



Simon Barker

"Simon Barker is one of Australia's most extraordinary jazz drummers, playing with an intensity that is virtually unrivalled. Through his transcultural performances, master classes and musical explorations in Korea, Japan, China, and elsewhere, Barker has considerably extended the vocabulary of Australian jazz." (Music Forum 2010)



Xu Feng Shan

"He's deemed a National Living Treasure in China, a performer in the last generation of truly great Kunqu practitioners, and in 2011 the Northern Kunqu Opera Theatre in Beijing invited Xu to perform in a festival celebrating UNESCO's designation of Kunqu as a masterpiece of intangible cultural heritage." (ABC Radio National 2011)

For more information please contact:

Bruce Crossman

Phone: 4736 0865

Email: b.crossman@uws.edu.au



Jim Franklin

"Dr. Jim Franklin, a superb master of his field... virtuoso and composer. Fine shadings of dynamics, inflected pitches, that is the art. And stillness, again and again." (Nürtinger Zeitung 2003)



University of
Western Sydney
Bringing knowledge to life

COMPOSER-PERFORMER FORUMS 2012

The Living-Colours of Asia in Australia

Three Australian creator-performers discuss sonic *living-colour* influences within their Korean-influenced Jazz, Chinese Opera and Japanese Shihan Performance

Simon Barker (Jazz drummer) & percussionist Michael Atherton
Thursday 30 August

Penrith Campus (Kingswood site)

Xu Feng Shan (Kunqu master) with Chinese Opera performers
Thursday 13 September

Performance Forums:
Thursdays: The Playhouse (DG.19)

Jim Franklin (Shihan, Shakuhachi master) & percussionist Michael Atherton
Thursday 11 - Friday 12 October

Lecture Forum:
Friday: The Performance Space, Building O (O1.62A)

Times: 12.30-1.30pm

SCA3376/07/2012



COMPOSER-PERFORMER FORUMS The Living-Colours of Asia in Australia

Organiser: Bruce Crossman

"The great thing about Confucius is that he was a generalist—he practiced horizontal thought, and I've always had it firmly fixed in my mind that great ideas are horizontal in form, not vertical."
(Edmund Capon 2009)

"[The qin] is also the most characteristic of Chinese music. Over one hundred symbols (chien tzu (jianzi)) are used in its finger notation for achieving the essential yet elusive qualities of this music."
(Chou Wen-chung)

"If you step away from a performance of p'ungmulgut that is going very well for just a moment and look back, you see that everyone is floating about in a spiritual state/state of oneness. When the gestures match well, moving up and down in a simple and unreserved way, a group flow full of life takes form." (Kim Inu)

These forums draw on the Confucian idea that that at the heart of creativity is the broad exchange of ideas across cultures and disciplines but in a particular way within the Asian-Pacific region—that of the living nuance of sound colour as a type of Dao or spirit moving across things. The forums examine creative-practice related to East Asia to cover a broad range of areas—Korean-influenced jazz drawing on *Hohup* (breathing movement), Chinese *Kunqu* music-theatre's wriggling vocal inflections of colour and life, and Japanese *shakuhachi* principles as contemporary compositional practice with the concept of *ma* as a gateway to an indefinable something. Each forum will have a contextual element of live performance, reflective-scholarship presentation by the guests on their creative practice tied to the conceptual idea of the East Asian living-colour as a path for Australian creativity, and a panel response.

Thursday, 30 August

Korean *Mŏt* (inner rhythm) & Australian Jazz-Percussion Identity

Performance: Simon Barker (jazz drums) and Michael Atherton (Korean percussion)

Forum: Barker presents Australian Jazz Drumming identity in relation to Korean master Drumming

Panel: Michael Atherton (chair), John Encarnacao, Brendan Smyly and Petar Jovanov

"When I breathe, I imitate the strong emotion of waves coming in from the ocean. Sometimes I breath smooth as like the Taeguk (the Great Absolute in Chinese philosophy)—the source of the dual principle of kum and yang [yin/yang]). So I think I breathe in various ways. When I play difficult rhythms when playing the changgo, and I breathe in a difficult way. . . ."
(Kim Jung Hee 2009)

Simon Barker is one of Australia's leading jazz drummers renown for fusing a Korean aesthetic into contemporary drumming. He holds a doctorate from the University of Sydney. In addition to leading his two internationally acclaimed ensembles (*Chiri, Daorum*), Simon performs regularly in a solo setting presenting drumset improvisations. Recent solo performances include the Meridian Gallery (San Francisco), Korean Culture Center (London), Stonnington Jazz Festival (Melbourne), and the Jazz Visions Festival (Sydney).

Thursday, 13 September

Chinese Opera & Australian Physical Theatre

Xu Feng Shan (*Kunqu* master), with Chinese Opera performers, and Sally Sussman (theatre director)

Performances: Xu (singer), percussionist and jinghu performer

Kate Murphy film: Untitled (excerpt)

Forum: Xu and Sussman discuss Chinese Opera and Modern Australian theatre.

Panel: David Wright (chair), Annemarie Dalziel, Iqbal Barkat and Holly Harrison

Xu Feng Shan is a *Kunqu* singer and National Living Treasure in China, a performer in the last generation of great *Kunqu* practitioners. A resident of Sydney, Xu was invited to perform at the 2011 the Northern *Kunqu* Opera Theatre in Beijing in a festival celebrating UNESCO's designation of *Kunqu* as a masterpiece of intangible cultural heritage. Annemaree Dalziel, Campbelltown Arts Centre, commissioned video artist Kate Murphy to make a multi channel video work about Xu. It was eventually shot in Beijing with Sally Sussman, Australian Performance Exchange, as translator and advisor on the project. This became the subject of *A Life in Kunqu*, a sound feature for ABC Radio National by Sherre de Lys.

Thursday: 11 October

Japanese *Shihan* Principles & Australian Electroacoustic Composition

Jim Franklin and Michael Atherton

Introduction: Professor Adrian Snodgrass
Japanese *Ma* and the 'undefinable something'

Performance: Franklin (shakuhachi/electronics) and Atherton (percussion)

1. *Traditional Honkyoku Repertoire* (shakuhachi)
2. Bruce Crossman: *In Gentleness and Suddenness* (shakuhachi)
3. Jim Franklin: *Electroacoustic Work* (shakuhachi & electronics)
4. Michael Atherton & Jim Franklin: *New Electroacoustic Work* (shakuhachi & percussion)
5. Clare Maclean: *New Work* (shakuhachi)
6. *Traditional Honkyoku Repertoire* (shakuhachi)

Friday: 12 October

The Shakuhachi as Practice-Led Research

Lecture-Forum: Jim Franklin

Respondent panel: Ian Stevenson (chair), Adrian Snodgrass, Michael Atherton, Diana Blom, Clare Maclean and Paul Smith

"The word *ma* means 'interval' in many contexts, one of them being an interval of time. This interval is not simply of physical duration, but is also a gateway through which a possibly undefinable 'something' may present itself." (Jim Franklin 2008)

"The process of cultural integration, as expressed in compositional work, between the Western composer and the honkyoku performer, can be most clearly illuminated by reviewing the paradigms of musical creation in these traditions. Initially this process appears as a confrontation rather than a dialogue, although I hope that at least my own approach to the dialogue aspect emerges. . . ." (Jim Franklin 2008)

Jim Franklin is a master performer of the *shakuhachi* with a doctoral degree from Sydney University. He has studied composition and musicology in Sydney, Stuttgart and Amsterdam. In the course of his studies he encountered the *shakuhachi*, and has been fascinated by it ever since. After learning the instrument in Australia with Dr. Riley Lee and in Japan with FURUYA Teruo and YOKOYAMA Katsuya, he was awarded the title *Shihan* ("Master", a licence to teach and perform) by YOKOYAMA-sensei in 1996. As a composer, Jim Franklin also works with instrumental and electronic music. He has lived in Germany since 2004.