

UWA Conservatorium of Music Callaway Centre Research Seminars

Tuesdays | 5pm | Tunley Lecture Theatre (G05)
Free entry – all welcome!

- 27 Feb 2018 **Looking Ahead** – introductory session, led by Graduate Research Coordinator Nicholas Bannan and Honours Coordinator Cecilia Sun
- 6 Mar 2018 Sarah Collins
Music for Everybody?: National Consciousness, Modernism and Edward Dent
- 13 Mar 2018 Julia Nicholls
Jameson Feakes
- 20 Mar 2018 Eve Ruddock
PhD by publication: An exploration of Western [mis]conceptions that underplay human musicking
- 27 Mar 2018 Iain Grandage
- 3 Apr 2018 *Study Break – no session*
- 10 Apr 2018 Kate Moore
Recent compositions and their performances
- 17 Apr 2018 David Symons
From European Romantic to ‘Wild Colonial Boy’?: John Antill and Post-Colonial Australia Opera
- 24 Apr 2018 Louise Devenish
Kate Neal’s theatre-music work *Never Tilt Your Chair Back* (2017)
- Nicholas Bannan
Music Teaching Without Words: evolutionary speculation and pedagogical experiment
- 1 May 2018 Jonathan Fitzgerald
Nullifying an icon: Reginald Smith Brindle’s revision of *Polifemo de Oro*
- 8 May 2018 Final Presentations, Honours Students / HDR presentations 1
- 15 May 2018 New HDR and Honours presentations 2
- 22 May 2018 New HDR and Honours presentations 3
- 29 May 2018 New HDR and Honours presentations 4

ABSTRACTS

- 27 Feb 2018 **The way ahead** – introductory session, led by Graduate Research Convenor Nicholas Bannan and Honours Coordinator Cecilia Sun.
The aim of this session is to establish close inter-relationships within our Music research community. All staff and students will speak for three minutes on the project on which they are currently engaged.
- 6 Mar 2018 Sarah Collins
Music for Everybody?: National Consciousness, Modernism and Edward Dent
The story of the development of ‘English National Opera’ in the late-nineteenth and early-twentieth century typically emphasizes the origins of the movement in ideas about social reform. Histories of the Old Vic and Sadler’s Wells in particular—such as Edward Dent’s *A Theatre for Everybody* (1945) and Susie Gilbert’s *Opera for Everybody* (2009)—bring together themes of democratic accessibility and national cultural renewal in a way that makes these agenda seem inextricably linked, relying on the logic that opera made available to the people can result in the development of an opera culture of the people. With national culture in mind, the emancipatory ‘everybody’ in both titles is surely designed to refer to a broadening of the audience for an elite art-form along class lines, and recent discussions of the rise of middle-brow culture in mid-century Britain have only strengthened this seemingly inviolable link between democratic ideals and wartime efforts to consolidate English national culture.
While the historical existence of this rhetorical link is indisputable, my paper seeks to reposition these seminal ideas about opera and democracy in relation to an ‘everybody’ that extends beyond—and often runs counter to—the version of community defined by the operation of the nation state. Specifically, it will read Dent’s work on topics such as libretto translation, amateur opera productions, and the history and aesthetics of opera performance alongside the radical and highly influential writings on friendship, affective bonds and alternative communities of his Cambridge colleagues, including George Moore, E.M. Forster and J.M. Keynes.
- 13 Mar 2018 Julia Nicholls
Jameson Feakes
- 20 Mar 2018 Eve Ruddock
PhD by publication: An exploration of Western [mis]conceptions that underplay human musicking
- 27 Mar 2018 Iain Grandage
- 3 Apr 2018 **Study Break – no session**
- 10 Apr 2018 Kate Moore
Recent compositions and their performances
Kate will introduce and discuss three major of her recent output, including *Porcelain*, commissioned and performed by Slagwerk Den Haag, *Sacred Environment*, written for and commissioned by The Holland Festival and *The Dam*, written for and commissioned by The Canberra International Music Festival.

17 Apr 2018

David Symons

From European Romantic to ‘Wild Colonial Boy’?: John Antill and Post-Colonial Australia Opera

In 1953 there occurred performances in Sydney and Melbourne of John Antill’s early opera *Endymion* (1929-30). The gentle, Romantic emotional character and ‘pastoral’ style of this opera and its classical mythological subject came as a surprise to audiences for whom the name of John Antill was synonymous with his vividly colourful ‘primitivist’ ballet *Corroboree* (1944) – and a work which was by then celebrated as an icon of Australian nationalism. However Antill’s numerous early operas – mostly incomplete – were essayed at a time in the history of Australian arts that has been described by Geoffrey Serle as a period of ‘colonial dependence’. Reflecting this, during the years from Federation to around 1930, only three out of an enormous output of 57 Australian composed operas were on Australian themes; and furthermore, their emotional worlds were predominantly of a late Victorian romantic character, while their musical idioms were, without exception, late Romantic to English ‘pastoral’ in style. Antill’s early operatic essays reflected this essentially European Romantic context. From the 1930s to the 1960s – Australia’s later post-colonial period – there was a radical shift in the nature of Australian compositions for the theatre – ballet and opera – which were now predominantly ‘nationalist’ in their themes. Antill’s turn to Australian subjects began during the 1930s with the composition of two ‘light’ operas set in Australia in response to the conditions of a competition. Following World War 2 and the enormous success of *Corroboree* Antill became preoccupied with the composition of ballets on Australian subjects. However, during this later period he completed two more operas – *The Music Critic* (1952) and *The First Christmas* (1969). These operas are both on colonial subjects, their musical and emotional worlds departing from the more ‘primitivist’ character of *Corroboree* and Antill’s later Aboriginal-inspired ballets, in favour of a lighter neo-classical musical style and setting colloquial texts which betray an often raffish sense of humour. This paper will examine Antill’s operatic output with a view to tracking his shift in emphasis from Romantic – including highly fantastic and supernatural as well as mythological, historical and even Biblical subjects before the War to his later operas on Australian themes, with their vividly contrasting emotional climate – now exhibiting both broad comedy and verismo.

24 Apr 2018

Louise Devenish

Kate Neal’s theatre-music work *Never Tilt Your Chair Back* (2017)

Nicholas Bannan

Music Teaching Without Words: evolutionary speculation and pedagogical experiment

1 May 2018

Jonathan Fitzgerald

Nullifying an icon: Reginald Smith Brindle’s revision of *Polifemo de Oro*

Reginald Smith Brindle’s *Polifemo de Oro* is an epochal work in the guitar repertoire. Composed in 1956-57, it is among the earliest and most widely performed dodecaphonic pieces for solo guitar. Unknown to most guitarists, Brindle published a revision in 1982 which, according to the score, “annuls all previous publications” of the work. This study provides a comparative analysis of these two versions and explores the unusual circumstances surrounding their publication, enabling guitarists to make informed decisions when approaching the work for performance.