tables of contents for *Musicology Australia* volume 41 (issues 1 and 2) are given below. As of December 2019, issue 1 has already been published; issue 2 is at proof stage.

***Musicology Australia*, volume 41, no. 1, July 2019:**

"Blackface at Work and Play: Amateur Groups in the Hunter Valley, 1840–1880" – Helen English

"Buskers and Busking in Australia in the Nineteenth Century" – Paul Watt

"'The Whole Work Is Full of Primitive Rhythms': The Folk-Primitivism Origins of Peter Sculthorpe's National Music" – Rachel Campbell

***Musicology Australia*, volume 41, no. 2, December 2019:**

Special Issue: "Zelenka, Bach and the Eighteenth-Century German Baroque: Essays in Honour of Janice B. Stockigt,"

Guest Editors: Kerry Murphy, Frederic Kiernan and Andrew Frampton

Contents:

Foreword – Kerry Murphy and Ian Burk; Editorial Note – The Editors

Articles:

"Christian Michael Wolff (1707–1789) and his Chorale Preludes for Organ" – Michael Talbot
"Fourth Class Wine from Bietigheim? Employment Conditions for Lutenist Maria Dorothea St. Pierre and *Waldhornist* Franz Anton Spurni at the Württemberg Court, 1719–36" – Samantha Owens
"Sharing Resources: J.F. Fasch, J.S. Bach and Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen" – Barbara M. Reul
"Zelenka and the Combinative Impulse: Contrapuntal Techniques in the *Miserere* in D Minor, ZWV 56" – Denis Collins
"*Bachii, Musici Lips. laus*: Bach in a Philological Footnote" – Robin Leaver
"Zelenka, Palestrina and the Art of Arrangement: A New Manuscript Fragment" – Andrew Frampton
"Zdeněk Gintl's *O starých českých muzikantech* (1946) and the Reconstruction of Jan Dismas Zelenka's Identity in Early Twentieth-Century Prague" – Frederic Kiernan
"From the Ground Up: Constructing a Contrabass Section for the Dresden Hofkapelle" – Shelley Hogan
"Music and Diplomacy: The Correspondence of Marshal Jacob Heinrich Flemming and Other Records, 1700–1720. Part I: Count de Villio and Non-Musical Activities of Some Viennese Castratos" – Szymon Paczkowski
"The Kyrie of Bach's B Minor Mass: Music for the 1733 Leipzig *Erbhuldigung?*" – Michael Maul, translated by Susanne Haring

Sources and Documents:

"The Musical Entries in the Dresden Account Books of Saxon Electress and Polish Queen Maria Josepha, 1720–1757" – Jóhannes Ágústsson

Epilogue:

"The Continuing Necessity of Primary Archival Research: A Personal Reflection" – David Irving

Bibliography:

"Selected Bibliography of the Writings of Janice B. Stockigt"

James Wierzbicki
Editor, Musicology Australia
6 December 2019

NEWSLETTER EDITOR'S REPORT

The 2018/19 MSA Newsletter, No. 80, was uploaded to the MSA website late last month. The 25-page pdf includes full documentation of the 2018 AGM, extensive coverage of last year's national conference and indigenous symposium in Perth, reports, reviews and, as usual, lots of photos. Warm thanks to all contributors and to national secretary Frederic Kiernan for posting.

John Phillips
Newsletter Editor
3 December 2019

AWARDS COMMITTEE CHAIR'S REPORT 2019

A viva voce report was given to the AGM at the conference. The 2019 Don and Joan Squire Award and Student Prize winners were announced at the concluding ceremony of the conference.

1. Student Travel Grants and Bursaries

Monash being a smaller conference, the MSA spent in total much less than the maximum \$15,000 allotted for student travel and indigenous bursaries in 2019, a total of \$3,350 going in the end to nine applicants, in addition to the award of two indigenous bursaries to Innawintji Williamson and David Leha. My sincere thanks to outgoing National Secretary Steph Rocke and the National Executive for their very capable assistance with the administration of the travel grants as well as the prizes.

2. Winners of the 2019 Awards for Best Postgraduate Papers

The awards were announced at the closing ceremony of the MSA's 42nd National Conference and 18th Indigenous Music and Dance Symposium, Saturday, 7 December, at the Sir Zelman Cowen School of Music, Monash University, in Melbourne.

I would first like to acknowledge this year's Awards Committee – **Michael Hooper** (UNSW), **Brent Keogh** (UTS), MSA President **Jonathan McIntosh** (ECU) and **Alison Tokita** (Kyoto, Monash) – for their careful evaluation of the written submissions, and for session-hopping through the conference to get to as many presentations as possible. Many thanks, team, for your great work.

This year brought nine outstanding entries, four of which the Awards Committee deemed especially worthy of distinction. A **Special Mention** was awarded to: **Jodie Rottle**, for her paper "Non-human Collaborators: Working with Everyday Objects in Music Composition," and the three **cash prizes** were awarded as follows:

Third prize (\$150) went to **Emma Townsend**, for her paper "'The 1940s Australian Ballet that 'far outstripped ... *Swan Lake* in popular appeal': Esther Rofe's ground-breaking ballet *Sea Legend*," **Second Prize (\$250)** to **Rafael Echevarria**, for his paper "Transformational Thought or **Audacious** Analysis? The Metaphysical Paradigms of Neo-Riemannian Theory."



Special mention Jodie Rottle, 3rd and 2nd prize winners Emma Townsend and Rafael Echevarria

First Prize (\$500) went in absentia to **Benjamin Hillier**, for his paper "Genre Hybridity in Australian Extreme Metal."



First prize winner Benjamin Hillier

This year's conference included the **18th Symposium for Indigenous Music and Dance (SIMD)**, for which a **separately funded prize of \$350** was awarded for best presentation given by a postgraduate scholar. The adjudicator for this award was symposium convenor **Aaron Corn**. Aaron awarded a **Special Mention** to **Meri Haami**, for her presentation "Whakamanu and Kaiponu: Marare-based Archiving and Waiata Preservation," while the symposium's **First Prize (\$350)** went in absentia to **Jesse Hodgetts**, for his presentation "Yama garra baay? When's it going to rain? The regrowth and renewal of old Ngiyambaa and Wiradjuri songs to empower the cultural identity of Ngiyambaa and Wiradjuri people of NSW today."



Symposium convenor Aaron Corn with Special Mention awardee Meri Haami; First prize winner Jesse Hodgetts

Congratulations and best wishes to all prize winners, and thanks to all entrants.

3. Don and Joan Squire Award 2019

For this year, the administration of this prize was taken over by the National Executive, the National Committee of the MSA awarding the 2019 **Don and Joan Squire Award for Voluntary Services to Australian Musicology** to **John A Phillips**. The citation reads as follows:



musicology and a busy teaching practice.

"It is with great pleasure that we announce John A Phillips as the 2019 recipient of the Don & Joan Squire Award for Voluntary Services to Musicology.

"John Phillips is well known to MSA members and has contributed outstanding voluntary services to musicology and to the MSA for more than two decades. He served as National Secretary from 1998 to 2002, at a time when that role still incorporated the duties of Membership Secretary and the management of institutional memberships. He contributed to establishing the MSA website and refreshing the MSA logo and refereed journal *Musicology Australia*.

"Since 1998, John has edited the society's Newsletter. He has served as Chair of the MSA Gender & Diversity Forum since 2002, and as Chair of the MSA Awards Committee since 2009. John's enthusiastic administration of the society's travel grants and prizes has done much to foster and encourage student participation and development via our national conferences, ensuring the continuing relevance and strength of the MSA in a changing academic climate.

"Born and raised in Adelaide, John has lived in Australia, Europe and the US. He earned his PhD in Musicology from the University of Adelaide in 2002. In 2017 he moved to Sydney, where he continues to divide his time between composition,

"John catalysed the completion of the Finale of Bruckner's Ninth Symphony, which has been widely performed and recorded internationally since 1991, including by both Vienna and Berlin Philharmonic Orchestras, in conjunction with which he has worked with conductors such as the late Nicholas Harnoncourt and Sir Simon Rattle. The latter's 2012 recording of the work with the Berlin Philharmonic was voted best classical orchestral CD of 2013 by the BBC Gramophone Magazine.

"From 1994 to 1999 he was a contributing editor to the *Anton Bruckner Gesamtausgabe* published by Musikwissenschaftlicher Verlag, Vienna, and, since 2014, has been chief translator and editorial consultant to the *Anton Bruckner Urtext Gesamtausgabe* published by Hermann Verlag in Vienna.

"In conclusion, the 2019 Don & Joan Squire Award recognises John A Phillips' tireless, rigorous and enthusiastic voluntary services to musicology in Australia throughout his distinguished research, creative and teaching career."

— Jonathan McIntosh, MSA National President

It remains only to the undersigned to warmly thank the MSA for this honour and assure its members that he by no means regards his work as concluded...

John Phillips
Awards Chair

THESIS REGISTER MANAGER'S REPORT 2019

The thesis register has not been updated since 2018 and a renewed call has just been made for someone to take over the register's maintenance. Should no suitable person be found to do this, and if I continue to find more pressing demands on my time, the National Committee has agreed that the register remain in place in its current form for several years as a record of 100 years of music-related dissertations completed in Australia and New Zealand since 1917, when Elizabeth Wilson completed her PhD at the University of Tasmania on the topic of "Wandering Stars: The Impact of British Evangelists in Australia, 1870s-1900. Once the domain comes up for renewal the National Committee at that time will decide whether it wishes to renew the registration or to decommission the register. The website that contains the Register was deemed of cultural significance to Australia in 2008 and has been archived at three to six monthly intervals since then by the National Library of Australia:

<https://webarchive.nla.gov.au/awa/20190907232107/http://pandora.nla.gov.au/pan/88244/20190908-0056/www.musicresearchnz.com/index.html>

Stephanie Rocke
Thesis Register Manager
1 December 2019

IMS DELEGATE'S REPORT

IMS LUCERNE July 2019

During July of this year an Intercongressional Symposium of the International Musicological Society (IMS) took place in Lucerne, Switzerland and featured a program of some eighty papers on the theme of 'Agency and Identity in Music.' The

outstanding organization of this event by Antonio Baldassarre and his team at the Lucerne University of Applied Sciences and Arts resulted in a memorable four days for participants of sharing research, enjoying diverse musical performances, and celebrating the gathering's conclusion with a cruise upon Lake Lucerne. A turning point in the history of the IMS also occurred at this conference, with the passing of revised statutes to welcome all languages of scholarship in the society's activities (replacing the previous six official languages of IMS) and to approve a new selection procedure for the society's president in which all IMS members cast votes (rather than only the members of the Directorium), among other reforms.

IMS Regional Associations:

The IMS Regional Associations are now becoming more numerous and are very active, thus contributing to the Global Expansion of the IMS. Several of these Associations have recently held meetings (2019). Reports of these meetings by IMS-EA, ARLAC and St Petersburg will soon be available in the IMS Newsletter. Go to www.musicology.org for the Newsletter. Australians participate in the activities several of the Regional Associations. Particularly relevant to our area are the IMS-EA (East Asia) and ARLAC (Latin America). Keep your eyes on their activities through the IMS website.

The IMS Mentor Scheme:

The IMS Mentor Program continues to be very active. We now have mentor/mentee relationships going in five countries: Australia, France, USA, Switzerland and Germany. These are all inter-country relationships.

So far, we have 22 signed up Mentors from around the world including Jane Hardie, Alan Davison, Melanie Plesch and John Griffiths from Australia. Mentors are appointed by invitation, but the committee would welcome volunteers to come forward to be considered for the list, particularly at this point in ethnomusicology and "newer" areas of musicology. Please contact Jane Hardie (jane.hardie@sydney.edu.au) if you wish to know more.

Study Groups:

The IMS encourages members of the various Study Groups to formalise their association with the IMS by becoming members. A number of Australians already participate in Study Groups relevant to their particular areas of expertise. John Griffiths continues to chair a Study Group "Tablature in Western Music" which met very successfully in Tours and in Boston in October 2019.

Australians and the IMS

Alan Davison is now working as a mentor to a young woman in the USA. He is also on the Board of RldIM (Australia). John Griffiths is a member of the Directorium (2017–22) and continues to chair a Study Group "Tablature in Western Music." Jane Hardie chairs the Committee on Mentoring and was on the Program Committee for the IMS Intercongressional Symposium in Lucerne in July 2019. She is also a member of the Directorium (2012–2022). Melanie Plesch is an elected IMS member of the RILM *commission mixte* and continues her activity with the Regional Association ARLAC. Arabella Tenniswood-Harvey is now heading RldIM in Australia. Margaret Kartomi has just been awarded the IMS's first Guido Adler prize in musicology.

RldIM in Australia:

Since the visit of Antonio Baldassarre (President of RldIM, and member of the Directorium of the IMS) to Australia last year, a RldIM was set up at the University of Tasmania with Arabella Tenniswood-Harvey at the helm. The 19th International conference of Association RldIM was held in Hobart at the University of Tasmania from 13-15 November 2019. The conference theme was "Belonging and Detachment: Representing Musical Identity in Visual Culture." A number of MSA members participated in what was a highly productive meeting. This was a great opportunity for MSA members to become engaged with IMS and RldIM on home turf, and to introduce visitors to the delights of the Apple Isle. A number of IMS/MSA members are members of the Australian Music and Art Research Group of this initiative.

Those interested in ongoing RldIM activities can keep an eye on the RldIM website and/or contact (Arabella.TenniswoodHarvey@utas.edu.au) To visit the IMS website see: <https://www.musicology.org>

Jane Morlet Hardie
Director at Large, IMS
1 December 2019

— CHAPTER REPORTS —

SOUTH AUSTRALIA

On 6 July the SA Chapter held a symposium on the Martin Wesley-Smith and Peter Wesley Smith opera, *Boojum!* Organised in collaboration with State Opera South Australia, the symposium immediately followed a matinee production of the opera. Moderated by composer/critic Vincent Plush, the discussants included the librettist Peter Wesley-Smith, musicologist James Koehne, production director Joseph Mitchell, and conductor Warwick Stengårds. The discussion on this highly original work and its controversial history engaged the audience, a number of whom had been to its premiere performance at the 1986 Adelaide Festival.

The Chapter held its end-of-year Research Day on 30 November at the University of Adelaide. Work was presented by Chapter members and SA postgraduate students vying for two postgraduate prizes. The Chapter's 2019 Naomi Cumming Prize was awarded to Joshua Baldwin for his excellent jazz performance-research, "Singing the Beat: The Application of Melodic Drumming Approaches in a Contemporary Small Jazz Ensemble." The Elder Conservatorium Prize for Excellence in Postgraduate Research went to Samantha Raftery for her animateur-research, "Animateur in Action: A Portfolio of Musical Compositions about Environmental Sustainability, with Opportunities for Secondary Student Engagement." This year's event also included ex-Adelaide visiting dance scholar Nona Monahin, instructor in Renaissance and Baroque dance at Mount

Holyoke College, Massachusetts, USA as an invited guest speaker. She presented her research on the late Australian choreographer Jonathan Taylor's 1980 neo-classical/contemporary ballet, *Transfigured Night*.

I wish to thank SA Committee members Peck Jin Gan, Melanie Walters, Kimi Coaldrake, James Koehne, Graham Strahle, and Julia Szuster for their help over the year. I also wish to express my appreciation of Vincent Plush, who has continued to keep Adelaide in mind a year after moving interstate.

Steven Knopoff
President, MSA SA Chapter
30 November 2019

SYDNEY

This year the Sydney Chapter held two events. The first was a study day on 29 June 2019. The study day was on the topic of "The Music Itself," and we had papers from Michael Hooper, Angharad Davis, Emery Schubert, and James Wierzbicki. Alan Maddox, David Larkin, and Julia Donnelly augmented the discussion. Everyone contributed to the roundtable on pedagogy, which addressed the following questions: How do we teach "the music itself"? How do our students engage with music? How do notions of musical autonomy inform their experiences of performing, listening, and writing about music?

Our Study Day included our AGM, which was an important moment to update our constitution, not least to address some points of gender equity raised by the convenor. The amendments passed.

The second event was our more or less annual student day. This year we had five undergraduate papers, and four postgraduate papers. We awarded a prize for best undergraduate (Isabella Mazzarolo: "Coping with Music Performance Anxiety: The Use and Effectiveness of Strategies Implemented by Musicians," from UNSW), and best postgraduate (Shally Sharin Pais: "*Laputa: Castle in the Sky* – A comparison of Joe Hisaishi's scores for the film's Japanese and English versions," from AIM). Many congratulations to them both, for what were excellent presentations of significant scholarship.

We had a change of public officer, with Kathleen stepping down and this role now being taken by the convenor. The current committee is:

Michael Hooper, convenor and public officer
Julia Donnelly, secretary
Kathryn Parker, treasurer
Philip Eames, committee member
David Larkin, committee member
Alan Maddox, committee member

Michael Hooper
President, MSA Sydney Chapter
25 November 2019

TASMANIA

This past year has been an unusually quiet one for the Tasmanian Chapter, but there have been some significant highlights and a continuation of our commitment to facilitating the communication of research across a range of musical topics to members and the wider public, and the encouragement of the next generation of music researchers.

Composer and sound designer Douglas Quin, Associate Professor at Syracuse University NY was visiting the University of Tasmania Conservatorium during first semester. His quest for recordings of habitats and animals under threat from population expansion, poaching and climate change has taken him from the Arctic to the Antarctic and to South America and Africa. While his recordings have played a role in scientific research, they have also been utilised in the sound design of blockbusters including *Jurassic Park III* and *Lord of the Rings: The Two Towers* (2002). In his extremely well-attended presentation "Music and the Art of the Documentary Film" Douglas discussed his work on two major documentary films: Werner Herzog's Oscar-nominated *Encounters at the End of the World*, and *One Mind: A Zen Pilgrimage*.

In second semester we were delighted to host a well-attended public lecture given by performer and composer, Dean Stevenson. Dean graduated some years ago from the UTAS Conservatorium and has since established a multi-faceted professional career touring Australia, China, Japan and the US, and his portfolio includes collaborations with Kate Miller-Heidke and Sting. The enthusiastic audience for his lecture included a number of undergraduate and postgraduate students attending an MSA event for the first time, as well as chapter members and friends. Dean's lecture reflected on the outcomes of his recent Churchill Fellowship investigating the role of place in the career development and creative expression of composers who live and work on islands and in isolated places. Punctuated with a newsreel of his journey that included stunning scenery from Iceland and other remote regions, he related insights he gained into the relationships between place and connectedness to local community with formation of musical identity that is at once inwardly authentic and outwardly distinctive. Dean shared case studies and excerpts of his interviews with internationally successful composers and songwriters who choose to live and work in isolated places deliberately distancing themselves for months on end from the pace of city and business. The need to strike a balance between the pressures of the music business for novelty (and even

exoticism), and the personal need for authentic musical expression, emerged as the common theme in the quest for long term success and survival.

The Music Research Prize funded by the Tasmanian Chapter ran again in 2019 and the quality of submissions warranted two awards this year. First prize was awarded to Kelli Dixon for her essay "A Contextual and musical study of Steve Reich's *Different Trains*." The runner-up was Nathan Stinton, for his paper on Messiaen's *Trois Petites Liturgies*.

My sincere thanks to the 2019 Chapter committee members: Carolyn Philpott (Secretary), Ben Hillier (Treasurer), Heather Monkhouse and Shaunagh O'Neill, for their great support and efforts towards making our chapter events such a success over this past year. I am delighted to report that at the recent Chapter AGM the members of the 2019 committee were re-elected and we are all looking forward to a vibrant program of events in 2020 for members and the wider community and exploring the possibilities of the new home of the Conservatorium of Music at The Hedberg Performing Arts Complex that will be opening in early 2020.

*Anne-Marie Forbes
President, Tasmania Chapter
25 November 2019.*

VICTORIA

The Vic Chapter had a quiet year in 2019. We held a successful gathering at The Crafty Squire Hotel, Melbourne, on 7 October, where we shared our research interests, current projects and some interesting ideas for future MSA Chapter events. At our AGM on 14 November, we elected a new President, Robert James Stove, and Secretary, Leighton Triplow. Rob and Leighton will join Peter Campbell (Treasurer) and John Garzoli (Newsletter Coordinator) on the Vic Chapter committee going into 2020. As outgoing secretary of the Vic Chapter, I wish the new committee all the best for the coming year.

*Brigitta Scarfe
Secretary, Victoria Chapter
30 November 2019*

WESTERN AUSTRALIA

At our AGM on 30/11/2018, the WA Chapter elected the following officers: Jonathan Paget (President), Sarah Collins (Vice-President), Helen Rusak (Treasurer), and Talisha Goh (Secretary). Other committee members elected were Nicholas Bannan, Cecilia Sun, David Symons, Stewart Smith, Paul Hopwood, and Adam Pinto.

The WA chapter was primarily occupied with conference business in the final months of 2018, hosting "Through the Looking Glass," the 41st National Conference of the MSA, held at the Western Australian Academy of Performing Arts, Edith Cowan University (Perth, Western Australia) across 6th to 9th December. Bringing together a broad church of scholars, this event was held in conjunction with the 17th Symposium on Indigenous Music and Dance (SIMD) and the Australasian Computer Music Conference (ACMC). There were 201 registrants, and the conference included 5 keynote presentations, 5 plenary concerts, 154 papers, 10 study groups/committee meetings, and 21 peer-reviewed creative works. Planning and execution of this ambitious project was immensely time consuming, but nevertheless rewarding for all involved, and was lauded a huge success. A full report of the conference has been provided to the WA Chapter Committee, the National Committee, WAAPA/ECU and presented at the WA Chapter AGM.

Across the early months of 2019, the committee remained involved with wrapping up conference business, finalising outstanding payments, the conference budget, and full report.

In April 2019, the WA Chapter MSA supported and co-hosted an academic symposium as part of the Australian National Choral Association's ChoralFest event, held at the University of Notre Dame (Fremantle, Western Australia). Multiple local members were involved as presenters and session chairs, including a keynote presentation by A/Professor Clint Bracknell, and academic convening by A/Prof Nicholas Bannan.

A mid-year MSA study day had been planned, but did not ultimately proceed in 2019. However, many WA Chapter members were intimately involved other local conferences, for which the WA Chapter helped disseminate information without being an official sponsor. These included the "Gender Diversity in Music and Art" Conference 2019 held at the University of Western Australia in July 2019 and convened by Dr Louise Devenish, as well as the national conference of the Australian Society for Music Education (ASME), which was also held at the University of Western Australian in October 2019.

The AGM of the WA Chapter is scheduled for Friday 29 November, and will coincide with the launch of the sixth volume of *Sound Scripts*, a semi-annual online publication connected with new music (especially electroacoustic music) hosted at the Western Australian Academy of Performing Arts. The sixth issue was co-edited by Dr Jonathan Marshall (WAAPA) and Dr Cecilia Sun (UWA).

*Jonathan Paget
President, WA Chapter
27 November 2019*

— MSA FORUMS AND STUDY GROUPS —

ARTISTIC RESEARCH IN MUSIC

In 2019, the work of the study group has involved informal meetings with PhD candidates, and a survey of academics for the adjustment of the ARC FOR code review to ensure NTROs are well represented.

Cat Hope
22 November 2019

GENDER AND DIVERSITY FORUM

The 2018 meeting introduced a change of title for this study group, for which suggestion I'd like to thank conference convenor Jonathan Paget. That meeting brought a lively discussion on recent scholarly confrontations with these issues, and mainstream musicology's increasing embrace of diversity in regard to the writing of gender, sexuality and race. A report on the 2019 forum was given viva voce at the AGM; it proved an especially lively and memorable meeting, with seven attendees from fields as disparate as music therapy and nineteenth-century gender construction reflecting on the role of gender in their writing.

John Phillips
22 November 2019

OPERA STUDIES

A productive meeting of this study group took place at the last MSA conference in 2018, but since then there has been very little activity. Scholars working in this area are encouraged to help revive interest in the group.

David Larkin
22 November 2019

NATIONAL RECORDING PROJECT FOR INDIGENOUS PERFORMANCE IN AUSTRALIA (NRPIPA)

The study group is fully functional, and is running its annual symposium on Indigenous Music and Dance in December 2019. Members of the group are also guest editing the second issue of *Musicology Australia* in 2020. A more detailed report of the group's activities in 2019 will be provided viva voce at the AGM.

Aaron Corn
22 November 2019



Monash University's impressive Learning and Teaching Building on its Clayton Campus

— 42ND NATIONAL CONFERENCE OF THE MSA —

“Conflict-/-Collaboration”

IN CONJUNCTION WITH THE 18TH SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE

5–7 December 2019, Sir Zelman Cowen School of Music

Monash University Clayton Campus, Melbourne, Australia



CONFERENCE PROGRAM

Thursday 5 December

	LTB Room 331	LTB Room 333	LTB Room 334	LTB Room 323
8:30	(Foyer) Registration			
9:00	Chair: Jonathan McIntosh Welcome to Country Convenor's Welcome: Cat Hope Access Information: Anthea Skinner			
9:30	Keynote Address Chair: Aaron Corn Inawinytji Williamson and Diana James : Enlivening Anangu Country through <i>Inma</i> Performance			
10:30	(Foyer) Morning tea			
11:00	Panel 1A Chair: Gemma Turner 1 Anthony Linden Jones : "Liberties taken": Elsa Chauvel, Indigenous song and Isador Goodman's film scores 2 Robin Ryan and Uncle Ossie Cruse : <i>Welcome to Country</i> : Preserving the Agency of the Gumleaf Sound in Contemporary Community Cultures 3 Meri Haami : Whakamanu and Whanganui Kaiponu: Marae-based Archiving and Waiata preservation 4 Anthea Skinner and Bronia Kornhauser : Tsunamis, Earthquakes and Forest Fires: Archives as Guardians of Cultural Continuity in Indonesia	Panel 1B Chair: Brydie-Leigh Bartleet 1 James Deaville [via Skype]: Occupying Music: Collective Protest, Voice, and "Microphonality" 2 Jeffrey Brukman : Musicking the Freedom Charter: Bongani Ndodana-Breen's oratorio, <i>Credo</i> , and democratic idealism in apartheid – post- apartheid South Africa 3 Yolanda Acker : <i>Tatí... Tatí...</i> and popular musical theatre in Madrid during the Spanish Civil War (1936-1939) 4 Geraldine Power : Conflicted Spain: Parisian perspectives during the Belle Époque	Panel 1C Chair: Robert Stove 1 Alex Chilvers and Anthony Abouhamad : Collaborating in Style: New Music for Harpsichord 2 Rafael Echevarria : Transformational Thought or Audacious Analysis? The Metaphysical Paradigms of Neo-Riemannian Theory 3 Koichi Kato : In Search of Schubertian Cyclicity in sonata form	Panel 1D: Art song and minority music in East Asia and Australia: Problems of comparative and collaborative research Chair: Jacquie Pugh-Kitingan 1 Motomi Tsugami : The development of Japanese art song: NAGAI Ikuko's 'Movement for Singing in Japanese' (1925-1941) and her collaboration with MIYAGI Michio 2 Hugh de Ferranti [via Skype]: Negotiating disparate approaches to researching minority musics in Tokyo and a comparative case study of Japanese in prewar Australia 3 Alison Tokita : The possibility of collaborative and comparative research of art song as a global genre in colonial and post-colonial settings 4 Respondent: Anne-Marie Forbes
1:00	(Foyer) Lunch/ Rehearsal			



Thursday's Welcome to Country, given by Gheran Y. Steel; an indigenous symposium session on Friday

	LTB Room 331	LTB Room 333	LTB Room 334	LTB Room 323
2:00	Panel 2A Chair: Jodie Kell 1 Gemma Turner and Michael Walsh : For and against the notation of Australian Indigenous song: Does notation contribute anything that a recording doesn't? 2 David Leha and Philip Matthias : The Yanaya Project 3 James Howard : Piano as a Medium of Colonisation	Panel 2B Chair: Kerry Murphy 1 Rachel Orzech : Louise Dyer, 'amie de France': The press reception of l'Oiseau-Lyre's edition of the complete works of Couperin in 1933 2 Thalia Laughlin : The Relationship between Louise Hanson Dyer and Yvonne Rokseth: A New Perspective 3 Carina Nandlal and Thalia Laughlin : Louise Hanson Dyer and Rose Adler: A Publishing Affair	Panel 2C Chair: Alexander Hunter 1 Amanda Krause , Samantha Dieckmann , Melissa Kirby and Jane Davidson : Conducting culturally sensitive, community action research paradigm: An Australian primary school playgroup case study 2 Jane Davidson : Life Stages Mapped Through Choral Emotions: Two Case Studies 3 Kristal Spreadborough : Emotional vocal tones and emotional texts: A new approach to analysing the sung voice	Panel 2D Chair: Nicholas Tochka 1 Jacqueline Pugh-Kitingan : Religious Change and Cultural Continuity in Sabah, Malaysia: An Ethnomusicological Perspective 2 Mitchell Mollison : The translation of tradition into stage performance: The 2017 Parade Tari Kreasi in Lampung, Indonesia 3 Aline Scott-Maxwell : Cultural exchange and agency in two Australian artist collaborative projects with Indonesian 'alternative pop' acts
3:30	(Foyer) Afternoon tea/ book presentations/ optional MAMU tour			
4:00	Panel 3A Chair: Yolanda Acker 1 Emma Townsend : The 1940s Australian ballet that 'far outstripped ... "Swan Lake" in popular appeal': Esther Rofe's ground-breaking ballet, <i>Sea Legend</i> 2 Victoria Rogers : Chimera or window to the future? The melody-rhythm concept in Peggy Glanville-Hicks's <i>Sinfonia da Pacifica</i> 3 Carina Nandlal : Exploring Picasso's Guitars: design, sculpture and on stage in <i>Parade a One Act ballet</i> (1917) 4 Michael Christoforidis : Collaboration and Beyond: Manuel de Falla, Pablo Picasso and the Birth of "Spanish" Neoclassicism	Panel 3B Chair: Aaron Wyatt 1 James McLean and Christopher Hale : Rhythm and Situated Body-Movement: Strategies for Cross-Instrumental Collaboratio 2 Jodie Rottle : Non-human Collaborators: Working with Everyday Objects in Music Composition n	Panel 3C Chair: Julie Waters 1 Tonya Lemoh : Creativity, chaos and conflict – Raymond Hanson's wartime works for piano and strings 2 Adam Weitzer : Performing Pasts: Reading Collective Memory in Shostakovich's Thirteenth Symphony in B flat minor, Op. 113 'Babi Yar' 3 Marcel Klinke : The Earliest Works of Richard Strauss: Philological, Analytical and Contextual Studies 4 Judit Molnar : Songs, Signs and Messages: The Voice of Kurtág	Panel 3D Chair: Thomas Fienberg 1 Heather Fletcher : "Good, good, good, good, good, good... I'm obsessed with that sound!" Charismatic leadership and engendering comfort in the one-to-one learning environment 2 Helen Kasztelan Chapman : Teaching Bartók's piano music within the context of the one-to-one piano lesson: An opportunity for collaborative learning or a preamble for potential conflict? 3 Llewellyn Osborne : A Method for Creating Etudes and Conceptualising Positions for Jazz Violin 4 Helen English and Jon Drummond : Possible Technology Selves: The conflicts for female students in considering music careers
5:00		Chair: Aaron Wyatt Indigenous Forum on Tertiary Education		
7:30	Dinner : Mykonos Taverna, Oakleigh			



Some of the remarkable contents of the Music Archive of Monash University (MAMU)

	LTB Room 331	LTB Room 333	LTB Room 334	LTB Room 323
8:30				(Church of Secular Coffee, 32 Exhibition Walk) ICTM Breakfast
9:00	(Foyer) Registration			
9:30	Panel 4A Chair: Brydie-Leigh Bartleet 1 Jesse Hodgetts : Yama garra baay? When's it going to Rain? The regrowth and renewal of old Ngiyambaa and Wiradjuri songs to empower the cultural identity of Ngiyambaa and Wiradjuri people of NSW today 2 Jessie Lloyd and Aaron Corn : Song as Archive: Revealing Suppressed Histories through the Mission Songs Project 3 Aaron Corn and Brian Djangirrawuy Garawirrtja : How Birkili Manikay series recount pre-colonial histories of exchange between Northeast Arnhem Land and Southeast Asia	Panel 4B Chair: Donna Hewitt 1 Jonathan Fitzgerald : Music as heritage interpretation: a case study of multi-disciplinary collaboration in <i>Sound from the Ground</i> 2 Martin Koszolkó : Quiet conflicts and creative strategies of remote music collaborators 3 Christina Green : Sighting Silence, Sounding Image: A collaborative visual art/music residency at Bundanon Arts Trust - process and creative works outcomes	Panel 4C Chair: Alison Tokita 1 Vanessa Strydom : Female agency and the battle of the sexes: a comparative analysis of the role of gender in three operatic adaptations of Shakespeare's "The Merry Wives of Windsor" 2 Kathryn Roberts Parker : Singing and Dancing into Summer with Sheep Shearing in Shakespeare's <i>The Winter's Tale</i> 3 Nona Monahin : From Poem to Dance via Music: Conflict and Collaboration in Jonathan Taylor's <i>Transfigured Night</i>	Panel 4D Chair: Brent Keogh 1 Amelia Besseny : Folksonomy in Music Streaming: Collaborative Tagging and the Rise of the Microgenre 2 Benjamin Hillier : Genre Hybridity in Australian Extreme Metal
11:00	(Foyer) Morning tea			
11:30	Panel 5A Chair: John Phillips 1 Katelyn Barney [via Skype] and Lexine Solomon : For, by, about women: The transformative potential of musical collaborations between Indigenous women and women from diverse Nations 2 Thomas Fienberg : Finding Solid Ground: Industry collaboration and mentoring Aboriginal and Torres Strait Islander students in secondary schools 3 Adam Manning and Helen English : Yarning as an approach to music making: Reflections on two recent cross-cultural performance collaborations	Panel 5B Chair: Daniela Kaleva 1 John Whiteoak : 'Improvisatory Music' in Australia before Jazz investigated through the Trove Digitised Australian Newspaper Database 2 Julie Waters : Immigrant Musicians in Australia after the Second World War: Reception and Professional Opportunities	Panel 5C Chair: Michael Hooper 1 Phillip Johnston : Cartoon Music of the Moment: Scoring Harry Julius' WWI Australian Propaganda Films In 2019 2 James Wierzbicki : Oneiric Music: The Sound of Dreams in Cinema 3 Daizhimei Chen : <i>The Hours</i> : Music between life and death	Panel 5D Chair: Catherine Ingram 1 Tsan-Huang Tsai : Revolution versus Renaissance: Chinese Seven-Stringed Zither Qin in the Era of Political Deadlock 2 Jiaxi Yang and Kimi Coaldrake : The pathway of Chinese orchestra music to maturity: A case study of the China Broadcasting Chinese Orchestra (CBCO) 3 Rod (Yingze) Huo : Cross-dressing, Sex-impersonation, and Feminism — the Queer Body of Cantonese Female Opera Performers in New York Chinatown during the 1920s
1:00	(Foyer) Lunch/Rehearsal			



From left: 2019 conference and symposium convenors Aaron Wyatt, Cat Hope and Aaron Corn; organisers Steph Rocke and Gay Breyley; conference assistants Iris Kennedy, Ricky Barton and Noémie Malengreaux

Friday 6 December continued

	LTB Room 331	LTB Room 333	LTB Room 334	LTB Room 323
2:00	(LTB Room tba) Panel 6A Chair: Aaron Corn 1 Brydie-Leigh Bartleet : Exploring the Role of Music in Social Change Initiatives 2 Jodie Kell : Gestural theory and the Analysis of Contemporary Arnhem Land Song 3 Roslyn Dunlop : MAU-LELO BUI-LELO - A ritual performance by the Mambae of Hatubuiliku, Timor-Leste and its relevance to the society it originated from today	Panel 6B Chair: Shelley Hogan 1 Allan Badley : Leopold Koželuh's Masonic Cantata <i>Joseph der Menschheit Segen</i> and Habsburg Imperial Politics in the 1780s 2 Janet Deshon Healy : <i>Die Zauberflöte (K620)</i> and its Portrayal of Gender-based Conflict between Masonic Lodges 3 Anne-Marie Forbes : Communion between the mortal soul and the divine in Taverner's <i>Three Hymns of George Herbert</i> (2012) 4 Daniela Kaleva : Conflict and Transformation in a historically informed performance of 'Il pianto della Madonna' by Claudio Monteverdi	Panel 6C Chair: Tsan-Huang Tsai 1 Jennifer Rumbell : Italian Folk Music in the Italian Futurist Movement: Aesthetic conflict or coherence? 2 Michael Hooper : Beyond 'distinctive and different': Australian? Music 3 Catherine Ingram and Hong Yan: The musical resilience of Chinese minority folksong: a collaborative exploration 4 Alex Chilvers : Fraternising with the Folk: A Polish Model for Compositional Engagement with Folklore	Panel 6D Chair: Jonathan Fitzgerald 1 Donna Hewitt and Alana Blackburn : <i>Permafrost</i> : A Case Study for Collaborative Models in Composer-Performer Collaboration 2 Anna McMichael and Damian Barbeler : Conflict Unresolution: Using 'Generative Conflict' in collaboration to create compelling musical artworks 3 Alexander Hunter : Sounding Canberra: A community sound art and acoustic ecology project 4 Hollis Taylor : Avian duets: Cataloguing collaboration, conjecturing conflict
4:00	(Foyer) Afternoon tea/MAMU tour			
4:30	Keynote Address Chair: Jonathan McIntosh Talo balak ensemble fanfare Margaret Kartomi : Stories from the Wilds in a Half-century of Ethnomusicological Fieldwork, and the Stress of our present Existential Crisis			
5:30	Concert : MC: Adrian McNeil Talo Balak Ensemble and The Musical Legacy of Sourindro Mohan Tagore			
7:00-7:45	Reception/book launch : <i>Performing the Arts of Indonesia: Malay Identity and Politics in the Music, Dance and Theatre of the Riau Islands</i> , edited by Margaret Kartomi, launched by Aline Scott-Maxwell			
7:30	(Outside) Smoking Ceremony			
8:00	(Sound Gallery of the Ian Potter Centre for Performing Arts) Concert: Indigenous Showcase			



Friday evening's smoking ceremony

	LTB Room 331	LTB Room 333	LTB Room 334	LTB Room 323
8:30		MSA AGM		
9:00	(Foyer) Registration			
9:30	Keynote Address Chair: Jan Stockigt Kerry Murphy: Conflict or inspiration? Transnationalism in Australian musical worlds: 1880-1935			
10:30	(Foyer) Morning tea			
11:00	Panel 7A Chair: Allan Badley 1 Robert James Stove: The Alliance that Wasn't: Stanford, Parry, and the Lineage of a Pairing 2 Nessyah Buder Gallagher: The Influence of Peter Clinch and Clive Amadio on the Creation of Original Concert Saxophone Repertoire in Australia	Panel 7B Chair: Victoria Rogers 1 Steph Youssef: Discovering sound: Finding the line where consonance ends and dissonance starts 2 John Carmody: Is there an objective basis for the construction of scales? 3 Nicholas Freer: The seam between Harmonic Function and Teleological Purpose in selected a priori harmonic routines in jazz	Round Table: 21st-century Ethnomusicologies: Trajectories and Perspectives Chair: Adrian McNeil Alison Tokita Aaron Corn Nick Tochka Anthea Skinner Aline Scott-Maxwell Mitch Mollison Convened by Monash Asian Music Research Cluster	Gender and Diversity Discussion Group
12:30	(Foyer) Lunch			
1:30	Panel 8A: Music, Performers and Composers of Dresden Chair: Marcel Klinke 1 Janice Stockigt: A <i>Concerto di Camera</i> becomes a <i>Concerto di Chiesa</i> : Two versions of an Oboe Concerto by Giovanni Alberto Ristori 2 Shelley Hogan: A List of Musicians from the Year 1709 as a Further Source for Dresden Court History 3 Fred Kiernan: Zelenka behind the Iron Curtain: Interviews with scholars and musicians	Panel 8B: Deaf/ Disability/Mental Health Music and Dance in Australia – Part 1: Community and Education Chair: Anthea Skinner 1 Alex Hedt: Facing the Music: A History of Deaf Culture and Music in Victoria 2 Leah Cotterell and Helena Roennfeldt: Golden Years: Integrating contemporary mental health philosophies of personal recovery and peer to peer relationships into a community music pilot project 3 Jess Kapuscinski-Evans: A Personal Case Study of Disability Music Education in Primary and Secondary Schools or Why my Teachers were Mean to Me	Panel 8C Chair: Nick Freer 1 Nicholas Tochka: 'No Nana Mouskouri, No John Denver!': Devaluing Vinyl in a Second-hand Music Economy 2 Melissa Cross: 'I feel I belong to them... I didn't feel they were any good': The collaborations and conflicts of Phyllis Williams 3 Brent Keogh: "In Our Private Universe" – Exploring Immersive Sound, Intimacy and Recording Technology	Australian Music Discussion Group
3:00	(Foyer) Afternoon tea			



Friday's Talo Balak Ensemble and Legacy of Sourindro Mohan Tagore concerts

	LTB Room 331	LTB Room 333	LTB Room 334	LTB Room 323
3:30	Panel 9A Chair: James McLean 1 Simon Petty : Tasmania's Jazz Identity; Acknowledging Tasmania's Unique Contribution to Australian Jazz History 2 Jeremy Rose : Different directions: Collaborative behaviour and innovation in long-form, established group improvised music – a case study of The Necks	Panel 9B: Deaf/Disability/Mental Health Music and Dance in Australia – Part 2: Professional Practice Chair: Leah Cotterell 1 Anthea Skinner, Katrina McFerran and Grace Thompson : Pathways to Professional Practice for Musicians with Disabilities in Australia 2 Carly Findlay : How open access festivals can break down the barriers for Deaf and disabled artists 3 Melinda Smith : Learning to Fly – Dance, Disability and Photography	Chair: Brigitta Scarfe [Catherine Grant and Jennifer Newsome via Zoom] ICTM-ANZ business meeting Music Archive of Monash University (MAMU) Presentation	Opera Studies Discussion Group
5:00	Closing ceremony Chair: Jonathan McIntosh Presentation of awards Convenor's Farewell: Cat Hope			



MONASH
University



— REPORTS FROM THE 42ND NATIONAL CONFERENCE —

MSA/SIMD 2019 CONFERENCE REPORT

42nd MSA National Conference "Conflict/-Collaboration"

In conjunction with the 18th Symposium on Indigenous Music and Dance

5–7 December 2019, Sir Zelman Cowen School of Music, Monash University

Conference Roles

MSA Convenor: Cat Hope; SIMD Convenors: Aaron Corn and Aaron Wyatt

Program Committee: Stephanie Rocke (Chair) (University of Melbourne), Brydie-Leigh Bartleet (Griffith University), Aaron Corn (University of Adelaide), Sarah Collins (University of Western Australia), Michael Hooper (University of New South Wales), Linda Kouvaras (University of Melbourne), Amanda Krause (University of Melbourne), David Larkin (University of Sydney), Jonathan McIntosh (Edith Cowan University)

Many thanks to the MSA executive, the supportive staff at the Sir Zelman Cowen School of Music, the Office of the Pro Vice-Chancellor (Indigenous), the Music Archive of Monash University and the Monash Faculty of Arts, including Jacinta Elston, Monash Pro Vice-Chancellor (Indigenous), Gay Breyley, Anthea Skinner and Brigitta Scarfe (Organising Committee), V Tzanis, Jodie Wood, Karl Willebrant, Sam Galyer, Adrian McNeil, Bronia Kornhauser and Janine Johnson, and the conference/ symposium volunteers, Daniel Bacchieri, Ricky Barton, Annette Bowie, Rebecca Bracewell, Ollie Brown, Iris Kennedy, Noémie Malengreaux, Mitch Mollison and Rayhan Sudrajat.

Special thanks to Gheran Yarraman Steel, CEO of the Boon Wurrung Foundation, for his Welcome to Country.

Budgeting

Revenue from registrations came to \$19191.62 (86 paid + 31 complimentary, including 15 Indigenous, + 16 single day = 133 delegates). The MSA contributed \$2663 to the Sir Zelman Cowen School of Music Margaret Kartomi Celebration. There was an overall estimated surplus (after distributing 50% to Monash) of \$435.

Program

After a generous Welcome to Country from Gheran Yarraman Steel of the Boon Wurrung Foundation, the conference and symposium began with an enthralling keynote address by Inawintji Williamson and Diana James, entitled "Enlivening Anangu Country through Inma Performance." Day two closed with our second keynote address, an inspiring reflection by Margaret Kartomi on more than five decades of productive work, entitled "Stories from the Wilds in a Half-century of Ethnomusicological

Fieldwork.” The final day opened with our third, equally captivating keynote address, Kerry Murphy’s “Conflict or inspiration? Transnationalism in Australian musical worlds: 1880–1935.”

As well as the keynote addresses, 32 panels were convened, including specially organised sessions on “Deaf/Disability/Mental Health Music and Dance in Australia”, “Music, Performers and Composers of Dresden”, “Art song and minority music in East Asia and Australia: Problems of comparative and collaborative research” and a round table discussion on “21st-century Ethnomusicologies: Trajectories and Perspectives.” The panels encompassed a broad range of approaches to music and the conference theme of conflict/collaboration. Several panels, especially in the SIMD stream, included performance components. The performers included Inawinytji Williamson and Diana James, Brian Djangirrawuy Garawirtja, Renelle Gondarra, Ossie Cruse, Jesse Hodgetts, David Leha, Jon Captain-Webb, Ben Kitchener, Marc Sutherland, Brad Flanders, Maene Trindal, Jazlie Davis, Jodie Kell and Aaron Corn.

Awards

With a very diverse range of excellent papers, judges had difficulty deciding on the award winners, but first prize for Best MSA Student Paper eventually went to Benjamin Hillier for “Genre Hybridity in Australian Extreme Metal.” Rafael Echevarria’s paper “Transformational Thought or Audacious Analysis? The Metaphysical Paradigms of Neo-Riemannian Theory” took second prize, Emma Townsend’s “The 1940s Australian ballet that ‘far outstripped ... Swan Lake in popular appeal’: Esther Rofe’s ground-breaking ballet, *Sea Legend*” was awarded the third prize and Jodie Rottle received a Special Mention for her paper “Non-human Collaborators: Working with Everyday Objects in Music Composition.”

The papers in the SIMD stream were equally impressive, but judges finally awarded the Best Student Paper prize to Jesse Hodgetts for his paper “Yama garra baay? When’s it going to Rain? The regrowth and renewal of old Ngiyambaa and Wiradjuri songs to empower the cultural identity of Ngiyambaa and Wiradjuri people of NSW today.” Meri Haami received a Special Commendation for her paper “Whakamanu and Whanganui Kaiponū: Marae-based Archiving and Waiata preservation.”

In recognition of his years of devoted work, John A Phillips accepted the DJ Squire Award for Voluntary Services to Musicology, presented by MSA President Jonathan McIntosh.

Special Events

Our evening events were a highlight for delegates and guests. The Honourable Ken Wyatt AM MP, Minister for Indigenous Australians, attended a courtyard smoking ceremony led by Yolŋu, Anangu, Ngiyampaa, Wiradjuri, Gamilaraay and Yuin performers, before addressing the audience at a wonderful concert in Monash’s Sound Gallery, Ian Potter Centre for Performing Arts, which featured Jessie Lloyd, Matthew Doyle, Tos Mahoney, Tony Hicks, Mark Atkins and Aaron Wyatt.

Margaret Kartomi’s keynote address was followed by a concert featuring the Talo Balak Ensemble (Mitchell Mollison, Ricky Barton, Maggie Mai, Pramantha Tagore, Rayhan Sudrajat and Jobey Joh) and then a celebration of the musical legacy of Sourindro Mohan Tagore. Tagore (1840–1914) was the author of more than 60 books on music, a patron of music, educator, musician, composer, founder of the Bengal School of Music (1871) and a self-styled raja. He sent a set of 90 instruments and a number of his own books on music to Melbourne in 1880, where he was made a life member of the Philharmonic Society. The instruments have now found a home in the Music Archive of Monash University (MAMU). The performance featured Tagore’s great-grandson, Pramantha Tagore, ARIA award winner Bobby Singh, Vinod Prasanna, Michael Galleazzi and Adrian McNeil.

Dinner

The conference dinner was held at Mykonos Taverna in Oakleigh. Delegates and their guests enjoyed excessive portions, lively discussions and live Greek music.

Gay Breyley

“STORIES FROM THE WILDS IN A HALF-CENTURY OF ETHNOMUSICOLOGICAL FIELDWORK, AND THE STRESS OF OUR PRESENT EXISTENTIAL CRISIS”

**Keynote Address given by Margaret Kartomi at the 42nd Conference of the Musicological Society of Australia,
5 December, 2019, revised 11 December 2019**

First I wish to acknowledge the people of the Kulin Nations on whose land this conference is held, and pay my respects to their elders, past and present.

Dear colleagues and friends, I was originally planning to speak to you today about MSA members’ contributions to theory in our discipline, but the committee asked me to talk instead about my own life as a musicologist, and to leave time for some of you to discuss my work!

So, now that I’ve lived my biblical three score and ten (plus nine) years, I’ve decided to tell you today a few stories from each decade of my life, including my field work in the wilds of Sumatra, and then briefly to comment on some changes that I and others have noticed in our universities and society at large, for some of us feel our society is in a state of existential crisis at present due to climate change and other very serious problems.

First, the decade of the 1940s

Looking back, I find that my childhood experiences influenced many of my life choices. Born in Adelaide in 1940, I fell asleep each night to music played by my amateur violinist father and pianist mother. Not surprisingly I acquired a love of classical music and perfect pitch, learning piano from age four. Our family never needed to buy a record player or TV, because we entertained ourselves making music at home.

But as a small child I was scared by stories that I couldn’t help but overhear about the world war that was being waged and was engaging everyone’s thoughts and actions.



Margaret Kartomi (c) with Aline Scott-Maxwell (l) and Bronia Kornhauser (r) launch Margaret's *Performing the Arts of Indonesia*

to recordings of Javanese *gamelan* music. They loved to sing and dance and asked me to accompany their rehearsals and performances on the piano. At 19, my parents took me to Indonesia, and we fell in love with the emerald isles and their warm, hospitable people. Through our peace movement friends, we even met President Soekarno in his palace and visited the homes of our Colombo Plan student friends, including my future husband, Hidris Kartomi.

The goal of gender equality in the 1950s was still a distant dream. My mother told me that when she was a girl in the 1910s she was only allowed to attend school up to grade 4 primary, even though she had won a gold watch in a state-wide essay writing competition. Conventional wisdom held that education was wasted on girls, for they were not very intelligent and their life task was just to serve their husband and children.

In my leaving honours year at Adelaide Girls High, 1956, I decided to have a life beyond that of a housewife and become the first in my family to go to university. I took up an Education Department scholarship at the University of Adelaide that bonded me to teach secondary school for 3 years.

The 1960s

After marrying Dris two months after turning 20, I graduated with Arts and Music degrees and became a music and geography teacher at Adelaide High. But I was paid only two thirds of a male wage for equal work. Looking back, I realise that I rejected gender inequality long before I knew the word 'feminist,' long before reading Germaine Greer & Anne Summers.

But my first strong memory in the 1960s was being asked to accompany the famous Afro-American singer and peace activist Paul Robeson on the piano during his and his wife's visit to Adelaide. As he spoke to trade union rallies and other functions about the struggle for racial and gender equality and workers' rights, he broke seamlessly into song in his incredibly rich dramatic operatic voice. He sang lyrics about peace and disarmament at a time when everyone was terrified of atomic war, having read Nevil Shute's 1957 novel *On the Beach*, which describes life in a central Australian town after atomic war. He sang stirring spirituals such as 'Joshua fit de battle ob Jericho, Jericho, Jericho...', 'Old Man River', and other songs from around the world.

To cut a long story short, I gave birth to Karen in 1962, and our family of three sailed to Europe in 1964 where I completed my doctorate in musicology and Southeast Asian Studies at East Berlin's Humboldt University. There I was thrust into a unique intellectual landscape which helped lay the foundations of my life as an ethnomusicologist and intellectual, where the ideas of the Humboldt brothers, Georg Knepler and Karl Marx, contributed to the debate about issues of global significance as well as the systematic, historical and comparative musicology of Guido Adler and Georg Knepler, and the distinctively Berlin legacy of organologists Hornbostel and Sachs which helped me find new critical cultural meanings in musical instruments.

After my doctorate was awarded, we were hoping to live in Indonesia, but we were unwelcome after we were critical of the Suharto-led massacres that brought him to power, and we decided to return to Adelaide in 1968. After teaching a few months in the Elder Conservatorium, I joined the research staff as an Australian Institute of Aboriginal Studies Research Fellow in the Monash Department of Music under ethnomusicologist Trevor Jones, doing fieldwork in 1969 among the Pitjantjatjara First Nation peoples on the Nullabor Plain at Yalata with Monash anthropologist Sally White.

I found the all-night adult ceremonies and the children's spontaneous play ceremonies in Yalata's salt and blue bush country fascinating. The play ceremonies started after the boys in the group had painted their faces with flour and donned branches to increase their height. They emerged from behind the bushes to dance in an elliptical circle in front of the girls who were beating their thighs rhythmically as they sang an ancestral story about a boy Wintaru who dared to climb up a ladder to the sky, and just before he reached a star was knocked by the *mamu* spirits all the way down to the ground. Though I loved the

Now, the 1950s

When I was ten my father explained that during the war he had been taken to court as a conscientious objector, but with legal help from the Society of Friends or Quakers, he was acquitted and made to work in morse-code messaging. He and my mother joined the peace and multicultural movements in war-weary Adelaide, and we went to meet the first shipload of repatriated Australian soldiers' Japanese brides who had previously been refused admission to Australia under the White Australia policy. We also welcomed boatloads of Indonesians passing through our port from their newly independent country. I remember too our Viennese Jewish refugee friends telling us about the horrors of Hitler's Austria, but also made me feel special by inviting me to listen to their vinyl records of orchestral music, including Mozart's gorgeous clarinet concerto in A.

To supplement my father's meagre income as a Post Office clerk, my mother took post-war migrants as boarders in our home, including the Yugoslav Imam of the Adelaide mosque who lived with us for 20 years and invited us to all the feast days. I wrote an essay at school about Adelaide's heritage mosque, its jewel-coloured stained glass windows, its grape vine and fig tree garden, its whitewashed walls and four tall minarets, and the fact that Afghan camel drivers built it in the 1850s. When my essay was published in the 1955 Wilderness Girls School magazine, I knew the thrill of seeing my first publication.

Adelaide society in the 1950s was still mainly white, racist, and socially conservative. However our Quaker house was always open to visitors from around the world, including the Colombo Plan students from Indonesia and Malaysia who often came to lunch. They struck me as being remarkably handsome and easy to talk to, and they introduced me

people at Yalata, I was shocked at the children's pot-bellies, the alcoholic despair of some of the adults, and the almost total ignorance of their plight among *terra nullius*-believing Australians.

The 1970s

I remember the young, radical Monash of the early '70s when sometimes we had to ring up in the morning to find out whether the campus was closed for the day due to anti-American-Vietnam war and anti-conscription demonstrations; when the Music Dept was introducing the then radical new discipline of ethnomusicology.

I published my findings on Pitjantjara children's and women's music-cultures at Yalata, but on being appointed lecturer at Monash and working alongside the great First Nation ethnomusicologists Alice Moyle, Trevor Jones, and Stephen Wild, I was asked to change field from 1971 and to continue my Indonesian Studies research - as well as teaching a wide range of Western music and ethnomusicology subjects, including the music-cultures of Indonesia.

Realising that the best way to learn another culture's music is to play it, I borrowed a *gamelan* from the Indonesian Embassy, and produced an annual series of concert-productions of Indonesian music and dance directed by Javanese musician Poedijono. We raised enough money to buy Monash's own *gamelan*, offering Indonesian concert productions over the next few decades for big audiences dominated by thousands of school students of Music and Indonesian language.

From 1973 onwards, Dris and I carried out annual fieldwork on ARC grants, at first in Java where he was born, and then in the ethnomusicologically little-known outer islands of Indonesia, especially Sumatra. We dragged a heavy Nagra tape recorder and scores of 7-inch reel-to-reel tapes through the forests and on river boats to record the music of wonderfully hospitable farmers, fisherfolk, shamans, instrument makers, instrumentalists, and singers.

Meanwhile our colleagues, students, and I were bringing back valuable field recordings, instruments and other data that needed to be deposited somewhere, so we founded the Music Archive of Monash University/ MAMU in 1975. Using my research grants I employed dedicated graduate students and alumni such as Adrian McNeil, Greg Hurworth, Aline Scott Maxwell, and Bronia Kornhauser to help develop the archive, at first in a small space, then in a bigger space, and now in our present suite of rooms in the Menzies Building and the illuminated display cabinets in the Performing Arts Building. Next year parts of MAMU's holdings will be exhibited in a newly rebuilt Gallery in the Performing Arts Building.

Now to a few stories from the wilds of Sumatra:

My most vivid recollections of Sumatra's still unspoiled beauty and natural environment are of towering volcanic peaks in the mountain ranges along Sumatra's west coast; jagged ridges with white mist hanging over crater lakes; the fresh scented air after the rains while we walked along the forest paths; short rocky streams that cascade down the narrow west-coastal plains; and the magnificent long navigable rivers that flow eastward from the mountains and high lakes through the foothills, alluvial plains and coastal mangroves to empty finally into the Strait of Melaka. Sections of each river, ranging from the young and vigorous to the old and slow, have their own soundscapes, ranging from the brilliant bird sounds in the glittering upper and middle reaches of the rivers to the calm washing sounds downstream.

I tried hard but never managed to meet a Sumatran tiger, elephant or crocodile, or even a mischievous little squirrel, deer or pig in the wild. However I stepped over many snakes in the forest and learned to like the *cicak* geckoes who disapprovingly said "st st st" every time I undressed to go to sleep at night. I even grew to like the rather harmless spiders in the houses. I met several people who had befriended potentially dangerous tigers by turning into were-tigers themselves, and a number of art of *silat* self defence performers whose forebears had learned to imitate the Sumatran tiger's long stealthy steps and techniques of attack and defence.

I remember some of our adventures on Sumatra's great lakes. One evening we were in a small boat during a violent storm. The thunder and lightning flashed and gusty winds blew the heavy rain in the wrong direction. The boatsman uttered mantras over his offerings and asked for foreign cigarettes to appease the spirits of the lake so that they would calm the waves and help him steer between and around the rocks to Tomok on Lake Toba's Samosir Island. As he confessed, without the intervention of the spirits of the lake we might never have made it.

I vividly remember listening to local legends sung to us under the stars before we fell asleep on sacks of copra on our all-night sea voyage from Sibolga to southern Nias, where we heard the soaring music of the powerful *hoho* choirs, watched the ultra-slow female welcome dance, and saw young men jumping over a 2-metre high rock to show their manly fitness before they were allowed to marry.

One unforgettable river voyage took us all the way from the Muara Takus mountain temple complex on Riau's Kampar River past the former Pelalawan palace and riverside villages to the islands out at sea. We canoed around a maze of rivulets as we passed under huts built on low bridges by semi-nomadic Petalangan fisherfolk who prefer to live with the forest fairies (*orang bunian*) rather than join village communities. We saw a honey-collecting shaman singing to the venerated spirit of a tall *sialang* tree for protection while his young partner shimmied up the tree to collect honey from the beehives.

Then before reaching the river mouth we saw a mighty 4-metre-high tidal wave approaching. Twice a day it crashed thunderously on the river banks, destroying everything in its path except for the boats piloted by experienced navigators like ours, who knew how to wait in a shallow spot, throttle fast, and lurch furiously into each of the 7 roaring walls of water that rolled in at us leaving a misty spray, and who finally brought us out safely through the 10-km wide river mouth to the sea. Our boatsman told us proudly that many colonial era Portuguese enemy boats had been destroyed because their pilots could not pass safely through the *bono* tidal waves.

The 1980s

We saw that illegal logging, forest burning and expanding palm oil plantations were increasingly endangering many species of Sumatra's flora and fauna, and we could not help but notice that communities were losing much of their musical and linguistic diversity. We recorded a cross-section of the performing arts of all ten of Sumatra's provinces and many other parts of Indonesia and Malaysia, deposited them in MAMU and donated copies to Jakarta's National Library and Aceh's Syiahkuala University Library for future generations to use, but we were worried about the future viability of the vulnerable music-cultures we saw around us.

In 1986–87 I spent the American academic year as Visiting Professor in the University of California at Berkeley's Department of Music, where I taught ethnomusicology and used Berkeley's magnificent library to finish my most widely-read book *On Concepts and Classifications of Musical Instruments* which appears on student reading lists in many of the world's universities and was translated into Chinese and Spanish. I likely wouldn't have written that book without my ethnomusicological training in Berlin and the formative experience of building the instrument collection in our Monash Music Archive.

On returning home from UC Berkeley, I convened the International Musicological Society's Symposium in Melbourne in 1988, and was then appointed Professor and Head of Monash Music Department, which focused at the time on teaching and research in Western musicology and ethnomusicology. After my experience of UC Berkeley's integrated music curriculum, I felt it was time to expand our *gamelan* performance units and introduce Western music performance and composition streams from undergraduate to MA and PhD levels.

So the staff and I spent well over the next decade establishing a new Monash symphony orchestra and choir, and a full Bachelor of Music degree with 4th-year Honours, continuing the BA Music major, and establishing Masters and PhD degrees in Performance, Composition, Musicology and Ethnomusicology, giving equal prominence to these 4 disciplines; and for the first time we offered our double degree options in Education, Commerce, Laws, Science and Arts.

Gradually we realised the great value of our various collection and bequests in MAMU. For example, our chance acquisition of the one and only prison camp-made gamelan Digul in 1976 led in our researches to the telling of its incredible story to the whole world in my books about it in English and Indonesian, as well as to the *gamelan*'s restoration by the Australian Department of Foreign Affairs, its formal public recognition in Australia as the perfect symbol of the beginnings of Australian-Indonesian friendship, and its prominent display in many museums over the next few decades.

Likewise our chance discovery of the almost obsolete bamboo *gamolan* xylophone in Lampung resulted in its eventual recognition, twenty years later, as the province's official musical symbol, and now thousands of new *gamolan* instruments have been built for school children and adults to play in schools, tertiary institutions and government offices throughout the province.

The late 1990s to the present time

Over the past two decades or so, Monash and other universities have become very different places. Our links with overseas universities give us a greater international feel and scope for our activities. Technology allows us to work more efficiently. Our campuses and buildings are more beautiful, our cafes and restaurants more diverse, and the opportunities for females, LGBTQ and other people of difference is more favourable, though it still has a long way to go.

Somehow our universities are now more like corporations, with all the consequences that that brings. Many younger academics live in more uncertain employment conditions with punishing workloads, or are forced to move careers. Many of us who are in employment are too busy even to have lunch with colleagues (though I hasten to add, we at MAMU regularly have lunch together and with other colleagues at least twice a week – not only do we relax together but our conversations lead to better work decisions and outcomes!)

The fragmenting political spirit of this century to date has even led to threats to diminish or even abolish some humanities subjects in favour of business, commerce, management, IT and science studies, with an increasing trend to substitute skills training for units that develop students' critical thinking, reading, writing, and intercultural skills – the very skills that MSA's ethnomusicological and historical musicologists teach so well, and that graduates will always need in a healthy society and job market.

Ever since the 1970s, Australia's music departments have realised the need for their students and student music teachers to be exposed to other music-cultures than our own, if only to foster greater understanding of the Western music repertoire and traditions, and to help maintain our tolerant, peaceful multi-cultural society. This is particularly the case now, just 74 years after the end of the world war against fascism, given the expressions of religious extremism and blatant expressions of racism that we are encountering today, including by some Australian heavy and extreme metal bands, at least one of which is 100% national socialist, as Benjamin Hillier mentioned in his excellent presentation this morning.

Many of our colleagues are also expressing concern about the effects of climate change and other urgent issues, such as the epidemic of violence against First Nation and White women and children, the crime and slavery rings, the disrespect paid to LGBTQ people, and other aspects of the existential crisis state that many of us perceive we are in. In fact some musicologists feel the need to go even further and research the musical and socio-political implications of – to be blunt – the capitalist system and white male neoliberalism, including the deep-seated exploitation of the world's poor for profit, and the extreme economic inequality of opportunity in the world, with Australian politician and activist Elizabeth Warren quoting credible economists who have shown that the top 0.1 percent of the world's households own about as much as the bottom 90%.

Yet, you might ask, is there anything that we musicologists can actually do about these momentous problems?

It seems pretty clear at least that if our discipline is to survive, some of our research and teaching activities have to be made more relevant to the world we live in today, though many of us will of course continue to use our traditional historical, stylistic and other musicological approaches to our research. As Anthea Skinner and Bronia Kornhauser showed yesterday, our Monash Music Archive team has researched the musical effects of tsunamis, earthquakes and the smouldering peat fires in Indonesia, and we are collaborating with Indonesian artists and scholars to find socially-significant ways of solving these problems. We ethnomusicologists can research the musical and social implications of climate change, including those leading to the unprecedentedly wild bush fires and floods in Australia, Southeast Asia, and the US, and to the inundation of thousands of islands in Indonesia and the Pasifica due to rising sea levels and likely mass migrations to Australia and elsewhere. Some of us are researching the effects of climate change on the music of the Sea Peoples in Indonesia's 2000 low-lying Riau islands, including in our MAMU team's latest book, *Performing the Arts of Indonesia: Malay Identity and Politics in the Music, Dance and Theatre of the Riau Islands*, to be launched at this conference tonight.

Australia's First Nation musicians have also been researching their fragile music cultures, mostly in collaboration with white musicologists. As we saw in Inawinytji Tjingilya Williamsons' and Diana James' keynote yesterday, the Anangu people's involvement in staging the Seven Sisters song series of central Australian desert country (a different version of which Sally

White and I witnessed at Yalata in 1969) is fascinating. And it's also wonderful that our ethnomusicologists' initiative to implement the National Recording Project for Indigenous Performance in Australia (NRPIPA) has supported Indigenous Australians' efforts to record, document, archive and revitalise their music and dance traditions for application to strategic innovations in business, information technologies, the arts, education, research, governance, and health.

I know that some musicologists, school teachers, musicians, composers, students and others at this conference are asking themselves – What can we do to correct the false claim that pre-colonised Australia was a terra nullius? Can we support and help promote the Uluru Statement from the Heart, establish a 'First Nations Voice' in the *Australian Constitution*, and a Commission to supervise a process of 'truth-telling' between our governments and our First Nation peoples? And what can we do about the wars raging across our planet, as peace and disarmament and other anti-neoliberal movements re-form and counterbalance the racism, hate crimes and militarism in our midst?

Concluding Thoughts

Finally a few thoughts about the MSA since it became a truly national body in 1976. I'm glad that our Society has succeeded in resisting the impulse to split into disciplinary sub-factions. I am pleased to note the longevity and continuing strength of its Chapters in our six States and Territory (Queensland, New South Wales, Northern New South Wales, Australian Capital Territory, Tasmania, South Australia, and Western Australia); and note with pride that MSA Presidents and members have often defended the discipline when it has been attacked.

We can also feel proud to note MSA members' international and national standing in researching various musicological-ethnomusicological theories and practice, including in performativity studies, Australian First Nation Studies, Southeast Asian and South Asian Studies, East and West Asian music studies, 19th century French and English music studies, Irish, Italian and Spanish musicology, Early European dance and music, the history of Australian brass and jazz bands, female and male Australian composers and musicians, and Australian popular music forms, to mention but a few. We have made major contributions to encyclopedias of music, including the *Garland Encyclopedia of World Music*, the *Currency Companion to the Music and Dance of Australia*, the *Oxford Companion to Australian Music*, the *New Grove Dictionary of Music and Musicians*, and *Die Musik in Geschichte und Gegenwart*. We have organised some memorable national and state conferences, and many international conferences, including two International Musicological Society Symposia in Melbourne; 40 National MSA Conferences, sometimes in league with the Musicological Society of New Zealand; and many more focussed conferences e.g. on aspects of French music. We have collaborated with conferences of related organisations such as the International Council for Traditional Music (remember its 33rd ICTM World Congress in Canberra in 1995) and sometimes with the International Association for the Study of Popular Music/IASPM.

Finally, I confess that in the few years remaining to me, I want to increase my activities for a socially and environmentally viable world, and to try and finish my self-imposed task of publishing on the performing arts of all of Sumatra's ten provinces. Still three to go.

No rest for the wicked! It's better to expire, when the time comes, thoroughly worn out and proclaiming, WOW – What a ride!

As Jeffery Cheah says, "I'll perspire to inspire before I expire!"

And a big thankyou to you all for listening to me this afternoon.



Jonathan McIntosh congratulates Margaret Kartomi on her 50 years of service to Monash University

TRIBUTES TO PROFESSOR MARGARET KARTOMI

from friends and colleagues on her 50 years at
Monash University.

Presented following Margaret's Keynote Address at the 42nd
Musicological Society of Australia Conference, Friday, 6 December 2019

PROFESSOR STEPHEN BLUM, Graduate Center, City University of New York, USA

It's a great pleasure and an honour to congratulate my dear friend Margaret on half a century of outstanding achievement in research, teaching, and public service. We first met at the 1982 congress of the IMS in Strasbourg and quickly developed a friendship that deepened when Margaret and Dris visited me in Toronto for ten days or so, followed a few years later by my participation in the Melbourne Symposium of the IMS. Next came our collaboration on the collection of symposium papers that was published as *Music-cultures in Contact: Convergences and Collisions*. I've come into contact with her teaching as the external examiner of three impressive Monash dissertations.

I've always admired the clarity and originality of Margaret's thinking on fundamental issues of musical scholarship. Her book *On Concepts and Classifications of Musical Instruments* has been especially significant to me in one of my current projects—a short book for graduate students on the engagement of ethnomusicologists with music theory—what we've accomplished, and how we might strengthen that engagement. As I acknowledge with gratitude how much I've benefited from Margaret's writings and conversation over the years, I realize that a great many of those who have also had the privilege of knowing her fully share my esteem for Margaret's work as a scholar and a citizen of the world.

Dr DAVID GOLDSWORTHY, University of New England, Armidale, NSW

My warmest wishes to Margaret. I still thank her for kick starting my whole career, and now especially appreciate all the red marks she used to put on all my thesis drafts! She really taught me sound academic writing skills. She has touched so many lives of her students and colleagues and subsequent generations of ethnomusicologists.

Dr DANIELA KALEVA, Associated Head Research and Scholarship, Australian Institute of Music

Prof. Margaret Kartomi is an inspiration, a role model and a scholar whose ideas have shaped music research in unprecedented ways. She approved my entry into the Masters Program at Monash University and has been there for me ever since, supporting, encouraging, enabling networks, offering opportunities and most of all, leading by example. I am very much indebted to her and wish her a jolly celebration of funding, growing and leading music at Monash for 50 years and all the best for her future research endeavours.

Dr MARCELLO SORCE KELLER, Associate Researcher, Institute of Musicology, University of Bern, Switzerland

Although I cannot be physically present, I am so happy to put on paper a few thoughts, and add my voice to what is surely going to be a chorus. When I think of you, dear Margaret, two images come to my mind: Margaret Kartomi seen "from afar" and Margaret Kartomi "up close."

From afar, I once could only see the scholar, easy to discern, because you are quite visible. No ethnomusicologist can possibly ignore your work. In fact, you gave us a monumental contribution in your major area of interest, the music of Indonesia and South East Asia. It is a contribution just as much extensive as it is intensive; therefore, it offers food for thought, even to scholars who do not work in that area. But then you gave us also contributions that are of very general interest, to anybody active in musical scholarship. I am thinking, for instance, of your book *On Concepts and Classifications of Musical Instruments*.

Now "Up close." Margaret Kartomi "up close" I came to know in 2004 when, after meeting you at a conference in Europe, you encouraged me to come to Australia, and actually helped me to repeated stays in Melbourne. So I discovered what a reliable friend you are, and a person with whom I could have discussions over a wide range of topics, musical and non-musical. However, as I recall we never touch upon the question of the soul – but we probably will, next time we meet. How much good my repeated visits to Australia did to my professional development and, more generally, to my outlook on life, I could not say in a few words, and this would not be the occasion to say it. It is however the appropriate occasion to express my gratitude for all you did for me, and simply add that: considering all the people you potentially could have been, I think you made a very good choice to be Margaret Kartomi!

Professor Emerita ELLEN KOSKOFF, Ethnomusicology, Eastman School of Music/University of Rochester, New York, U.S.A

I had heard of Margaret Kartomi for years before I actually met her—mostly through reading her work in Southeast Asia and from Bruno Nettl, who was forever singing her praises! I finally met her in the early 2000's and remember thinking that she was not as I expected. I asked her about a colleague we both knew, and her answer was so perfectly apt and funny that I became an instant fan. I love anyone who can make me laugh! Over the years I have continued to enjoy reading and listening to the fruits of her ethnographic labors, especially her recent "Big Book" on Sumatra, and trust that she is continuing with undiminished energy on another major work soon to come. Congratulations on this momentous achievement, Margaret! Take care and be well.

Professor Emeritus BRUNO NETTL, Music and Anthropology, University of Illinois, USA

I am happy to send congratulations to Professor Margaret Kartomi – and also to Monash University – on her fifty years on the faculty of Monash. I have had the pleasure of knowing Professor Kartomi since 1977, and, although my own area of study is distant from hers, have been very much aware of her major contributions to the studies of Indonesian musical culture and to theoretical developments in the field of ethnomusicology. Although Australian scholars have been prominent among the world's ethnomusicologists, there is no doubt in my mind that Dr. Kartomi has, for a long time, been the most prominent, maintaining a position of leadership. I also applaud Margaret Kartomi on her commitment to working to establish a social and political role and a concern for social justice for the field of ethnomusicology. I further congratulate Margaret Kartomi on her successes as a teacher and as an advisor of graduate student research, on building a world-class program at Monash University, and also for her support of scholarship by Indonesian researchers. Monash University has been fortunate to have had Professor Kartomi as a member of its faculty for half a century; hopefully she will continue this association and her energetic activities for years to come.

Honorary Associate Professor VICTORIA ROGERS, Western Australian Academy of Performing Arts | Edith Cowan University

I'll always be grateful to Margaret for giving me a go. I approached her in 2002 with the idea of an ARC LIEF grant. The idea was that UWA and Monash would link up with the National Film and Sound Archive as the industry partner. Margaret scarcely knew me and I still don't know why she took the risk of working with me. I'm glad she did! We submitted two successful LIEF applications and it was a wonderful collaboration. Congratulations, Margaret, on a brilliant fifty years!

ROBERT J STOVE, Doctoral candidate, The University of Sydney, NSW

Perhaps someone who **isn't** an ethnomusicologist might be permitted to pay tribute to Margaret Kartomi. And to do so from outside her discipline. The story goes that Brahms was once approached by a young poet for career advice. He is said to have told the poet: "Whatever you write, ask yourself if Clara Schumann would look upon it with approbation. If you have any doubts, cross it out." That sums up, I think, one quality which Margaret has. The quality of moral example, worth honouring by all scholars.

In all my dealings with Margaret, since we met in 2011 and she urged me to apply for a Monash adjunctship, I have found her to be intellectual without vagueness. Tough without harshness. Kind without sloppiness. Enthusiastic without sentimentalism. Communicative without dumbing-down.

There are three academics without whose active encouragement I would never have found the courage to enter academe at all. One is John Whiteoak. The second is John Griffiths. The third is Margaret Kartomi. And to witness for oneself the admirers who today gathered in the auditorium in order to pay their respects to Margaret's path-breaking, internationally esteemed career – well, in the words of another non-ethnomusicologist, Scott Morrison: "How good is that?"

Professor Emerita BONNIE WADE, University of California, Berkeley, USA

Congratulations, Margaret! I am sure that you must be looking back over your 50 years of personal and professional intersections with many people in many places--and wondering how all that got to be of 50 years' duration. There were moments of bravery, I know, and moments of sadness, along with moments of joy and just plain fun, all packaged in a whole lot of work. What you accomplished at Monash, in Australia, in Southeast Asia – well, just about worldwide – is truly remarkable. It was special to have you at Berkeley for a whole semester; thank you again for coming. All best for the years ahead!

Dr JULIE WATERS, Adjunct, Sir Zelman Cowen School of Music, Monash University, Victoria

I'd like to add my congratulations to Margaret on her fifty years with the School of Music at Monash University. I have known Margaret since I began studying music at Monash. As an undergraduate I was in awe of Margaret's reputation in the field of ethnomusicology. However, it is not her scholarly achievements to which I wish to pay tribute (there are many far better qualified than me to do this), but her kindness. On more than one occasion when I experienced personal challenges, Margaret showed real understanding and empathy. She was quietly encouraging, knew exactly what was needed and gave her support unstintingly. In particular, I will always recall her help and thoughtfulness when I became ill during my Honours year. I wish her a happy and productive future.

— CONFERENCE PHOTOS —

At random...





The conference dinner...

