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)

Jim Franklin

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

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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

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

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

Penrith Campus (Kingswood site)
Performance Forums: Thursdays: The Playhouse (DG.19)
Lecture Forum: Friday: The Performance Space, Building O (O1.62A)
Times: 12.30-1.30pm
Thursday, 30 August

Korean 주의 (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 breathe 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 renowned 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), Stornington 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, an 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

**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)
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 FUJIIYA Teruo and YOKOYAMA Katuyua, 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.

**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 2008)

“(The qin) is also the most characteristic of Chinese music. Over one hundred symbols (chien tzu (jianzi)) are used in its finger notation for notation...” (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 well...” (Chou Wen-chung)

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These forums draw on the Confucian idea 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 explore creative-practice related to East Asia to cover a broad range of areas—Korean-influenced jazz drawing on Hoahup (breathing movement), Chinese Kunqu music-theatre’s wriggling vocal inflections of colour and life, and jazz drawing on Korea to cover a broad range of areas—Korean-influenced disciplines but in a particular way within the Asian-Pacific region—of creativity is the broad exchange of ideas across cultures and disciplines but in a particular way within the Asian-Pacific region—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)

“...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)

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