

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 82 December 2020 – June 2021



Newsletter

No. 82 Dec. 2020 – June 2021

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National Executive 2020–2021

President: Michael Hooper

Secretary: Frederic Kiernan

Treasurer: Aaron Corn

Membership Secretary: Sarah Kirby

General Elected Members

General Member: Sarah Collins

Student Member: Iris Kennedy

Ex-Officio Chapter Presidents

Hunter: Vacant

Queensland: Vacant

South Australia: Steven Knopoff

Sydney: Michael Hooper

Tasmania: Anne-Marie Forbes

Victoria: Robert Stove

Western Australia: Helen Rusak

Ex-Officio Members

IMS Representatives: Jane Hardie (Syd)

& John Griffiths (Vic), shared

Past President: Jonathan McIntosh (WA)

NZMS President: Nancy November

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CONTENTS

2020 AGM and Reports

Draft Minutes	3
President's Report	4
Secretary's Report	4
Treasurer's Report	5
Membership Secretary's Report	7
Journal Editor's Report	8
Newsletter Editor's Report	9
Awards Committee Chair's Report	9
Thesis Register Manager's Report	12
IMS Delegate's Report	12

Chapter Reports

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

MSA Forums and Study Groups

Gender and Diversity	14
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43rd Conference + 19th Indigenous Symposium 2020

Welcome	14
Program	15
Conference Acquittal Report	19
Conference Photos	22

Obituary

Graham Pont 1937–2021	27
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Deadline for *Newsletter* contributions

For No. 83, Dec. 2021 – June 2022 issue:

1 JUNE 2022

Editor, *Newsletter*

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

MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

9am AEDT Thursday 3 December 2020,
Melbourne Conservatorium of Music (via Zoom)

INTERIM DRAFT MINUTES

Meeting opened at 9am by MSA President Jonathan McIntosh.

1. Attendance and apologies

1.1. Attendees

1.1.1. Helen Rusak, Julia Szuster, Jonathan McIntosh, Robert Stove, Rita Crews, Andrew Alter, Paul Watt, Michael Hooper, Anthea Skinner, Benjamin Hillier, John Phillips, Anne-Marie Forbes, Aaron Corn, Nigel Nettheim, Ardi Echevarria, Peter Campbell, Sarah Collins, Leighton Triplow, Rosemary Richards, Denis Collins, Hannah Spracklan-Holl, John Gabriel, Holly Caldwell, Frederic Kiernan, Sarah Kirby, John Griffiths, Markos Koumoulas, Iris Kennedy, Kerry Murphy, Alan Maddox, Thalia Laughlin, Amy Wert, Alan Davison, Steven Knopoff, Aline Scott-Maxwell, Amanda Harris, Sandra Kirkwood, Sarah Kirby, Sophie Paquet-Fifield, Michael Wilkins, Margaret Kartomi, Heidi Senungetuk, Rhonda Chrisanthou, Soyoun Kim, Anatole Kononewsky

1.2. Apologies

1.2.1. Patrice Connelly, Jeanette Mollenhauer, Lucy Rogers, Catherine Grant, John Carmody, Linda Barwick, Roslyn Kay, Linda Kouvaras, Emma Townsend, Stephanie Rocke, Andrea Calihanna, Helen Kasztelan, Reis Flora

2. Minutes of the last AGM

2.1. The minutes were accepted as a true record of the previous AGM (see Newsletter No. 81, p. 3). John Phillips moved, Ben Hillier seconded.

2.2. **Business arising from the 2019 minutes** — none raised.

3. Society Reports

3.1. **President's Report** (p. 4). Jonathan McIntosh spoke to his report. The report was accepted. Aaron Corn moved, Paul Watt seconded.

3.2. **Secretary's Report** (p. 4). Frederic Kiernan spoke to his report. The report was accepted. Kerry Murphy moved, Peter Campbell seconded.

3.3. **Treasurer's Report** (p. 5). Aaron Corn noted that we need to work on increasing membership numbers and thanked Stephanie Rocke and Frederic Kiernan. The report was accepted. Anthea Skinner moved, Rita Crews seconded.

3.4. **Membership Secretary's Report** (p. 7). The report was accepted. Ben Hillier moved, Rob Stove seconded.

3.5. **Journal Editor's Report** (p. 8). The report was accepted. Michael Hooper moved, Andrew Alter seconded.

3.6. **Newsletter Editor's Report** (p. 9). John Phillips spoke to his report and apologised for the delay getting newsletters out. The report was accepted. Rob Stove moved, Rita Crews seconded.

3.7. **Awards Committee Chair's Report** (p. 9). John Phillips spoke to his report and mentioned the additional support from the MSA for three conference presenters. The report was accepted. Rob Stove moved, Rita Crews seconded.

3.8. **Thesis Register Manager's Report** (p. 12). Jonathan McIntosh spoke to Stephanie Rocke's report. The report was accepted. Helen Rusak moved, Paul Watt seconded. Paul Watt also moved that the MSA express appreciation for Stephanie Rocke's contribution to the Society in various volunteer roles over the course of many years; Aaron Corn seconded.

3.9. **IMS Delegate's Report** (p. 12). Jane Hardie spoke to her report and mentioned that even though Australian representation on the IMS is small, it does very well. She encouraged MSA members to join the IMS. The report was accepted. Anthea Skinner moved, Denis Collins seconded.

3.10. **Access and Equity Officer Report**. Anthea Skinner provided a viva voce report. She thanked the MSA for their recognition of the importance of access and equity issues and said she was available to help members. The report was accepted. Rob Stove moved, Rita Crews seconded.

3.11. **Chapter Reports** (p. 12). The reports were accepted collectively. Aaron Corn moved, John Phillips seconded.

3.12. **Study Group Reports** (p. 14). John Phillips spoke to his report. Frederic Kiernan queried the MSA's expectations of study groups noting that no other reports had been provided. John Phillips and Aaron Corn discussed their ongoing work. The one submitted report was accepted. Benjamin Hillier moved, Anthea Skinner seconded.

4. **National Conferences**. Jonathan McIntosh noted that next year's conference will be in Sydney, and that discussions about the location of the 2022 conference are ongoing.

5. **Election of National Committee and Executive**. The vacated positions of Membership Secretary, President, General Member and Student Member received one nomination each, therefore nominees for these positions were elected unopposed. Accordingly, the National Committee for the 2020–21 year will be:

ELECTED MEMBERS

Executive:

President	Michael Hooper (first year of two-year term)
Secretary	Frederic Kiernan (second year of two-year term)
Treasurer	Aaron Corn (second year of two-year term)
Membership Secretary	Sarah Kirby (second year of two-year term)

GENERAL ELECTED MEMBERS

General Member	Sarah Collins
Student Member	Iris Kennedy

EX OFFICIO MEMBERS

Chapter Presidents

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

IMS Representatives	Jane Hardie & John Griffiths
ICTM Representative	No eligible representative
Immediate Past President	Jonathan McIntosh
NZMS President	Nancy November

6. Any other Business.

- 6.1. Paul Watt thanked the MSA National Committee who rallied against the disestablishment of ethnomusicology and musicology at Monash. Aaron Corn also mentioned the change in FoR codes and the need to have an ICTM reporting line to the MSA committee. Kerry Murphy thanked the outgoing MSA Executive members. Fred Kiernan thanked Kerry Murphy and Sarah Kirby on behalf of the MSA for their stellar work organising the MSA's first all-online conference and during a pandemic no less. Aaron Corn thanked the organisers of the Symposium on Indigenous Music and Dance.

Meeting closed at 9:40am.

PRESIDENT'S REPORT

No one could have foreseen the impact that Covid-19 would have on all of our lives in 2020, as well as the impact that it would have on tertiary education and research. Despite such upheaval, the MSA National Committee has met virtually several times to discuss and seek consensus on a range of matters. These have included reviewing sections of the MSA Operations Manual, making updates to the MSA website and considering the future of the Thesis Register. The National Committee has also advocated for the discipline of musicology by submitting a response outlining the MSA's concerns re: the proposed restructure of the ANZRC (February 2020), as well as the decision by Monash University to close its specialisations in ethnomusicology and musicology (September 2020).

I would also like to thank James Wierzbicki as Editor of *Musicology Australia* and Jenny Shaw as Reviews Editor for *Musicology Australia* for their continued work on the society's journal. After four years in the role, James will step down from his role in December 2020. I would like to thank James for his commitment to the journal over the past four years. I would also like to welcome Denis Collins as the in-coming Editor of the journal and I wish him every success in the position.

In January 2020, and after some extended negotiations, the MSA renewed 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 finalising the publication renewal contract.

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), Aaron Corn (Treasurer) and Rueben Brown (Membership Secretary). Thanks for all your support, hard work and commitment to the society.

Jonathan McIntosh
President
6 November 2020

SECRETARY'S REPORT

I have appreciated the effort of the MSA National and Executive committees this year as we and the people we work with in universities have tried to adapt to very challenging conditions.

Some meaningful progress at the MSA was made this year in spite of the various challenges, notably with the appointment of Associate Professor Denis Collins as the new editor of *Musicology Australia*. I am very happy to know the journal will be in his competent hands and I look forward to supporting him in this transition.

I also established a new online communications platform "MSA Forum" (<https://hcommons.org/groups/msa-forum/forum/>) to replace the old MSA email list. This now has 148 members and the numbers continue to grow. The AGM may provide a useful opportunity for members to reflect on the benefits and limitations of this platform and I look forward to receiving any feedback.

I have also dedicated much time to helping organise the 43rd MSA National Conference as a member of the organising committee. The long lockdown in Victoria this year meant that an online delivery mode was deemed the safest and most appropriate solution for the conference and this has itself posed new challenges. I wholeheartedly thank Kerry Murphy (Convenor), Sarah Kirby (Conference organiser) and the organising and program committees of the MSA conference, as well

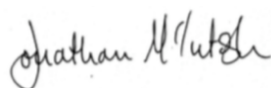
as Sally Treloyn, Tiriki Onus and Megan McPherson for their convening and organising work on the 19th Symposium on Indigenous Music and Dance. You have done exceptional work in very trying times — thank you!

Frederic Kiernan
Secretary
27 November 2020

TREASURER'S REPORT
THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.
ABN: 79 159 245 591
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2020
STATEMENT BY THE BOARD OF MANAGEMENT

NB: AN INDEPENDENT AUDIT WAS UNDERWAY AT THE TIME OF THE 2020 AGM

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 2020, 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



Aaron Corn
Honorary Treasurer

Dated 1 December 2020

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 2020. 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 2020 and the results of its operations for the year then ended.

AUDITOR NAME: Jenny Lu

SIGNATURE:

Jenny Lu Digitally signed by Jenny Lu
Date: 2020.12.02
12:52:56 +11'00'

DATE: 02/12/2020

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

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:

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.

FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2020

	2019-2020	2018-19	2017-18
Income			
Membership Subscriptions	\$11,500	\$13,110	\$14,290
Journal Editorial Services (MA)	\$7,230	\$7,320	\$7,284
Journal Royalties (MA)	\$3,759	\$0	\$0
Donations	\$6,809	\$1,000	\$500
Other Income	\$5,445	\$728	\$3,403
Interest	\$1,094	\$1,336	\$1,326
	\$35,927	\$23,494	\$25,748
Expenses			
Website, Advertising & Sponsorship	\$518	\$306	\$3,561
Paypal & Bank Charges	\$535	\$713	\$791
Chapter Distributions	\$1,152	\$1,488	\$1,584
Journal production & distribution costs	\$0	\$4,807	\$5,082
Travel Expenses (Editor/Awards/Exec)	\$0	\$2,124	\$2,772
Subscriptions (<i>IMS 3 years – next due 2021</i>)	\$0	\$0	\$443
Student/Indigenous grants & bursaries	\$3,350	\$11,991	\$11,110
Prizes & Awards	\$1,400	\$1,400	\$1,400
Sundry Expenses	\$180	\$648	\$180
	\$7,135	\$23,477	\$26,923
Operating Surplus/(Deficit)	\$28,792	\$16	-\$120

MSA	Main Account	PayPal	LIFE	Term Deposit	Gift Fund	ALL
	4855 64567		9884 805752	9722-55622	401851295	2019-2020
Changes in Net Equity						
Opening Bank - 30 June 2019	6,238.82	\$858.76	\$17,904.69	\$51,000.52	\$1,000.42	77,003.21
Closing Bank 30 June 2020	\$29,034.74	\$271.22	\$18,205.14	\$51,783.29	\$6,500.43	105,794.82
Net Change in Equity	-\$22,795.92	-\$587.54	\$300.45	\$782.77	\$5,500.01	28,791.61

BALANCE SHEET AS AT 30 JUNE 2020

Assets: Bank Accounts	\$105,794.82
Liabilities:	NIL
Net Assets (Accumulated Funds)	\$105,794.82

TREASURER'S REPORT

FOR THE YEAR ENDING 30 JUNE 2020

Financially, the 2019–2020 year was extraordinary, achieving a surplus of \$28,792. In terms of income, the main contributors to the surplus were donations (\$6809), profits from National conferences (Perth \$5316 and Melbourne \$435) and the receipt of royalties for *Musicology Australia* for the first time of \$3,759, and these were compounded by not having received the usual *Musicology Australia* distribution bill from Taylor and Francis of (\$11 per issue per member, which is estimated to be around \$4,000 yet to be invoiced and paid). In addition, due to Monash policy regarding Indigenous attendees at conferences on their premises, all Indigenous travel grants and awards, usually funded by MSA National, were funded by the National Conference, saving MSA National a further \$5,000. The Melbourne location of the conference saw a lower student travel bursary total than is often the case, as amounts are based on discount economy airfares. The result masks less positive trends: memberships were down by \$1610 and interest rates remain very low, with interest income down by \$242.

Aaron Corn, Treasurer
1 December 2020

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

There are **189 financial members** at 27 November 2020. This number includes 106 ordinary members (including 3 overseas members), 60 student members (including 4 overseas members), 10 emeritus members and 13 life/honorary members. This represents a **4% increase in overall membership from 2019**. Whilst there is still a need for the membership base to grow (see graph below), this was a positive sign coming in a year of major disruptions and setbacks caused by the COVID-19 pandemic. Thanks to convenors and all involved in organising annual events – including the 43rd National Conference taking place entirely online in 2020 – for facilitating participation during these unprecedented times.



Membership of individual chapters is as follows: **VIC**–68, **Sydney**–53, **WA**–17, **QLD**–15, **SA**–11, **Overseas** [No Affiliation]–9, **TAS**–6, **ACT**–6, **Hunter**–4, **Northern NSW**–0.

Members affiliated with recently inactive chapters (Queensland, ACT, Hunter, Northern NSW) were contacted and asked to provide feedback on the status of these chapters. The general consensus was to hold off on any changes and gauge levels of engagement once members are able to meet again in person.

The 2020 AGM marks my last term as membership secretary. I'd like to thank the current executive including Frederic Kiernan, Jonathan McIntosh, Aaron Corn, as well as Stephanie Rocke and members of the national committee for their support, advice and collegiality during this time.

Reuben Brown
Membership Secretary
27 November 2020

JOURNAL EDITOR'S REPORT

Like many publishers of journals these days, Taylor & Francis, the publisher of *Musicology Australia*, has decided to move to an entirely on-line submission system. T&F initiated this new system late in 2019, but the system's first several versions were frustratingly filled with 'bugs'; the system seems to be working well enough now, but its repository contains almost a dozen articles that have been submitted for consideration for publication in *Musicology Australia* but which have yet to undergo initial editorial review and, if they pass muster, peer review.

The journal issues whose content is specified below contain articles that were all processed in the 'old-fashioned' way, that is, as per the instructions on the *Musicology Australia* website they were e-mailed directly to the editor(s) and then, after peer review and initial editing, e-mailed in turn to the T&F offices in England. I felt comfortable enough in handling submissions in this 'old-fashioned' way; I do not feel comfortable in handling submissions in the new-fangled way, and so in June of this year I informed Jonathan McIntosh, president of the MSA (Musicological Society of Australia), that I was ready to call it quits. My replacement, I trust, will be someone more tech-savvy than me, or at least someone more willing than I have been to deal with the vagaries of robotic offices.

In any case, in reverse chronological order, the contents of the 2020 and 2019 volumes of *Musicology Australia* are as follows:

Volume 42, Issue 2, 2020 (in progress):

This will be a 'special issue,' co-edited by Aaron Corn and Clint Bracknell, devoted to indigenous music and dance.

Volume 42, Issue 1, 2020 (in press):

Jenny McCallum, "Being Distinctive: Coco Malay Islamic Music in the Cocos (Keeling) Islands, Mainland Australia, and Beyond."

Rachel Solomon, "Henry Handel Richardson and Marie Hansen: Musical Lives in Fact and Fiction."

Szymon Paczkowski, "Music and Diplomacy: The Correspondence of Marshal Jacob Heinrich Flemming and Other Records, 1700–1720. Part II: The Wedding Ceremony of Friedrich August and Maria Josepha in Vienna (1719)."

Volume 41, Issue 2, 2019:

This was a special issue co-edited by Kerry Murphy and Frederic Kiernan and entitled "Zelenka, Bach, and the Eighteenth-Century German Baroque: Essays in Honour of Janice B. Stockigt."

Available at <https://www.tandfonline.com/toc/rmus20/41/2?nav=tocList>

Kerry Murphy and Ian Burk, "Foreword."

Kerry Murphy, Frederic Kiernan, and Andrew Frampton, "Editorial Note."

Samantha Owens, "Fourth-Class Wine from Bietigheim? Employment Conditions for Lutenist Maria Dorothea St. Pierre and Waldhornist Franz Anton Spurni at the Württemberg Court, c. 1719–1736."

Shelley Hogan, "From the Ground Up: Constructing a Contrabass Section for the Dresden Hofkapelle."

Barbara M. Reul, "Sharing Resources: J.F. Fasch, J.S. Bach, and Princely Funderal Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen."

Robin A. Leaver, "*Bachii, Musici Lips. laus*: Bach in a Philological Footnote."

Michael Maul (trans. Susanne Haring), "The Kyrie of Bach's B Minor Mass: Music for the 1733 Leipzig Erbhuldigung?"

Szymon Paczkowski, "Music and Diplomacy: The Correspondence of Marshal Jacob Heinrich Fleming and Other Records, 1700–1720. Part I: Count de Villa and the Non-Musical Activities of Some Viennese Castratos."

Michael Talbot, "Christian Michael Wolff (1707–1789) and His Chorale Prelude for Organ."

Andrew Frampton, "Zelenka, Palestrina, and the Art of Arrangement: A New Manuscript Fragment."

Denis Collins, "Zelenka and the Combinative Impulse: Contrapuntal Techniques in the

Miserere in D Minor, ZWV 56."

Frederic Kiernan, "Zdeněk Gintl's *O starých českých muzikantech* (1946) and the Reconstruction of Jan Dismas Zelenka's Identity in Early Twentieth-Century Prague."

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

David R.M. Irving, "The Continuing Necessity of Primary Archival Research: A Personal Reflection."

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

Volume 41, Issue 1, 2019:

Available at <https://www.tandfonline.com/toc/rmus20/41/1?nav=tocList>

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

Paul Watt, "Buskers and Busking in Australia in the Nineteenth Century."

Rachel Campbell, "'The Whole Work is Full of Primitive Rhythms': The Folk-Primitivist Origins of Peter Sculthorpe's National Music."

Book reviews:

John Carmody, review of Kenneth Kronenberg's *The Political Orchestra: The Vienna and Berlin Philharmonics During the Third Reich*.

Sally Macarthur, "Facts, Fictions and the Alma Mahler Machine: A Schizoanalysis" (an essay review of Mary Sharratt's *Ecstasy: A Novel* and Oliver Hilmes's *Malevolent Muse: The Life of Alma Mahler*).

James Wierzbicki
(Outgoing) Editor, Musicology Australia
2 November 2020

NEWSLETTER EDITOR'S REPORT

As of time of writing, the 2019/20 MSA Newsletter, No. 81, will be uploaded to the MSA website shortly. The pdf includes full documentation of the 2019 AGM, extensive coverage of last year's national conference and indigenous symposium held at Monash University, Melbourne, with special focus on the celebration of Margaret Kartomi's 50 years of service to musicology at Monash, along with reports, reviews and, as usual, lots of photos. Apologies for the late posting, warm thanks to all contributors, and to National Secretary Frederic Kiernan for his patience.

John Phillips
Newsletter Editor
4 November 2020

AWARDS COMMITTEE CHAIR'S REPORT

A full report on the 2019 awards was published in Newsletter No. 81 and tabled at the 2020 AGM. The following report covers the 2020 Don and Joan Squire Award and Student Prize winners, announced at the concluding ceremony of the 2020 conference.

1. Student Travel Grants and Bursaries

2019 outlays in regard to the travel grants and bursaries are detailed in the Treasurer's Report, p. 7. The 2020 conference being online, the MSA spent considerably less than the maximum allotted for student travel and indigenous bursaries. In the end some financial assistance was made available to assist indigenous applicants in attending online, details of which will be included in the 2021 Treasurer's Report. My sincere thanks to the National Executive, especially Aaron Corn and Fred Kiernan, for their capable assistance with the administration of the grants as well as the prizes.

2. Don and Joan Squire Award 2020

Inexplicably, a rather curious interloper received this award last year. This year, despite the ravages of virus and global chaos, order and decorum has again been restored to the Australian musicological cosmos. This year's award again goes to someone actually deserving of it, on the basis of a citation endorsed by the highest musicological authorities of this state and university, and not before time. It is with great pleasure that we announce that, at the closing ceremony of the 2020 conference in Melbourne on Saturday, the 2020 Don & Joan Squire Award for Voluntary Services to Australian Musicology was awarded to **Prof Kerry Murphy FAHA**. Prof Murphy graciously acknowledged receipt of the award with a few words.



Kerry has been a phenomenal capacity in Australian musicology for many years, giving unceasingly to the cause. She has been an outstanding role model for her students, especially for young women entering the field, and significantly fostered the international standing of Australian music discourse. MSA members will unanimously join in congratulating Kerry on this small, but long-overdue recognition by the MSA, with every good wish for her continuing work.

Her citation for the award, prepared by Linda Kouvaras, Sarah Kirby and Emma Townsend, follows here.

It is with enormous pleasure that the Victorian Chapter of the Musicological Society of Australia nominates Prof Kerry Murphy for the 2020 Don and Joan Squire Award for Voluntary Services to Musicology in Australia.

Professor Murphy has played a vital part in Australian musicology for over 40 years as scholar, organisational founder, teacher, mentor and community builder. Her research is known for its impeccable attention to detail, its insightfulness, and clear and clever connections to wider cultural and social contexts. Her scholarship on French music, and music criticism in particular, has earned her a significant international reputation. Her doctoral research on Berlioz and music criticism was the first Melbourne PhD in Music to be published by an international publisher. This work, *Hector Berlioz and the Development of French Music Criticism* (1988), is used as a standard reference text in courses on music criticism in Europe and North America.

Prof Murphy's scholarship on music in Australia is also highly prized. From her early contribution to Lip magazine in the late 1970s championing the cause of lost women composers in Australia, through her editions of Australian music-including multiple volumes of art song and the works of G.W.L. Marshall-Hall-to recent writing on Thomas Quinlan, she has maintained her support for the musical archaeology inherent in the specialist study of one's own culture, making the values of that culture visible where they had been stifled and often buried. Her research in this area has attracted substantial external peer-reviewed grant funding, including from the ARC.

She has also been involved in the foundation of Australian and international musicological forums. In the late 1990s and early 2000s, she helped build the Centre for Studies in Australian Music and in 2006 was a founding member of the UK Arts and Humanities Research Council Network, 'French Music Criticism, 1789-1914,' hosted by the Institute of Musical Research, University of London. She has been an unwavering advocate for-and instrumental in-the preservation and promotion of Louise Hanson-Dyer's great legacy at the University of Melbourne; she is also a tireless champion of Lyrebird Press, Australia.

A naturally gifted teacher, Prof Murphy began lecturing at the Melbourne Conservatorium in the late 1980s, and in the mid-1990s was appointed head of Musicology-a role she held until 2019. Through this, she has nurtured generations of music scholars, supervising more than 20 PhD, 30 Masters, and 40 Honours theses. Her dedication and quiet persistence has been foundational to the discipline of Musicology at that institution. Her mentoring and support of students and early career musicologists has gone, and continues to go, well beyond the expectations of her position, and she has extended her professional and personal support to students and other musicologists not under her direct supervision. She has often worked behind the scenes to facilitate the achievements of others, without fanfare or the expectation of recognition. As a contributor to this statement wryly noted: Going on holidays-even camping holidays-doesn't really slow her down. Dissertations are edited, journal articles revised, ARC applications mentored-all presumably under canvas, by the light of a gas lantern.

Prof Murphy has particularly encouraged a series of young women to follow in her own scholarly footsteps and done much to advocate their talents. She has continued to guide her students long after they have graduated, and genuinely cares about their lives and careers. In addition, Prof Murphy has fostered, in innumerable ways, an inclusive, welcoming and collegial atmosphere that is extremely rare and precious; she is incredibly successful at bringing people together. As another contributor to this statement and former student commented: I have always aspired to be the kind of musicologist that she is.

Prof Murphy's voluntary service to musicology goes beyond her role as a mentor. Over the years she has organised countless conferences, workshops, seminars and publications, on topics/themes ranging from colonial Australian music, French music (especially 19th century), music criticism, British music, opera, reception history, and music patronage. These include convening this year's MSA conference in the midst of a pandemic. Through this, she has also led dedicated conferences and publications in honour of her colleagues, such as A/Prof Therese Radic and A/Prof Janice Stockigt. Prof Murphy has spearheaded all these projects in with her true indefatigable style, working tirelessly at all hours of the day (and, routinely, night!) to ensure they have met her high standards, coming up with seemingly endless ideas and suggestions to ensure their success. Furthermore, she has worked to support various academic publishing ventures, including Australasian Music Research, Context and Lyrebird Press and has served on the editorial boards of a range of Australian and international journals, including Musicology Australia, the Journal of the Royal Musical Association, and Grainger Studies.

Prof Murphy has developed and maintained a wide network of international scholars, both in her own area of expertise and those of her students. She has slaved over grant applications that enabled many leading British, American and European musicologists to spend lengthy periods in Melbourne, significantly enriching local musicology. She has organised countless lunches and dinners, as well as other social events, opening her home to the Melbourne musicological community. Any time there is a conference, a notable milestone or an international guest, she has invited 'a few people' round-and somehow thrown together an elegant 3-course meal for 20 between leaving work at 5:00 on a Friday night and her guests arriving just an hour or so later.

In addition, her contribution to the wider musical community has involved serving on the Artistic Advisory Board of the Victorian Opera Company, being a member of the Green Room Awards Panel for Opera in Victoria. She has also regularly given public lectures and pre-concert talks for the Grainger Museum, University of Melbourne Library, National Gallery of Victoria, Melbourne Recital Centre and Wagner Societies of Victoria and South Australia.

It is difficult to overstate the contribution Prof Murphy has made to both the national and international musicological community, never faltering in her dedication to the discipline in all its many forms. Unquestionably, she has done more than anyone at the Melbourne Conservatorium these past decades to promote musicological discourse. She is an extraordinary communicator and pedagogue, inspiring students and scholars alike with her enthusiasm and unrivalled knowledge, a highly distinguished scholar and a brilliant supervisor, a champion for women in musicology, a trusted mentor and friend, and simply one of the kindest, most generous people we have had the pleasure to work with.

We are delighted to nominate her for the Don and Joan Squire Award, in recognition of her tireless years of service to the musicological community in Australia.

This nomination draws on contributions and statements of support that have been gratefully received from: Professor Warren Bebbington, Dr Sue Cole, Professor Cathy Falk, Andrew Frampton, Dr Jen Hill, Dr Frederic Kiernan, Dr Rachel Orzech, A/Prof Therese Radic, Madeline Roycroft, A/Prof Janice Stockigt, A/Prof Paul Watt, Professor Peter Tregear.

— A/Prof Linda Kouvaras, Dr Sarah Kirby, Emma Townsend

Congratulations, Kerry, and every good wish!

3. The 2020 Awards for Best Postgraduate Papers

These were announced at the The MSA's Postgraduate Awards for 2020 were, as usual, conferred at the online Closing Ceremony of the national conference, Saturday 5 December.

I'd firstly like to thank the Awards Committee members for 2020, Michael Hooper (also to be congratulated as incoming MSA President) and Brent Keogh for the postgrad papers presented within Streams B-D of the conference, along with Linda Barwick, Sally Treloyn and Convenor Aaron Corn for the adjudication of the Stream A (Indigenous Symposium) postgraduate papers. Thank you all for your meticulous evaluation of this year's submissions and their presentations. Grateful appreciation also goes to the members of the national executive and the conference organisers for their invaluable cooperation in the awards scheme this year.

Indigenous Symposium Postgraduate Prizes for presentations given in Stream A

The symposium awards its own prize for best presentation by a postgraduate scholar, the adjudication of which operates without competition with the prizes available to postgraduates working in other disciplinary fields. The indigenous papers are also more likely to be collaborative, something the MSA postgraduate prize rules preclude. Also, given that the

symposium is programmed as a single stream, its convenors are free to make this call based on an overview of all papers presented.

The prize winners for the Symposium were announced by Aaron Corn. This year the Symposium Awards Committee awarded two Special Mentions to (in no particular order) **Calista Yeoh**, for her paper "We sing it this way, they sing it that way: Analysing Wanji-wanji," and **James Howard** for his paper "Reclamations of Cultural Identity through Music Composition and Performance." The symposium's First Prize of \$500 went to **Anita Asaasira**, for her paper, co-presented with Mseto Nation, "From Archives to Repertoire: MsetoNation Band's Definition of a 'Ugandan Sound'."

Anita was present online at the closing ceremony to hear of her receipt of the prize, and on receipt of my confirmatory letter replied: "Thank you very much for this honor. I am very grateful and overjoyed to have this honor bestowed upon me. I will definitely print and frame this wonderful letter." Sally Treloyn later informed me that receipt of the award had been "the cause of much celebration in her home university and family," but that shortly after Anita passed on. We join in passing our sincere condolences to her family in their sad loss.

Finally to the MSA prizes for best non-indigenous post-graduate papers, presented in streams B to D. This year, I can only assume that the smaller cohort of entries received might have had to do with COVID, the lockdown, and/or perhaps the fact that entrants weren't as enticed by the thought of being able to bask only in an online musicological limelight, since their prizes and cheques couldn't be awarded in person. Or perhaps it was just the old problem that students (and staff) too often don't finish their papers till the night before, and an Awards Committee needs a little more lead time to adequately evaluate written submissions. There were many outstanding postgraduate papers presented at this conference which sadly did not wind up as prize entries in the MSA inbox, and I think that's a great shame.

However, we could not but have been delighted with the entries we did receive, for both the high quality of scholarship and presentation exhibited, and we were unanimous in choosing this year's winners. I'd first like to warmly thank all entrants, as well as the able assistance of Sarah Kirby and Fred Kiernan, and this year's smaller but no less discriminating Awards Committee, Brent Keogh and incoming President Michael Hooper, for their very serious and painstaking evaluation of the papers and their presentations.

MSA Postgraduate Awards for presentations given in Streams B-D

The prizes and Special Mention awarded to this year's Stream B-D postgraduate entries were awarded as follows:

For her paper, "From Anglophile to Apple Isle Advocate: Composer Don Kay and the development of a Tasmanian voice," a Special Mention went to **Holly Caldwell**. This is an early stage project dealing with the difficult relationship between compositional technique and national identity and how this Australian composer situated himself in relation to them.

We awarded 3rd prize of \$150, for the paper, "Reflections on Early Music Publishing: Marie Laurencin's *Venus and Adonis*," to **Thalia Laughlin**. This was a fascinating insight into a tiny, intriguing aspect of the Oiseau-Lyre publications, well handled, if raising more questions that it resolved.

2nd prize of \$250, for her paper, "'Biographical Milestones': interpreting sixty years of Larry Sitsky's stylistic evolution in Australia (1959–2019) through a comparative analysis of his compositional shifts" went to **Stephanie Shon**. Stephanie effectively deconstructed the shibboleth of late style in the case of this major Australian composer, with insights galore into the music of several genres, along with a well-structured, compelling presentation.

Finally, for her paper "Flute Playing in Eighteenth-Century Britain: A Gentlemanly Pastime," first prize of \$500 went to **Alison Catanach**. Alison neatly knitted together all the resources of historical cultural enquiry in her investigation of an interesting and musically significant phenomenon, tying together gender, musical style, repertoire, iconography and historical documentation in a fruitful approach to better understanding a past musical culture, and did so in a neat and polished presentation rich in detail.



First prize winner Alison Catanach

Finally, a big thank you to all entrants, to this year's Awards Committee, MSA national executive and committee, to all delegates, to convenor Kerry, and to Sarah and the whole support team in Melbourne for a smoothly run, exciting and enriching conference.

*John Phillips
Awards Chair*

THESIS REGISTER MANAGER'S REPORT

I am happy to report that Kristal Spreadborough has been exploring the Thesis Register and has agreed to take on the job of updating it going forward. Having completed her PhD at UNE, Kristal is now a Research Data Specialist at the University of Melbourne so very well qualified to take on the job.

*Stephanie Roche
Thesis Register Manager
30 October 2020*

IMS DELEGATE'S REPORT

A message from our President Daniel Chua

I am delighted that Margaret Kartomi was awarded the IMS Guido Adler Prize, but also saddened that her university would contemplate closing down the music programme. I am hoping that her legacy at Monash can be maintained and cherished, and that Australia's contribution to the musicological community will continue to enrich our understanding of music and punch beyond its weight. At this time when there is division and the polarisation of truth into fake positions, and when the bottom line is dragging the ideals of scholarship towards short-term compromises, I wish MSA *harmony* in its mission of championing our field and *counterpoint* in nurturing diverse talent for the future. Like cricket, the future of musicology is a long game. Play it well!

To visit the IMS website and follow all the interesting links see: <https://www.musicology.org/upcoming-ims-events>

The IMS and COVID 19

While the IMS like everyone else has been affected and "locked down" by Covid 19, we continue to be active online, meeting via Zoom etc, and maintaining our essential activities and relationships with our international colleagues.

The IMS Mentor Scheme

The IMS Mentor Program continues to be very active. We now have mentor/mentee relationships going in the following countries: Australia, Argentina, France, Portugal, UK, USA, Switzerland, Romania, Singapore, Japan, Brazil, Norway and Germany. These are all inter-country relationships. So far, we have 35 signed up mentors from around the world including **Jane Hardie, Alan Davison, Melanie Plesch and John Griffiths** from Australia. Mentors are appointed by invitation. Please contact the Chair 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 formalize their association with the IMS by becoming members. Two Australians (**John Griffiths** and **David Irving**) chair Study Groups and many others already participate in Study Groups relevant to their particular areas of expertise.

Australians also 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.

A new **Study Group** on the **Global History of Music**, (chaired by **David Irving**) is planning its first conference (co-chaired with Jen-yen Chen) with the theme "Music in the Pacific World: Changes and Exchanges Through Sound and Memory," to take place in Taipei during 15-17 October 2021. Here's a link to the call for papers:

<http://www.gim.ntu.edu.tw/ims-study-group-ghm2021/>

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 RIdIM (Australia).

John Griffiths is a member of the Directorium (2017-22) and continues to chair an active Study Group "Tablature in Western Music." Jane Hardie chairs the Committee on Mentoring. She is also a member of the Directorium (2012-2022). David Irving (now living in Barcelona) chairs a new study group on the Global History of Music). Melanie Plesch is an elected IMS member of the RILM *commission mixte* and continues her activity with the Regional Association ARLAC. Arabella Teniswood-Harvey is now heading RIdIM in Australia and is a member of the international RIdIM committee.

MSA Members: Please consider joining the IMS.

*Jane Morlet Hardie
IMS Delegate
12 October 2020*

— CHAPTER REPORTS —

SOUTH AUSTRALIA

The Chapter looks forward to its end-of-year Research Day on 21 November at the University of Adelaide. This year's Research Day will be run as a blended Live F2F/Remote Zoom event. This year we are pleased to include an invited presentation from visiting Turkish vocalist/pedagogue/scholar Dr Ayşegül Altıok. Postgraduate students presenting at the event will vie for two prizes, the SA Chapter's Naomi Cumming Prize, and the Elder Conservatorium Prize for Excellence in Postgraduate Research.

This year we welcomed a new student member on the Committee, Jiayi Yang. I wish to thank all the SA Committee members for their help throughout the year, especially our Secretary and Treasurer, Peck Jin Gan. Outgoing members A/Prof Kimi Coaldrake and Dr James Koehne have moved on to endeavours outside of music. I wish to thank them for their many years of dedicated service to musicology and the Chapter.

SYDNEY

2020 has been a quiet one for the chapter. Our AGM was delayed due to what I think might best be described as the difficulties of our times, and also to an earlier event that was planned but had to be postponed.

We held our AGM on 24 October 2020, and elected the following people as members of the committee:

- Julia Donnelly, secretary
- Kathryn Roberts Parker, treasurer
- Philip Eames, committee member
- David Larkin, committee member
- Alan Maddox, committee member
- Rafael Echevarria, committee member

I remain Convenor for 2020–21. Many thanks to Julia, Kathryn, Philip, David and Alan for their leadership of the Sydney Chapter over the past year.

Our AGM coincided with our annual study day. This event was led by Amanda Harris, on the topic: Rethinking national and cultural boundaries in musicology. We had some short papers by David Larkin, Alan Maddox, Michael Hooper, Amanda Harris and Chris Coady.

The chapter's sights are clearly focussed on the national conference, to be held at UNSW in December 2021.

Michael Hooper
President, MSA Sydney Chapter
25 November 2020

TASMANIA

This past year began full of promise, but it has certainly been a lesson in how rapidly what we take for granted can change. The economic impacts of the pandemic and associated border closures have hit the university sector hard, exacerbating the financial duress they were already under from a range of factors. As a consequence, in 2020 we have been witness to some extraordinarily poor decisions from a number of institutions that have dealt a devastating blow to the careers of eminent music researchers, and across the nation opportunities have been curtailed or eliminated for promising students and graduates in all fields of music. Damage such as this can occur overnight, but rebuilding will take decades. We extend our support and best wishes to the many who have been caught in the firing line and particularly Paul Watt and Adrian McNeil.

I am sure that the experience of the Tasmanian Chapter in 2020 will not have been unusual, but we were just in the stages of getting underway for our first event for the year when Tasmania pulled up the drawbridges and we went into lockdown. The immediate shift that was necessitated, from face-to-face teaching to online delivery, had a major impact on all academic staff across the country and for those members of University of Tasmania Conservatorium staff on our committee, managing teaching unfortunately became pretty much all consuming. Essentially everything Chapter related, I'm afraid, went into abeyance as none of us had the brain space to organise events. We were all thoroughly tired of Zoom meetings and although socially-distanced live meetings would have been possible in semester 2, there was too much uncertainty to commit to anything. We did, however, go ahead with advertising the Tasmanian Chapter Student Research Prize for 2020. Entries close soon, so we are looking forward to awarding the prize to a promising young music researcher in the next few weeks.

It is our aim to start 2021 with renewed vigour and revive the ideas we had made for 2020. We are keen to capitalise on the newly opened Hedberg Performing Arts Complex, enabling members and friends of the Tasmanian chapter to enjoy this new venue and its capabilities, and we will be, of course, taking account of the new reality of having multi-factor contingency plans in place!

Anne-Marie Forbes
President – MSA Tasmania Chapter
8 November 2020

VICTORIA

As we are sure is the case with other chapters across Australia, it has been a fairly quiet year for MSA Vic due to COVID-19. Early plans for a student-focused symposium, guest speaker evening, and social gathering were initially postponed and later cancelled with the onset of Victoria's second wave. On the plus side, time spent in lockdown has allowed our chapter to develop a social media presence and discuss the potential for either virtual or in-person events moving forward—dependent, of course, on the evolving health situation. Chapter president Robert Stove and secretary Leighton Triplow have also launched a new podcast series—the aptly named 'Musicology for a While'—which focuses on topics common to the graduate research experience. This project, alongside those ideas unable to be pursued thus far, will undoubtedly steer the direction of MSA Vic in 2021. Membership numbers remain steady while details of a rather novel 'virtual' 2020 AGM (likely November) shall be announced in due course. Finally, we wish to acknowledge Brigitta Scarfe for her secretarial handover at the close of 2019, and to Peter Campbell and John Garzoli for their roles on the chapter committee.

Robert Stove
President, Victoria Chapter
12 October 2020

WESTERN AUSTRALIA

The MSA WA chapter has had an exciting year of growth and activity. Three new positions were created on the chapter committee—Artistic Research Representative, Communications and Media Officer, and Undergraduate Representative—in order to ensure that the chapter better serves the needs of artistic researchers and undergraduates (including honours), and has a stronger level of communication with members through social media. The inaugural office holders in these positions are Dr. Emma Jayakumar (Artistic Research rep.), Laura Biemmi (Communications), and Victor Arul (Undergrad rep.). We also welcomed Elena Wittkuhn and Adam Pinto onto the committee as new general members, making an expanded committee that also includes Elly Langford (Secretary), Helen Rusak (Treasurer), Jonathan Paget (Vice-President), and Cecilia Sun, Nicholas Bannan, and Stuart James (General committee members).

Our chapter now has an engaging quarterly newsletter, produced by our Communications and Media Officer Laura Biemmi. The newsletter announces upcoming MSA WA events and news, but it also promotes music research events across Perth more broadly, including at ECU and UWA. It is emailed to WA members and can also be found on the National MSA Humanities Commons forum.

Our events this year included a writing retreat—the inaugural “Sit Down and Write!” MSA Writing Retreat—which was held at the WA State Library on Saturday 18th July. The event attracted 16 researchers ranging from honours to mid-career scholars, working on a wide array of projects at various stages of development. It created a collegial yet focused environment for scholars to make progress on a defined aspect of their respective projects, and to discuss their work with others.

The WA chapter conference will take place on Nov. 21st this year. There was an excellent response to the call for papers and as a result we will have 18 scholars presenting their research. The day will also include a roundtable discussion on ‘Artistic Research Methods’ (convened by Emma Jayakumar), featuring both emerging and established composers and performers from across art music, opera, jazz and electronic music backgrounds, discussing their research approaches. There will also be a keynote address by Dr. Nicholas Bannan, marking the year of his retirement and contribution to the discipline.

Our year will be capped off with an MSA WA Christmas social event in December. We have been lucky enough to be able to hold most of our events in person this year, except for a handful of research seminars that were held over zoom in the first half of the year. Our hearts go out to colleagues elsewhere who have been unable to gather together in person, but we have been inspired by the efforts both in Australia and abroad to forge ahead with virtual forums that maintain a sense of intellectual community in what has been a very difficult year for so many.

*Sarah Collins
President, WA Chapter*

— MSA FORUMS AND STUDY GROUPS —

GENDER AND DIVERSITY FORUM

The 2019 forum 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. The 2020 online meeting attracted smaller numbers but a lively discussion.

*John Phillips
25 November 2020*

As noted by the Secretary, no further study reports were received.

— 43RD NATIONAL CONFERENCE OF THE MSA —

“Australasian Music at Home and Abroad”

IN CONJUNCTION WITH THE 19TH SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE
Hosted by the Melbourne Conservatorium of Music
celebrating its 125th anniversary, 3–5 December 2020

WELCOME

2020 marks 125 years since the establishment of the Conservatorium of Music at the University of Melbourne. We are delighted that the MSA has allowed us to link our celebration of this event with the 43rd MSA national conference, in conjunction with the 19th Symposium on Indigenous Music and Dance. Our initial projected grand celebrations have necessarily had to be curtailed because of COVID and sadly we are not able to physically showcase the splendour of our new building to musicologists and ethnomusicologists across the country and indeed the world.

But this current online conference is still a very special event for us, which truly marks our history (a history which is directly addressed by our two wonderful keynotes) and more generally contextualises our history by its theme, Australasian Music Making: At Home and Abroad. We have an exciting programme with outstanding scholars from across Australia, New Zealand and the world, addressing many different aspects of our theme, and beyond. I am sure that wherever you are watching you will thoroughly enjoy the conference.

Kerry Murphy, Convenor

I am delighted to welcome you to the 43rd National Conference of the Musicological Society of Australia, held in conjunction with the 19th Symposium on Indigenous Music and Dance. I am also thrilled that the aforementioned events offer us all the opportunity to celebrate the 125 years since the founding of the Conservatorium of Music at the University of Melbourne. While the National Conference and Symposium are taking place virtually due to Covid-19, it is reassuring that so many researchers from across Australia, New Zealand and the world will be able to come together to highlight the social, cultural, historical, political and scientific importance of music and music making. I hope that you will be able to attend as many sessions as possible and engage in lively and collegial debate. We exercise our scholarship, and undertake research in many different ways. This, then, is an opportunity to share, grow and enjoy.

Jonathan McIntosh, MSA President



CONFERENCE PROGRAM

Thursday 3 December

	Stream A – Symposium on Indigenous Music and Dance and Symposium on Indigenous Arts and Culture in the Academy	Stream B	Stream C	Stream D
9:00am	MSA AGM			
10:00am	Welcome to Country – N'Arweet Carolyn Briggs Conference Opening – Richard Kurth Chair – Tiriki Onus			
11:00am	KEYNOTE 1 (SIMD) Brenda Gifford Journey of a Yuin composer: Change, challenges and crossroads Chair – Sally Treloyn			
12:00pm	Lunch Break	Lunch Break	Lunch Break	Lunch Break
		Stream B study group: Gender and Diversity Forum Chair: John Phillips	Stream C study group: Australian Music Chair: Michael Hooper	
1:00pm	Session 1A: Reviving and Reclaiming through Songs, Composition and Singing Chair: Amanda Harris <ul style="list-style-type: none"> Clint Bracknell, Trevor Ryan and Roma Yibiyung Winmar – <i>Mayakeniny: Increasing Community Access to Noongar Song</i> James Henry – <i>Traditional Song in Contemporary Contexts</i> Jesse Hodgetts – <i>Ngiyangilanha Ngiyampaa Guthi Wirradhurray Guthi – Notating Traditional Ngiyampaa and Wiradjuri Songs</i> 	Session 1B: Nineteenth Century Music in Australia Chair: Kerry Murphy <ul style="list-style-type: none"> Jan Stockigt – <i>'Madame Boema's Splendid Soprano Voice': The Australian Career of Gabriella Roubalová, 1879–1922</i> Jula Szuster – <i>Philipp Oster's Album: Evidence of an Early South Australian Music Library</i> Rosemary Richards – <i>'Copied while lying to in a gale': Robert Wrede's Manuscript Music Collection</i> 	Session 1C: Opera: Structure, Shape, and Society Chair: Denis Collins <ul style="list-style-type: none"> Brigitte De Poi – <i>The Commercialisation of Public Opera in 17th-Century Venice and its Influence on Composers</i> Alan Maddox – <i>Rhetorical Expression and Political Strategy in Antonio Caldara's L'ingratitudine castigata</i> 	Session 1D: Creativity and COVID-19 Chair: Louise Devenish <ul style="list-style-type: none"> Alexander Hew Dale Crooke, Jane W. Davidson, and Trisnasari Fraser – <i>COVID-19, Music Communities and Bridging Capital</i> Brent Keogh – <i>'Catch My Disease' - Ethnographies of a Virus as Told by Contemporary Western Art Musicians</i> Frederic Kiernan and Jane W. Davidson – <i>Musical Creativity and Wellbeing During the COVID-19 Pandemic in Australia: A Qualitative Study</i>
2:30pm	Tea Break Launch of Indigenous Knowledges Institute MC: Tiriki Onus	Tea Break		
3:00pm	Session 2A: Inclusion, Legacies and Futures Chair: Linda Barwick <ul style="list-style-type: none"> Muriel Swijgheusen and Aaron Corn – <i>Singing and Dancing DORA: The San</i> 	Session 2B: Australia and New Zealand in Empire Chair: Rachel Orzech <ul style="list-style-type: none"> Robert James Stove – <i>Outposts of the Empire:</i> 	Session 2C: Improvisation across the Centuries Chair: Nick Freer <ul style="list-style-type: none"> Timothy Clarkson – <i>Towards an Ethical Framework for the</i> 	Session 2D: Music, Isolation and COVID-19 Chair: Anthea Skinner <ul style="list-style-type: none"> Cat Hope, Louise Devenish and Aaron Wyatt – <i>Two Minutes From Home: A</i>

	<i>Francisco Declaration of Research Assessment and its implications for Indigenous Australian participation in Academia</i> <ul style="list-style-type: none">Sylvia Nannyonga-Tamusuza – <i>Double-edged Sword of Colonial Archives: The Dilemma of Defining “Indigenous” Music in Uganda</i>Tiriki Onus, Sally Treloyn and Megan McPherson: <i>Biganga Bayiya (singing the possum): Three years of the Research Unit for Indigenous Arts and Cultures</i>	<i>Stanford Pupils’ Australian Division</i> <ul style="list-style-type: none">Sarah Kirby – ‘Objects to be seen’ and ‘objects to be heard’: <i>The Piano at Nineteenth-Century International Exhibitions in Australia</i>Francis Yapp and Joanna Szczepanski – <i>Arthur Lilly and the 1916 Festival of New Zealand Music: A Search for Language and Tradition Ahead of its Time</i>Johanna Selleck – <i>From Sterling to Currency: Representing identity in Colonial Australia through Music Reviews and Cartoons</i>	<i>Tonnetz as a Tool for Analysis of Jazz Improvisation</i> <ul style="list-style-type: none">Gemma Turvey – <i>18th-Century Solfeggi and Third Stream Ear Training: Creating a Foundation for Teaching Improvisation to Classical Music Students</i>Anthony Abouhamad – <i>Playing the Partitura: Mozart as Organ Accompanist</i>Helen Kasztelan Chapman – <i>Bartók’s Improvisations Op. 20: Exploring Music Perception and Cognition</i>	<i>Community of Practice Response to COVID-19 Impacts</i> <ul style="list-style-type: none">Damien Ricketson – <i>Creativity, Connection and Covid: New Music for Isolated Performers</i>Sally Walker – <i>1:1 Concerts: A Diaspora of Concert Hall Refugees Find New Performance Spaces</i>Christina Green – <i>Post-Doctoral Pathways as a Composer/Performer – Onward and Outward amidst the Unexpected Challenges of 2020</i>
5:00pm	Tea Break Book Launch: Amanda Harris Representing Australian Aboriginal Music and Dance 1930–1970 Chair: Liza Lim	Tea Break		
5:30pm	Session 3A: Presentation/Performances Chair: Clint Bracknell <ul style="list-style-type: none">Robin Ryan and Chelsy Atkins – ‘Mother Earth is	Session 3B: Roundtable 1 – Beethoven and Australia: Reflections on his 250th Anniversary		
	<i>Hurting’: Adapting an Indigenous Lament Through a Time of Ecological Grief</i> <ul style="list-style-type: none">Genevieve Campbell and the Tiwi Strong Women’s group – <i>Tiwi Yilaniya: Healing in Song and Ceremony</i>	Michael Christoforidis, Anna Goldsworthy, David Larkin, and Peter McCallum Chair: Warren Bebbington		
7:00pm	END			

Friday 4 December

	Stream A (SIMD)	Stream B	Stream C	Stream D
9:00am	<p>KEYNOTE 2 (SIMD):</p> <p>Dylan Robinson, Queens University</p> <p>thá:ytset: shxweli li te shxwelitemelh xíts’etáwtw / Reparative Aesthetics: The Museum’s Incarceration of Indigenous Life</p> <p>Chair: Barb Bolt</p>			
10:00am	<p>Tea Break</p> <p>Celebration of the Jan Stockigt <i>Musicology Australia</i> Volume</p> <p>Hosts: Kerry Murphy, Fred Kiernan, Andrew Frampton and Jan Stockigt</p>			
10:30am	<p>Session 4A: [Panel] Music, Dance and the Archive: Reclaiming Indigenous Performance Histories</p> <p>Chair: Amanda Harris</p> <p>Amanda Harris, Linda Barwick, Jakelin Troy, Matt Poll, Tiriki Onus, Lyndon Ormond-Parker, Sharon Huebner, Jacqueline Shea Murphy, Jack Gray, Rosy Simas, Shannon Foster and Nardi Simpson</p>	<p>Session 4B: Musical Patronage, Dissemination and Promotion</p> <p>Chair: Alan Maddox</p> <ul style="list-style-type: none"> Hannah Spracklan-Holl – <i>Songtexts in Context: New Light on Devotional Music in the Private Lives of Seventeenth-Century Protestant German Noblewomen</i> Peter Campbell – “An Englishman, an Irishman and a Scotsman Walk out of a Bar ...”: <i>Philanthropy and the Promotion of Musical Activity at Australia’s Early Universities</i> Kerry Murphy and Madeline Roycroft – <i>Louise Dyer and</i> 	<p>Session 4C: Sonata Form: Analysis and Philosophy</p> <p>Chair: Maurice Windleburn</p> <ul style="list-style-type: none"> Rafael Echevarria – <i>Musical Modernity and Dialectical Deformations: Listening under the New Formenlehre Paradigm</i> Koichi Kato – “Paving the way toward a grand symphony:” <i>Schubert’s rotational principle in the B-minor and C-major Symphonies</i> Daizhimei Chen – <i>The time is out of joint: Narrative (re)ordering in Mendelssohn’s A Midsummer Night’s Dream</i> 	<p>Session 4D: [Panel] – Becoming Bird: Transcription, Composition, Performance</p> <p>Chair: Sally Ann McIntyre</p> <ul style="list-style-type: none"> Hollis Taylor – <i>Australian Birdsong Transcription, (re)Composition, Performance: A Feedback Loop</i> Eleanor Brimblecombe – <i>Understanding Climate Change through the Musical Appropriation of Australian Birdsongs</i> Sally Ann McIntyre – <i>Huia Transcriptions: Listening Beyond the Extinct Sound Archive</i>

		<i>Les Six: Publisher, Friend, Promoter, from France to Australia</i>		
12:00pm	Lunch Break Stream A study group: National Recording Project for Indigenous Performance in Australia (NRPIPA) Chairs: Aaron Corn and Brigitta Scarfe	Lunch Break Stream B study group: Opera Studies Chair: Alan Maddox	Lunch Break	Lunch Break
1:00pm	Session 5A: Listening: Indigenous Archives and Voices Chair: Genevieve Campbell <ul style="list-style-type: none"> Mary Ingraham, Bert Crowfoot and Tom Merklinger – <i>Coming Full Circle: Digitizing the Ancestors and Re-sounding Cultural Voices</i> Calista Yeoh – <i>'We sing it this way, they sing it that way': Analysing Wanji-wanji</i> Gemma Turner – <i>Aboriginal And Torres Strait Islander Sung Voice Qualities: Potential Methods For Description, Communication And Analysis</i> 	Session 5B: Music & Dance Chair: Catherine Falk <ul style="list-style-type: none"> Niall Edwards-FitzSimons – <i>Acehnese Sitting Dances in Sydney and Melbourne</i> Jeanette Mollenhauer – <i>Points of Contact, Acts of Transfer: Dance Transmission from Europe to Australia</i> Catherine Ingram and Mary Mamour – <i>'Our Culture is Growing in a Different Way': Understanding Developments in Dance-Music Connections in South Sudanese Australian Culture and Community</i> 	Session 5C: Musical Structures Chair: Michael Hooper <ul style="list-style-type: none"> Nicholas Freer – <i>John Coltrane: Decoupling and Repurposing Elements of Tonal Cadential Progression in Jazz</i> Natalie Williams – <i>Contemporary Counterpoint, Defining Historical Allegiances in Twentieth-Century Contrapuntal Practice</i> Maurice Windleburn – <i>Musical Hyperrealism: Exploring Noah Creshevsky's Compositions Through Jean Baudrillard's Ideas</i> 	Session 5D: Discovery and Rediscovery Chair: Helen English <ul style="list-style-type: none"> David Larkin – <i>A Stylistic Crossroads: Sardanapalo and the Reassessment of Liszt</i> Melanie Plesch – <i>From Buenos Aires to Melbourne: Towards a Performance History of Alberto Ginastera's Second Symphony ('Elegiaca')</i> Ken Murray – <i>Random Reflections: The Guitar Music of Ian Bonighton</i>
2:30pm	Tea Break			
3:00pm	Session 6A: Revitalisation and music vitality Chair: Reuben Brown <ul style="list-style-type: none"> Rona Charles and Sally Treloyn – <i>Repatriated Recordings and Music Vitality in the Kimberley</i> Margaret Kartomi – <i>Origin, Change and Revitalisation of the Indigenous Gamolan Pekhing and Adolescent Dances in Lampung, Indonesia</i> Erin Matthews – <i>Bora: The Past, the Present, the Future. A Study of Indigenous Acculturation In Lockhart River</i> Georgia Curran and Calista Yeoh – <i>"That is why I am telling this story": Some Insights from Musical Analysis of the Wapurtarli Song Set Sung by Warlpiri Women from Yuendumu</i> 	Session 6B: Instruments: New Works, New Performers, New Techniques Chair: Johanna Selleck <ul style="list-style-type: none"> Nessyah Gallagher – <i>Australian-French Saxophone Connections: The Letters between Peter Clinch (1930–1995) and Jean-Marie Londeix (b. 1932)</i> Jonathan Fitzgerald – <i>The Intersection of Light and Sound: An Examination of Compositional Approaches in Multimedia Works for Electric Guitar and Visual Projections</i> Louise Devenish – <i>Instrumentality, Virtuosity and the 'Specialist Non-Specialist' in Australian New Music</i> Thomas Laue – <i>New Bells, New Music, and New Audiences in Mid- and Post-Pandemic Australia</i> 	Session 6C: Cosmopolitan Popular Music in Australia Chair: Elizabeth Kertesz <ul style="list-style-type: none"> Ross Chapman – <i>Percy Grainger's Saxophone</i> John Whiteoak – <i>'In the Gypsy Manner': Continental Music in Inter- and Post-War Australian Entertainment History.</i> Aline Scott-Maxwell – <i>Carosello: Australia's First Televised Italian Variety Show as a Pre-multicultural Commercialised Window into the Italian-Australian Popular Music Scene</i> 	Session 6D: Politics and Identity in Music in the 21st Century Chair: Fred Kiernan <ul style="list-style-type: none"> Meena De Silva – <i>Beychella: How Beyonce's 2018 Coachella Performances Shed Light on Black Culture</i> Linda Kouvaras – <i>The Composer Herself: Contemporary Snapshots</i> Cassandra Gibson – <i>The (mis)Representation of Musical Women and Men: Navigating Gender Identity and Sexual Agency in the Classical Music Industry</i> Benjamin Hillier and Ash Barnes – <i>Wolf in Sheep's Clothing: Extreme Right-Wing Ideologies in Australian Black Metal</i>
5:00pm	Tea Break Performance Lorraine Nungarrayi Granites,	Tea Break		
	Alice Napanangka Granites, Audrey Napanangka Williams, Ida Nangala Granites and Pamela Nangala Sampson – <i>Yawulyu Puturlu-wardingi – Women's Songs from Mt Theo</i> Chair: Georgia Curran			

5:30pm	Session 7A: Country and Collaboration Chair: Aaron Corn <ul style="list-style-type: none"> Gillian Howell and Natalie Davey – <i>Flow and Other Stories: Songs as Place-markers in the Fitzroy Valley</i> Bianca Beetson, Vicki Saunders, Leah Barclay and Sarah Woodland – <i>Listening to Country: Exploring the Role of Acoustic Ecology in Connection to Country and Wellbeing</i> Sam Curkpatrick and Daniel Wilfred – <i>Shimmering Brilliance: A Yolŋu Aesthetic of Collaboration and Creativity</i> [incorporating book launch of same name] 	Session 7B: KEYNOTE 3 (MSA) Peter Tregear, University of Melbourne Conflicts, Constitutions, and the ‘Con’ Chair: Richard Kurth
7:00pm	END	

Saturday 5 December

	Stream A (SIMD)	Stream B	Stream C	Stream D
9:00am	Session 8A: Maintaining Indigenous Knowledges in New Musical Forms Chair: Dan Bendrups <ul style="list-style-type: none"> Tzutu Kan, Pedro Cruz and M.C.H.E. – <i>Maya Cosmovicion and Hip Hop</i> Jaas Newen and Chilkatufe – <i>Pangui Lef: Hip-Hop Mapuche</i> Philip Matthias, John Parsons, Marshal Meppe-Sailor and Toby Whaleboat – <i>The Coming of the Light: Maintaining Traditions on the Mainland</i> 	9:30am start Session 8B: Inter- and Post-War Politics Chair: John Gabriel <ul style="list-style-type: none"> Madeline Roycroft – <i>‘Allons au-devant de la vie’: Shostakovich and the Front populaire campaign in 1930s France</i> Rachel Orzech – <i>Wagner in the Eyes of the French Resistance Press, 1941–1944</i> Cameron McCormick – <i>A Political Turn: Representations of the War in T.S. Eliot’s Four Quartets, Picasso’s Guernica and Stravinsky’s Symphony in Three Movements</i> 	Session 8C: Instruments: History and Techniques Chair: Rosemary Richards <ul style="list-style-type: none"> Jacinta Dennett – Fusing Carlos Salzedo’s “Fundamental Harpistic Gesture” and Rudolf Steiner’s Eurythmy, through Performing Helen Gifford’s <i>Fable</i> (1967) for solo harp. Alison Catanach – <i>Flute Playing in Eighteenth-Century Britain: A Gentlemanly Pastime</i> Thomas Rann – <i>The Aristocratic Cello: A Performative Biography of Count Matvei Vielgorsky—Cellist, Dedicatee, Commissioner, and Impresario</i> Khalida de Ridder – <i>Applying Lucien Capet’s Bow Division Notation System to Repertoire</i> 	9:30am start Session 8D: Traditions, Religion and Cultural Identity Chair: Adrain McNeill <ul style="list-style-type: none"> Jesse Dass – <i>The Origins, Cultural Significance, and Rhythm of Hadrah and Gambusan in Lampung</i> John Napier – <i>From Traditionalists to Glocalists (and Back): Young South Indian Performers in Australia</i> Victoria Parsons – <i>An Army in Conflict: The Changing Musical and Cultural Identity of the Salvation Army in Australia</i>
11:00am	Tea break Book Launch: Teresa R. Balough and Kay Dreyfus, <i>Distant Dreams: The Correspondence of Burnett Cross and Percy Grainger 1944–1960</i> Chair: Vincent Plush			
11:30am	Session 9A: Dance: Indigenous Approaches and Perspectives Chair: Carol Brown <ul style="list-style-type: none"> Liz Cameron and Gretel Taylor – <i>Barefoot on Country: Cultural Dance Participation and Social and Emotional Wellbeing</i> Jorge Poveda Yáñez – <i>From Cannibalising Regimes to Indigenous Futurism: The Role of New Technologies to Prevent Misappropriation of Indigenous Dances</i> Presentation/Performance Marisol Vargas – <i>‘Ŋi che Kay Che’ (here am I the woman and the man that still lies in me) Study—Research that Explores the Performance that Would Change to an Art Installation</i> 	Session 9B: Music and the Visual Chair: Tim Daly <ul style="list-style-type: none"> Denis Collins – <i>Giovanni Maria Nanino at the Intersection of Visual Arts and Musical Practice in Early 17th-century Rome</i> Thalia Laughlin – <i>Reflections on Early Music Publishing: Marie Laurencin’s Venus and Adonis</i> Elizabeth Kertesz – <i>Rupert Bunny and Echoes of Spain</i> Andrew Callaghan – <i>The Sonorous Mould: Indexicality, Inaudibility and Truth-claims in Hildur Guðnadóttir’s Score for Chernobyl</i> 	Session 9C: The Evolution of Postwar Australian Music Chair: Aline Scott-Maxwell <ul style="list-style-type: none"> Holly Caldwell – <i>From Anglophile to Apple Isle Advocate: Composer Don Kay and the Development of a Tasmanian Voice</i> Emma Townsend – <i>From the Tropics to the Snow (1964): The Expansion of White Masculine Nation-Building Emotions in Commonwealth Government Film Scores of the Mid-1960s</i> Stephanie Shon – <i>‘Biographical Milestones’: Interpreting Sixty Years of Larry Sitsky’s Stylistic Evolution in Australia (1959–2019) through a Comparative Analysis of his Compositional Shifts</i> Michael Hooper – <i>Barry Conyngham after Princeton: Serialism and Sky (1977)</i> 	Session 9D: Access, Solidarity and Inclusion Chair: Linda Kouvaras <ul style="list-style-type: none"> Alex Hedt – <i>The Aussie d/Deaf Music Lover: Redefining Access, Participation and Identity</i> Ellan Lincoln-Hyde and Jenny Guilford – <i>(In)Equal Temperament: Enabling Intercultural Performance Collaboration through Public Installation Sound Art</i> Katrina McFerran, Grace Thompson, Anthea Skinner and Tess Hall – <i>Using Online Music Gatherings to Support Social Inclusion for People with Disabilities in Australia during the COVID-19 Crisis</i> Helen English and Jane W. Davidson – <i>Australian Street Music: Critical Consciousness, Solidarity and Self-Realisation through</i>

			<i>the Medium of a Street Opera in Melbourne</i>
1:30pm	Lunch Break Performance/Demonstration: David Manmurulu, Jenny Manmurulu, Rupert Manmurulu, Renfred Manmurulu, Solomon Nangamu, Reuben Brown and Isabel O’Keeffe, <i>New environments for exchanging manyardi</i> Chair: Reuben Brown	Lunch Break	
2:30pm	Session 10A: Performance/Demonstrations Chair: Tiriki Onus <ul style="list-style-type: none"> Anita Asaasira and Mseto Nation – <i>From Archives to Repertoire: MsetoNation Band’s Definition of a “Ugandan Sound”</i> James Howard – <i>Reclamations of Cultural Identity through Music Composition and Performance</i> 	Session 10B: KEYNOTE 4 (MSA) Suzanne Robinson, MCM “Neither Athletes nor Blue stockings”: Women in the Music Profession in Melbourne, 1892–1912 Chair: Inge van Rij	
4:00pm	Tea Break		
4:30pm	Session 11 Roundtable 2 – <i>Ethnomusicology and Musicology in Australia: The Next 125 Years</i> Peter Tregear, Sarah Collins, Linda Barwick, and Clint Bracknell Chair: Malcolm Gillies		
6:00pm	Closing Remarks Student Prizes		

ACQUITTAL REPORT TO THE MSA NATIONAL CONFERENCE ON THE MSA 43RD NATIONAL CONFERENCE, DECEMBER 2020

Location: Melbourne Conservatorium of Music, University of Melbourne, Australia

Date: 3–5 December 2020

<https://blogs.unimelb.edu.au/msa-conf2020/#tab34>

1. Introduction

2020 marked 125 years since the establishment of the Conservatorium of Music at the University of Melbourne. The MCM was delighted that the MSA allowed us to link our celebration of this event with the 43rd MSA national conference, in conjunction with the [19th Symposium on Indigenous Music and Dance](#). Our initial projected grand celebrations necessarily had to be curtailed because of COVID and sadly we were not able to physically showcase the splendour of our new building to musicologists and ethnomusicologists across the country and the world. But the online conference was still a very special event, which truly marked our history (a history which was directedly addressed by our two wonderful [keynotes](#)) and more generally contextualised our history by its theme, **Australasian Music: At Home and Abroad**. We had an exciting programme with outstanding scholars from across Australia, New Zealand and the world, addressing many different aspects of our theme, and beyond.

2. Registration

The conference took place all online via Zoom (links provided before the conference). Due to the exceptional circumstances arising from the impact of COVID-19, and with the support of the MSA National Committee, we made the 2020 conference free to MSA members although they had to register.. All presenters still had to be members of the MSA at the time of the conference.

For non-MSA members, small charges were made for Registration (EB \$25/\$45 and single day EB \$10/15). Registration was via at the MSA webpage, kindly set up by Dr Kristal Spreadborough.

There were many problems with Registrations on the MSA Webpage, chiefly glitches with payment on PayPal which were handled skilfully by at first Kristal Spreadborough and then Sarah Kirby and Fred Kiernan. This caused considerable angst and waste of time and should be noted as a problem to be resolved.

3. Conference Personnel

- Convenor: Kerry Murphy
- Conference Organiser: Sarah Kirby
- Organising Committee: John Gabriel, Fred Kiernan, Linda Kouvaras, Tiriki Onus, Sally Treloyn

- Program Committee: Linda Kouvaras (Chair), Michael Christoforidis, John Gabriel, Rachel Orzech Web Support: Kristal Spreadborough
- Treasurer: Peter Campbell
- MSA Access and Equity Officer: Anthea Skinner
- SIMD Convenors: Tiriki Onus and Sally Treloyn SIMD Organising committee: Tiriki Onus, Sally Treloyn, Megan McPherson

4. Conference programme (see above)

Highlights:

Keynotes: two from MSA and two from SIMD:

- Brenda Gifford: "Journey of a Yin composer: Change, challenges and crossroads."
- Dylan Robinson, Queens University: "thá:ytset: shxwelí li te shxwelítemelh xits'etáwtw / Reparative Aesthetics: The Museum's Incarceration of Indigenous Life." Chair: Barb Bolt
- Peter Tregear, University of Melbourne: "Conflicts, Constitutions, and the 'Con'." Chair: Richard Kurth
- Suzanne Robinson, MCM: "Neither Athletes nor Blue stockings': Women in the Music Profession in Melbourne, 1892–1912." Chair: Inge van Rij

Three highly successful virtual book launches:

- Amanda Harris, *Representing Australian Aboriginal Music and Dance 1930–1970* Chair: Liza Lim
- Celebration of the Jan Stockigt *Musicology Australia* volume. Hosts: Kerry Murphy, Fred Kiernan, Andrew Frampton and Jan Stockigt
- Teresa R. Balough and Kay Dreyfus, *Distant Dreams: The Correspondence of Burnett Cross and Percy Grainger 1944–1960*. Chair: Vincent Plush

Two Roundtables:

- Roundtable 1 – "Beethoven and Australia: Reflections on his 250th Anniversary." Michael Christoforidis, Anna Goldsworthy, David Larkin, and Peter McCallum. Chair: Warren Bebbington
- Roundtable 2 – "Ethnomusicology and Musicology in Australia: The Next 125 Years." Peter Tregear, Sarah Collins, Linda Barwick, and Clint Bracknell. Chair: Malcolm Gillies

There was also a virtual bookstand, a virtual tour of an exhibition *Multivocal* celebrating Music at Melbourne and a virtual tour of the Ian Potter Southbank Centre.

5. Opening and Welcome to Country

N'Arweet Carolyn Briggs. Conference Opening – Richard Kurth. Chair – Tiriki Onus

6. Closing remarks from Conference convenor (abbrev.)

- Thanks to Gary Macpherson for his enthusiastic support of this conference back in 2019 and his desire to celebrate the 125-year history of the Conservatorium (a landmark brought to our attention by Michael Christoforidis), and for musicology and ethnomusicology to be able to showcase the new building –sadly not able to happen. Heartfelt thanks to Gary for his financial commitment and encouragement and vision.
- This backing has been continued by Richard Kurth, our new director who has been unfailing in his support, and we are so delighted that he has made time in his very busy schedule to attend so much of the conference. Thanks also to our Dean, Barry Conyngnam for his continuing support.

Acknowledgements to those on the ground

- Steering committee for their good humour and hard work: Fred Kiernan Linda Kouvaras, Sarah Kirby, John Gabriel, Sally Treloyn and Tiriki Onas—special thanks for Sally and Tiriki for the marvellous Indigenous symposium, as always it was very special having this symposium as part of the MSA conference. Special thanks also to Fred Kiernan for being our touch point with the MSA and all his work behind the scene.
- Programme Committee for their great work, chaired by Linda Kouvaras, this committee included Michael Christoforidis and Rachel Orzech alongside people already mentioned
- Our selfless treasurer Peter Campbell.
- Kristel Spreadborough for making herself known to us and her wonderful work on the MSA website setting up registration.
- External relations, in particular Eric Gardner, for their help in setting up the public webinars, promotion of the conference and providing important links, also James Hutchinson for his patience as we decided what the final format of the conference would be. We also got some great advice from Carol Johnson re running online conferences.
- University Events, for their zoom tec support person Ti Hinh and also our wonderful zoom helpers:
- Thalia Laughlin, Shelley Hogan, Tim Daley, Maddy Roycroft, Hannah Spracklin -Holl and Andrew Callaghan and David Tieri
- Our keynotes Peter Tregear and Suzanne Robinson who agreed so kindly to talk to the theme of the 125 Centenary of the conservatorium; to our round table participants and finally our wonderful paper givers and all our chairs!—we are so grateful to you all.
- Conference organiser: Sarah Kirby. As everyone involved in the running of this conference will vouch, Sarah did an exceptional job as organiser: super-efficient and organised but also always calm, cheery—nothing phased her. Her work on the website was fantastic—she has secret layout skills which shall not be forgotten! And the fact that everything ran so smoothly was due to Sarah.

7. Papers and conference proceedings

The conference brought together scholars from across Australasia in a lively exchange of ideas and research. As requested the MSA keynotes spoke to the history of our institution as did many other papers. All aspects of Australian music were covered, art music: colonial and contemporary, country, jazz, Heavy Metal etc, also the

music of diasporic communities from various parts of the world resident in Australia. A call for an expression of interest in possible inclusion in an edited book relating to the conference theme elicited thirty-two responses. Only 12 papers will be finally selected, and will have to undergo peer review once we have the book accepted with a publisher, given the theme, possibly MUP, Lyrebird press or Australian Scholarly Press.

The following:

- Performing groups
- Accommodation
- Child care facilities
- Catering
- Conference dinner
- Conference satchel

were not applicable since the conference was all online.

8. MSA 2020 National Conference DRAFT Budget

INCOME

Registration Non MSA members

MSA members (free) 0

Non-members:

Early bird 20 @ \$25 500

Ordinary 10 @ \$40 400

Single day 10 @ \$15 150

Faculty grant 20,000

TOTAL INCOME 20,950

EXPENSES

Keynote honoraria 2 @ \$750 1,500

Round table guests 10 @ \$100 gift vouchers 1,000

Technical support for Zoom etc

70 hours @ 42.10/hr (RA1 rate) 2,947

Zoom back-up (UoM Events Team):

20 hours @ \$80/hr Thur/Friday 1600

9.5 hours @\$90 Sat. 855

Conference Organiser 200 hours @ \$50.60 10,120

Welcome to Country \$1600 plus GST1760

TOTAL EXPENSES 19,782

FINAL BUDGET

EXPENSES

Keynote honoraria 2 @ \$750 1,500

Round table guests 10 @ \$100 gift vouchers 1,000

Technical support for Zoom etc

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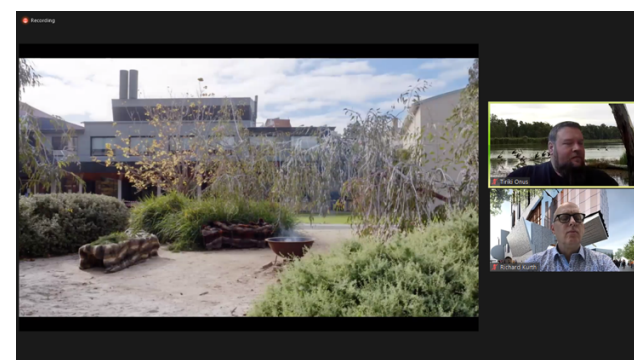
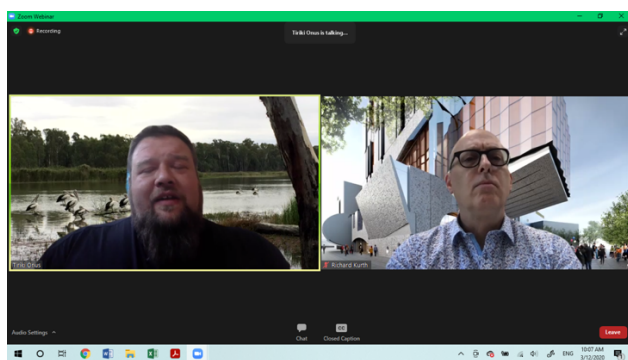
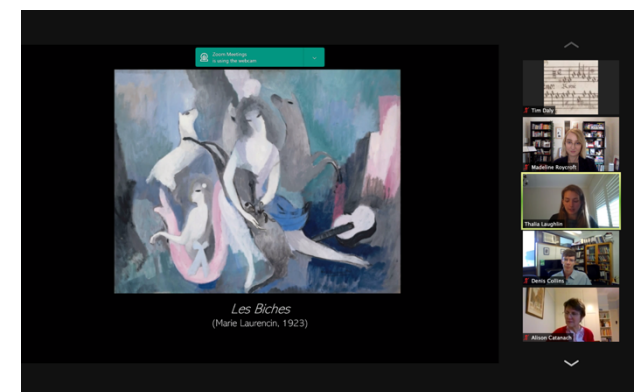
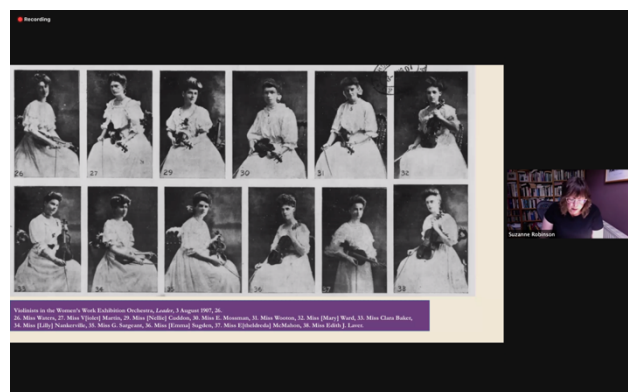
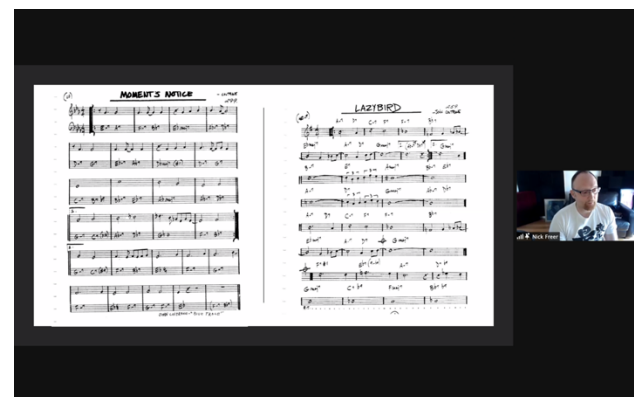
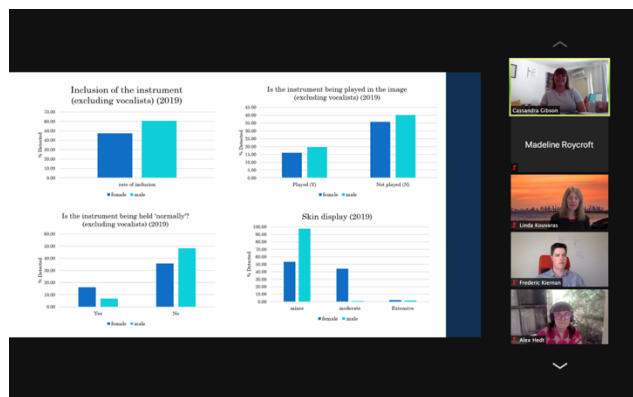
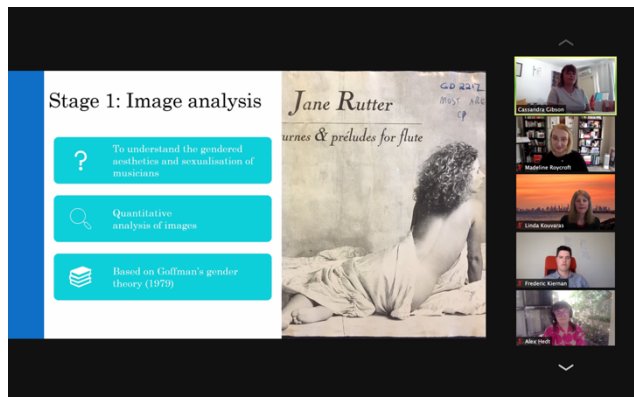
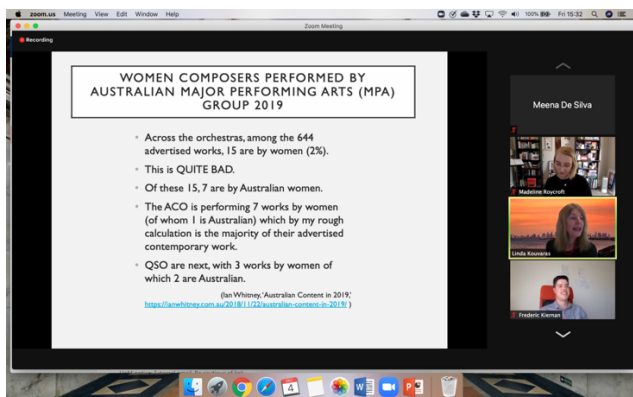
Welcome to Country \$1600 plus GST1760

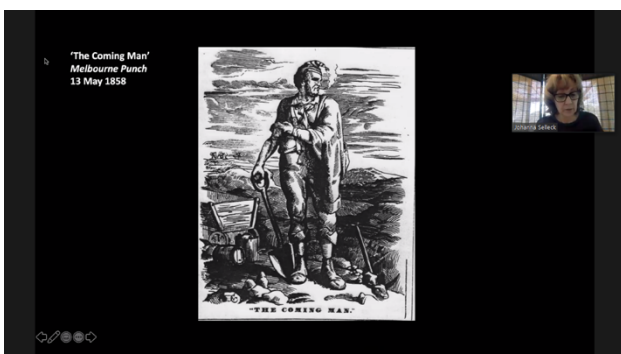
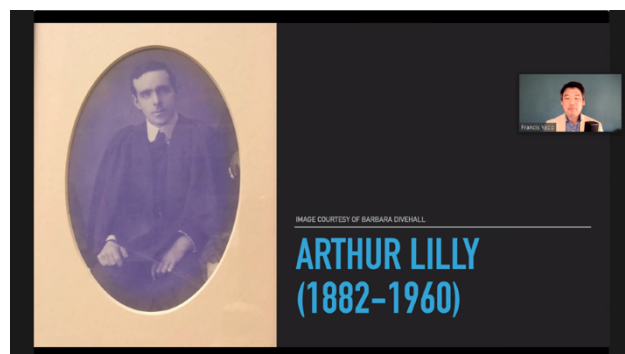
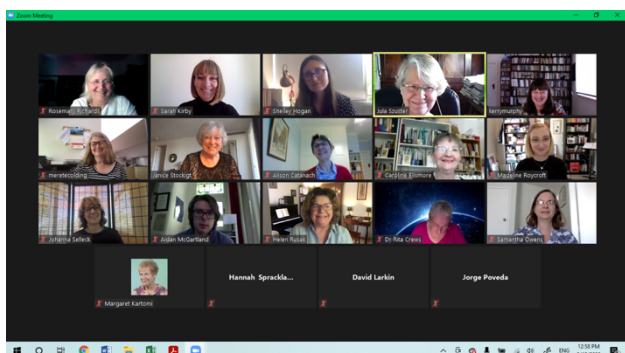
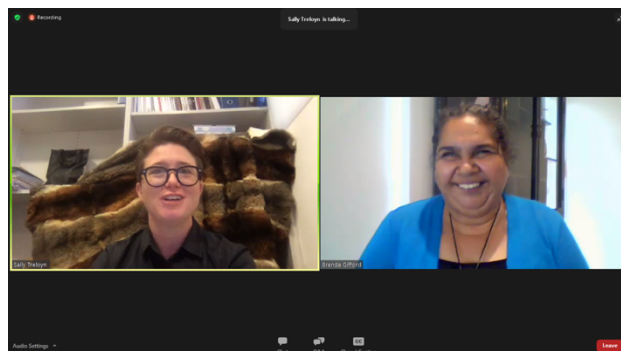
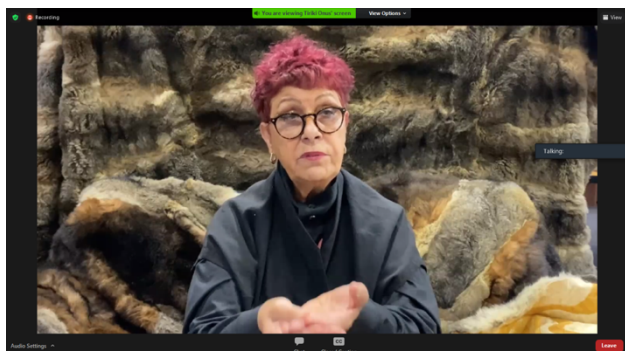
TOTAL EXPENSES 19,782

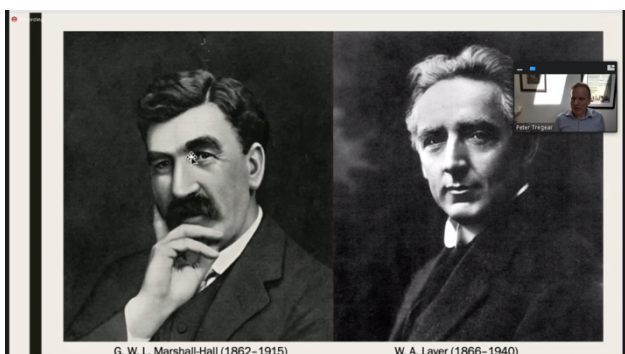
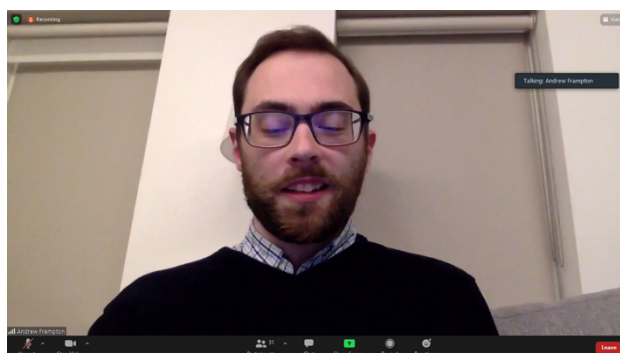
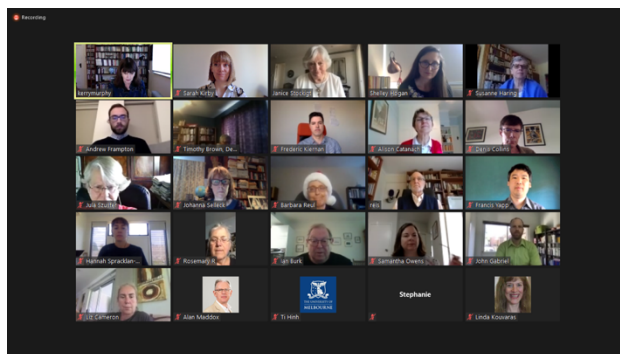
*Kerry Murphy
Conference convenor,
6 January 2021*

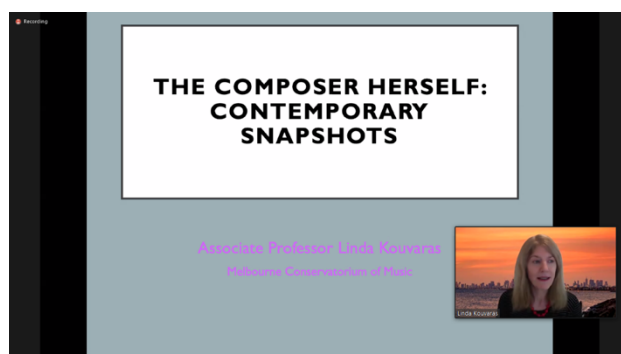
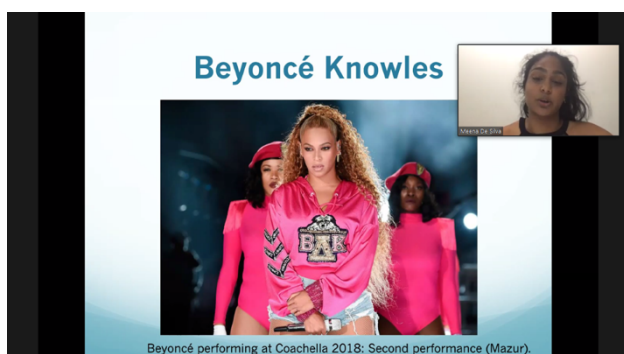
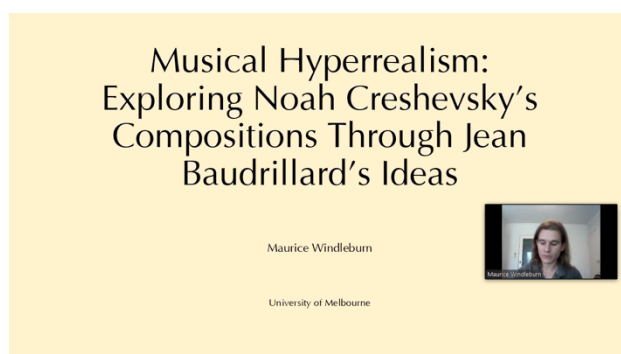
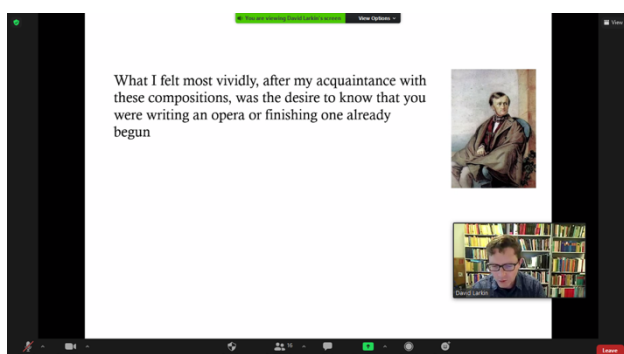
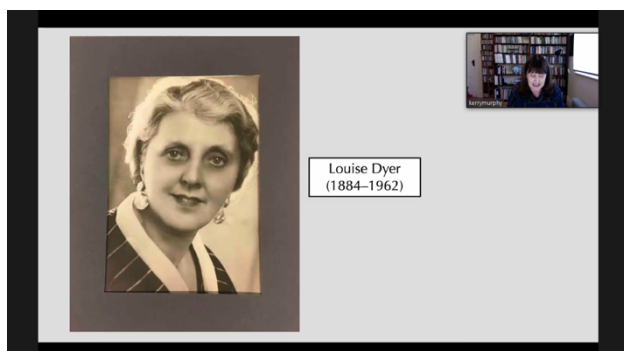
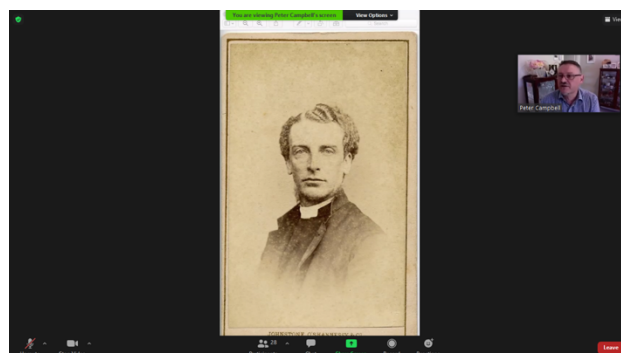
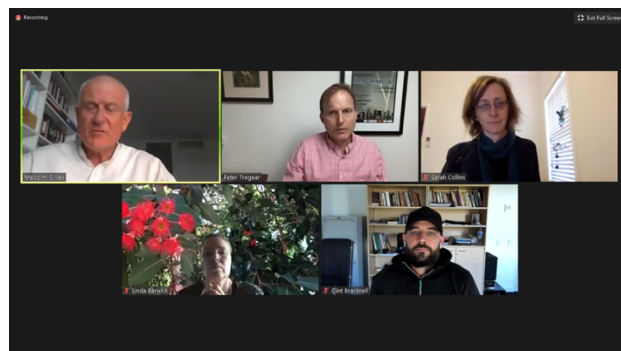
— CONFERENCE PHOTOS —

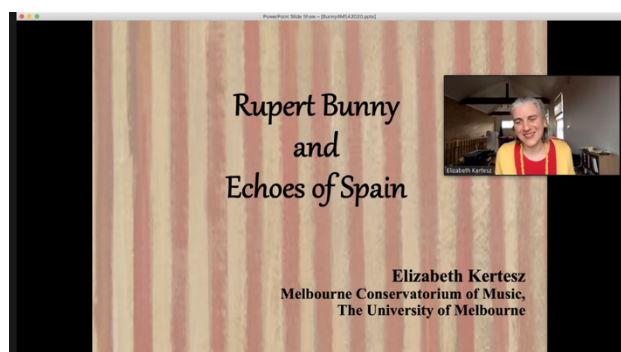
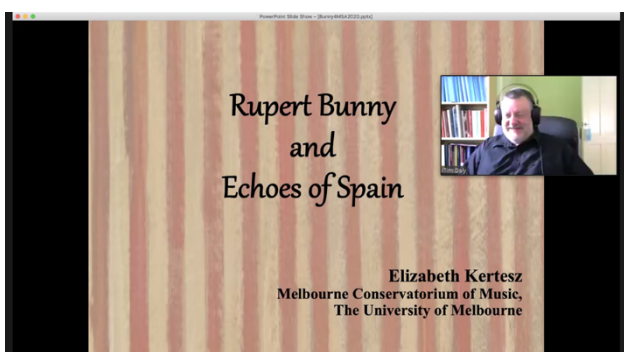
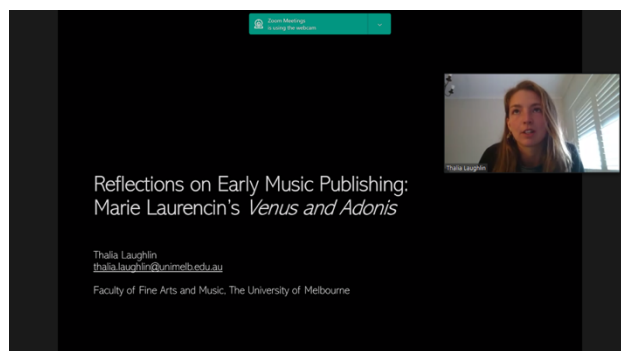
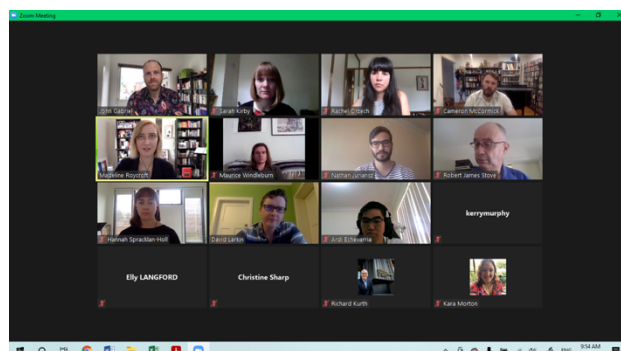
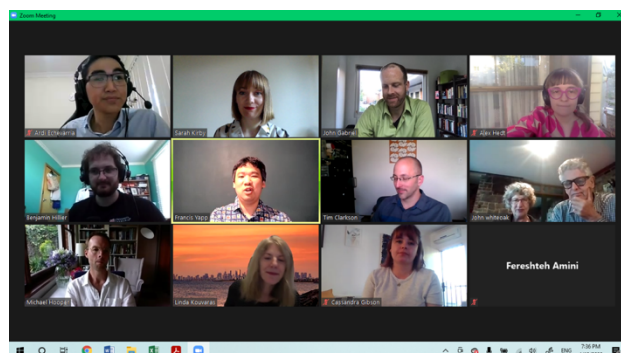
Many thanks to Sarah Kirby for making available the following selection of screen shots.

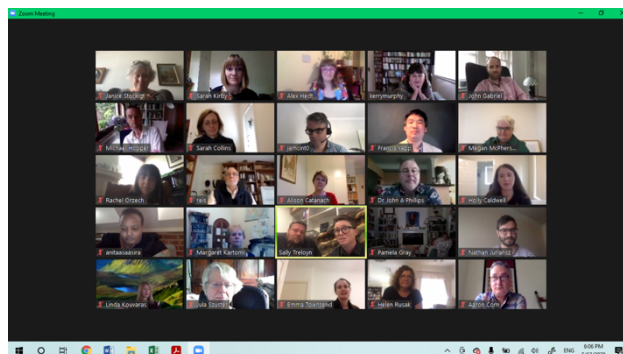
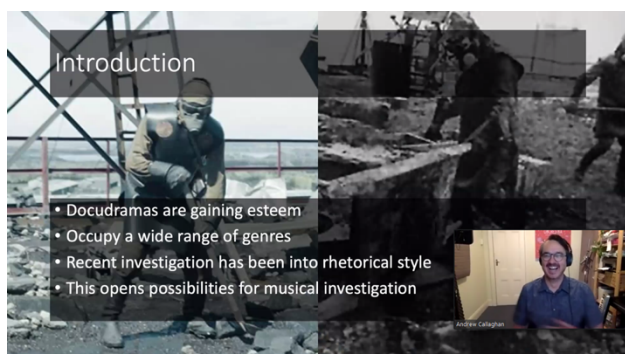












— OBITUARY —

KENNETH GRAHAM PONT

1937–2021

The internationally renowned, if sometimes controversial, philosopher and musicologist, Dr Graham Pont who, after a series of disabling strokes, died recently in Sydney, had a life-affirming vivacity, an admirable capacity for intellectual novelty and a flair for disregarding adversity which sometimes left colleagues and friends awestruck.

An example occurred several years ago when he organised a book-launch at the NSW State library – complete with choral and solo musicians as well as occasional speakers – for a book which had not yet been published. In fact, important though it would be, in part as an intellectual and cultural history of Sydney in the nineteenth-century, it was *never* published, so convinced was Pont that there was ever more to be discovered about its elusive subject, Isaac Nathan, who was, perhaps, the most important musician to come to Australia in that century, as well as being an ancestor of the orchestral and operatic conductors, Sir Charles Mackerras and Alexander Briger. In fact, Graham Pont was so incorrigibly desultory about this project that the late Dr David Garlick (a pioneer at UNSW of sports physiology and medicine as well as trumpet-playing former Salvationist – obituary: *Sydney Morning Herald*, 15 May 2002) once said to the current author, “Carmody, you will have to be Graham’s literary executor,” an obligation which was never accepted.

Kenneth Graham Pont was born in Newcastle on 8 April 1937, the son of Aubrey Pont (a school-teacher) and his wife Sylvie, and grew up in Maitland in a Methodist family (he was proud of the fact that he knew so many of the hymns of that denomination, something which doubtless influenced his later embrace and profound scholarship of Handel’s music, which had drawn on so many of them). His secondary education was at the Boys’ High School there and, earning first-class honours in history in the 1953 Leaving Certificate examinations, he proceeded to Sydney University, a little before his 17th birthday. After a brilliant student career – studying English, History and Latin as well as Philosophy (in which he topped every year as a student of the famous and contentious Professor John Anderson) – he graduated in 1958 with First Class Honours in Logic and Metaphysics. After PhD study at the Australian National University, with Professor John Passmore, and a year’s temporary Lectureship at UNSW (1962), he went to Birkbeck College in London for three years as a Commonwealth Scholar, when he began his formal research in aesthetics and music. On his return to Sydney, he rejoined UNSW as a member of the staff of the Department of General Studies and remained there until “retirement” in 1998, though his research continued, unabated, after he left that university.

As his students and academic colleagues discovered, his intellectual range and imagination were inspiring: he seemed instinctual in his understanding of Sydney and the trends which it would embrace. His courses included “Man and Woman”, “The Environmental situation”, “Gastronomy” (a world first), “The culture of wine”, “The ideal city”, “Man and landscape in Australia”, “The philosophy of technology” (which was a serious challenge to many colleagues at UNSW, originally the NSW University of Technology), as well as those which might have been expected from his background, such as “The arts in Australia”, “The philosophy of Music” and “The ancient and modern pursuit of human rationality.”

At university he played recorder, engaged in choral singing, and was an enthusiastic participant in the near-legendary *Victoriana* evenings at St Paul’s College. Importantly, around that time he met the fellow-philosopher and virtuoso harpsichordist (later Professor of Philosophy at the ANU), Paul Thom, and was an artistic muse and advisor to him in the eye- and ear-opening staged performances of Handel’s oratorios which Thom presented in Canberra in the 1980s.

Indeed, it was as a Handel scholar that Pont had his greatest international influence. He challenged the dogmatism of the so-called “authentic performance practice” adherents – especially those in England. They insisted that, especially in the Baroque era (that movement’s first target), composers and their copyists often made scribal errors which those modern scholars “corrected” in ways which, as Pont counter-argued, homogenised the rhythms (through their insistence on uniformity of the practice of “double-dotting”) and abolished the composers’ intended “irregularities.” [Technically, this refers to the fact, that in a musical score, a dot after a note extends its duration by a half; a second (or “double”) dot lengthens it by a further quarter; this adds to the “jerkiness” of the rhythm. Pont argued that one should normally trust what the composers wrote, because they don’t usually want their music “regularised.” Inspection of their handwriting, including abbreviations, is crucial.] Admittedly, there is no way that we can reliably know the speeds at which music was played in the eighteenth-century (though Dr Pont was one of those who believe that, nowadays, this music is often played too fast), but rhythm is another matter, entirely. In Britain and elsewhere Pont discovered and analysed music-boxes and musical-clocks: their drums have pins which trigger the music, and the spacing of those pins being an analogue of time and, therefore, rhythm. Many of those pins were

inserted under Handel's direct supervision and Pont discovered that the resulting rhythmic patterns were in accord with the composer's scores and *not* what many musicologists specified that they "should" be. Pont's evidence was unchallengeable.

Another important musicological achievement, done in collaboration with the Sydney polymath, Dr Nigel Nettheim, was the compilation (which substantially developed an idea from Denys Parsons of the British Library) of a computer-based collection of musical "incipits": a musical "lexicon" which was a codifying of the pitch patterns with which many pieces (orchestral and vocal) begin. This database incorporated examples from Gregorian chant and German folk songs as well as over 14,000 "serious" and popular melodies. The tool greatly facilitated research in ethnomusicology as well as into popular and concert music. Almost uniquely, perhaps, the *Age* published an editorial ("Allegro con rewrite") about his research in 1988.

Architecture was another of Graham Pont's scholarly interests -- its history as well as its philosophy. After all, it is said that Goethe observed that "music is liquid architecture." With the Sydney architect and UNSW academic, Peter Proudfoot, he uncovered material which reveals the philosophical and metaphysical basis of Walter Burley and Marion Mahony Griffin's plans for Canberra (*and*, as Pont argued, of their design of the Capitol Theatre in Melbourne which incorporates a covert system of Pythagorean symbols). This material was published in their joint chapter, "From cosmic city to esoteric cinema" in the international anthology, *Architecture and Mathematics from Antiquity to the Future* (2015).

One of Pont's most imaginative lines of research was his theory that mankind learned to make music by listening to and imitating birdsong. The *Sydney Morning Herald* published a story about this question on its front page in May 1994. In fact, cognisant of the responsibility of academics to become "public intellectuals", he often took his work into the mass-media -- whether as a music critic, for instance, or a maker of numerous radio programs for ABC radio -- some were about music in general while others were on specific topics, Handel, for example and Isaac Nathan (our first great musicologist). That *Herald* report said that his next project would study the relationships between Aboriginal music and Australian birds. Regrettably he published nothing about that intriguing question, though one of his most provocative (and imaginative) articles was "The Corroboree as indigenous Australian opera", though none of our opera companies seems to have been stimulated (or shamed) by it.

Unfortunately -- despite having, as the mother of his two daughters observed in her funeral tribute, "a brain that sometimes seemed the size of the universe, a brain that at times made connections that were astonishing in their originality and novelty" -- not every aspect of Graham Pont's life was successful or admirable. Emotional relationships, for example. He loved women, far too much and far too often. Sometimes he abandoned them abruptly and hurtfully. As those daughters' mother wryly observed, "I know that I quickly fell in love with that amazing mind of his, as have many women." He was, in those respects (even if his unfailing charm encouraged many to forgive or ignore his fallibility), a man of his time: many people are glad that time is passing, if not quite swiftly enough.

If music was of immense intellectual and emotional importance to this country boy for whom Sydney became his world, it was more than just "the food of love." That world was made of those essential ingredients: music, food *and* love.

John Carmody, July 2021