

School of Music Research Seminar Series

Semester 2 2017

Tuesdays | 5pm – 6pm | Tunley Lecture Theatre

1 August	Euphina Yap (Honours presentation) Percussion in research and performance <i>with contributions from Louise Devenish & Jet Kye Chong</i>
8 August	David Tunley: Unravelling the mystery of the French lyrical style in the Baroque period
15 August	Claire Stokes
22 August	Raymond Yong Gaby Gunders
29 August	Joan Pietersen Scott Collinson
2 September (Saturday)	<u>MUSIC AND HEALTH STUDY DAY</u>
5 September	Bronwen Ackerman: Educating the Musical Athlete
12 September	Stephen Benfall: The compositions of John Exton Steven Armstrong
19 September	Philip Shields Lucas O'Brien
26 September	Study Break – No session
3 October	Reverend Dr John Shepherd: The Musical Revolution of The Reformation
10 October (4pm – 5.30pm)	Jan Williams: Breaking Sound Barriers: Henry, John, Lou and the Paul Price Legacy
17 October	Honours Final Presentations 1
24 October	Honours Final Presentations 2
31 October	Honours Final Presentations 3

ABSTRACTS

1 August: Euphina Yap

New Work by Jet Kye Chong: Exploring the paradigm of composer- performer collaboration

Research into composer-performer collaboration has gained significant momentum over the past two decades. However, very few researchers have rigorously investigated collaborative projects in the field of percussion music, despite the vital contributions made to the repertory by renowned composer-performer partnerships such as Brian Ferneyhough with Steven Schick, Morton Feldman with Max Neuhaus, Steven Mackey with Nancy Zeltsman and Peter Klatzow with Robert van Sice. Furthermore, while a number of texts examine the collaborations of a composer and a solo musician, or a composer and chamber group of three or more members, there is a dearth of research addressing collaboration between a composer and a duo.

My thesis aims to remedy this deficiency by exploring the collaboration of a composer, Jet Kye Chong, with two percussionists, Jackson Vickery and I. From February to June 2017, we united our artistic efforts to create *New Work*, a new composition for multiple percussion duo and tape. The project culminated in a premiere performance at the University of Western Australia in June 2017.

Through an examination of our collaborative process, this dissertation identifies and addresses issues of collaboration that are specific to multiple percussion duo, focussing on three key aspects: communication, notation and relational dynamics. My research documents the process of creating, preparing and presenting *New Work*, including extensive analysis of the workshops, rehearsals, conversations, scores, correspondence, and performance involved in this collaboration. Finally, by engaging with existing research in this field, I propose guidelines for percussionists and composers interested in similar collaborations.

8 August: David Tunley

Unravelling the mystery of the French lyrical style in the Baroque period

Last year David Tunley was invited to present a paper in an international symposium held at the University of Melbourne. Its overall theme was the quarrel between supporters of French music and supporters of Italian music in the late 17th and early 18th centuries. As Professor Tunley was the final speaker he decided to look at how many French composers (in particular, François Couperin) tried to combine the seemingly very different national styles, and borrowing from the Sermon on the Mount and called his paper 'Blessed are the peace-makers'. As he looks back to the beginnings of his research into French and Italian baroque music half a century ago he will place the ideas in the present paper into a wide perspective that will involve literary and musical considerations and matters involving performance practice. It will be illustrated throughout by a recorded performance of Clérambault's ground-breaking (and extraordinarily beautiful) cantata *Orphée*, which he edited for modern performance in 1972.

His major publications relating to the above:

The 18th-Century French Cantata (London, 1974; 2nd ed. Oxford, 1997)

François Couperin (London, BBC, 1982)

Couperin and the Perfection of Music (Aldershot, 2004; Paperback edition Abingdon, 2016)

The Eighteenth-Century French Cantata – 17 volumes in facsimile with introductions and commentaries (New York, 1990)

Louis-Nicolas Clérambault, Orphée, cantata for solo voice, violin, flute and continuo, (Faber Music, London, 1972)

François Couperin – a guide to research, Oxford Bibliographies on-line (Oxford, New York, 2012)

Contributions to:

The New Oxford History of Music, vol 6, 1986

European Music 1520-1640 (Boydell Press, 2006)

The Cambridge Encyclopedia of Historical Performance in Music (in press)

5 September: Bronwen Ackermann

Educating the Musical Athlete

Dr Bronwen Ackermann is a specialist musicians' physiotherapist, musculoskeletal anatomist and musicians' health researcher at the University of Sydney. Her interest in performing arts health grew as a result of working with the Sydney Symphony Orchestra since 1995, going on to work on improving occupational health as well as developing best-practice injury prevention and management strategies with all the major Australian Orchestras, as well as the New Zealand Symphony Orchestra. In this free research seminar, Bronwen will explore the topic 'Educating the Musical Athlete', discussing her work in developing curricula and training for performing arts students, educators and healthcare professionals.

3 October: Reverend Dr John Shepherd

The Musical Revolution of The Reformation

The style of choral music composed for liturgical use in England underwent a dramatic change from the later mediaeval period to the mid-seventeenth century. Whilst this musical development was loosely connected to a general stylistic movement which influenced Western music, the major factor affecting the shift in style between 1530 and 1640 is the revolution in theological understanding. In no other period of history has musical style been determined to such an extent by theology.