

DR MICHAEL HOOPER BMus (Hons) MMus PhD

MUSICOLOGIST AND PERFORMER

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My research output exists primarily into two fields, musicology and performance. This page lists my written publications; those relating to performance are given on the following page.

PRINCIPAL RESEARCH:

- 2010– : Research Fellow, Royal Academy of Music. In this position I am researching the collaborations between Christopher Redgate and the composers writing for him.
'boundless enthusiasm for binding difficulties | circumscribing the (im)possible'
The underlying aim of this work is to investigate the manner by which 'difficulty' is negotiated within a collaborative network, how conceptions of 'difficulty' alter over time, and some ways in which 'difficulty' is projected in performance, notation, and paratextual paraphernalia (programme notes, liner notes, talks, lectures and other events).
- I am currently researching the Wardour Castle Summer Schools that took place in 1964 and 1965. This research is published on a blog: <<http://wardourcastlesummerschool.wordpress.com/>> The blog charts some of the research that I am undertaking to contribute to the documentation of that time.

PUBLICATIONS:

- Forthcoming (2010): 'Forming, Submerging, Flames, Air: A Musical Architecture for Vic Hoyland's *Phoenix*', *Tempo* (accepted for publication on 17 August 2009).
- Forthcoming (2010): 'David Lumsdaine's *Mandala 3*', proceedings from the 2006 International Musicological Society (IMS) conference, Göteborg, Sweden.
- 2008: I edited issue two of the online journal *resonate*. This issue re-evaluates music from the 1960s and 1970s written by Australian composers. My own contribution is an article on the early piano music of David Lumsdaine, a series of interviews with composers and performers, and an editorial.
- 2004: 'David Lumsdaine's *Kelly Ground*' in *Modernism in Australian Music, 1950-2000: Eight Case Studies*, ed. Graham Hair (Amaroo: Southern Voices).

REVIEWS:

- Forthcoming (2010): Review of *Peter Maxwell Davies Studies* (CUP), *Music & Letters*.
- 2009: Review of *Sounding Postmodernism* by David Bennett (Sydney: AMC), *Tempo*, 63/250, October 2009.
- 2009: Review of *The Music of Hugh Wood* by Edward Venn (Aldershot: Ashgate), *Notes*, September 2009.
- 2009: (peer-reviewed) Review of *The Soundscapes of Australia* ed. Fiona Richards (Aldershot: Ashgate), *Reviews in Australian Studies* 3/10.
- 2008: (peer-reviewed) Review of *Peter Sculthorpe: The Making of an Australian Composer* by Greame Skinner (Sydney: UNSW Press), *Reviews in Australian Studies* 3/4. <<http://www.nla.gov.au/openpublish/index.php/ras>>
- 2005: Review of Sitsky: Conversations with the composer, *Sounds Australian*, January 2005.
- 2006– : Regular reviewer of CDs for *Music Forum*.
- 2003–4: Performance reviewer for the hybrid arts magazine *RealTime* <<http://www.realttimearts.net>>

LINER NOTES:

- 2008: *David Lumsdaine: complete music for solo piano, Tall Poppies*, TP198; liner notes for: *Kelly Ground, Ruhe sanfte, sanfte ruh'*, Cambewarra.

CONFERENCE PAPERS:

- 2010 (upcoming): Royal Musical Association annual conference, Institute of Musical Research – 'Detailing the Wardour Castle Summer Schools'.
- 2009: International Conference of Music Since Nineteen-Hundred (ICMSN), Keele University – 'Reconfigurations in the Facture of *Cambewarra*: Re-experiencing a Territory'.
- 2009: History of Australian Music Study Day, Menzies Centre, Kings College London – 'Reconfigurations in the Facture of *Cambewarra*: Re-experiencing a Territory'.



- 2008: Musicological Society of Australia (MSA) annual conference, Melbourne – ‘Reconfigurations in the Fracture of *Cambewarra*: Re-experiencing a Territory’.
- 2007: ICMSN University of York – “I would love to know how it all goes together” or “free as a bird”: improvisatory flights, indeterminacy, and two works by David Lumsdaine’.
- 2006: Music and Postmodernism Cultural Theory Conference: Melbourne, Australia – ‘David Lumsdaine’s *Mandala 3*: the self-appropriation of *Ruhe Sanfte, sanfte ruh*’.
- 2006: International Musicological Society conference (IMS), Göteborg, Sweden – ‘David Lumsdaine’s *Mandala 3*’. My attendance was supported by the *Musical Analysis Development Fund*, and The University of York.
- 2004: Symposium of the IMS, Melbourne, Australia – ‘David Lumsdaine’s *Kelly Ground*’.
- 2003: MSA annual conference, Wellington, New Zealand – ‘Lumsdaine’s Birds: the relationship between soundscape and notated composition’.
- 2002: MSA annual conference, Newcastle, Australia – ‘The recent music of Liza Lim’.

PERFORMANCES:

- Performed (and in some cases recorded) as principal mandolinist with the Tasmanian Symphony Orchestra (TSO), the Sydney Symphony Orchestra (SSO), The Queensland Orchestra (TQO), the Australian Opera and Ballet Orchestra (AOBO) (mandolin and banjo), and Halcyon.
- 2001– : Plucked performer, co-founder, and co-artistic director (with Andrew Robbie) of Plastic|Atlas. ‘This was one of those cold, noisy church events in which bright young minds try out ideas on a shoestring budget, creating, in the process, the music of the next generation’ – Peter McCallum, SMH 6/8/3. Plastic|Atlas commissioned James Humberstone (*chance:chants*) and Jane Stanley (*Spindrift/Interiors*) to write works for its inaugural concert. For their second concert, Plastic|Atlas commissioned *Microplasty* from Kirsty Beilharz.
- 2009: York Spring Festival of Music.
- 2004: Solo recital in the John Knowles Paine Concert Hall, Harvard University as guest of the Harvard Group for New Music (HGNM) concert series.
- 1997–2004: Permanent member of The Renaissance Players as multi-instrumentalist and principal plucked performer. Instruments include: mandolin, mandola, ud, gittern, mandore, chitarra, bouzouki, lute, guitar, saz, domra and percussion.
- 1995–2005 : Electric bass guitarist, mandolinist and mandolist with the Sydney Mandolins
- Performer with the Sydney Youth Orchestra (SYO). In 2002 I gave the première of Jane Stanley’s concerto for mandolin and orchestra *The Spirit’s Lay*.
- I have recorded for the ABC and 2MBS FM.

CD RELEASES:

- You can find my recordings on the following CDs:

Testament (Archangels’ Banquet / Shepherds’ Delight) Celestial Harmonies 14197-2	Mozart Arias and Orchestral Music ABC 472 826-2
Classic 100 Opera - Top 10 ABC 476 5325	Dark Love (Halcyon)
Jazzwaves JADCD118	
Forever Sunset JADCD 1116	Rhapsody in Green JADCD 1117
Reflections Through a Stained Glass Window JADCD 1110	Bradgate Park JADCD 1109
Winter Solstice JADCD 1108	Séance on a Wet Afternoon JADCD 1107
Fading Light JADCD 1104	Harmonia SRCD01
Dangerous by Moonlight JADCD 1102	Morning by an Ocean JADCD 1100
When The World Was Green JADCD 1098	Music for All Seasons JADCD 1097
An Australian Festival JADCD 1095	Auburn Splendour JADCD 1092
Lines of Light JADCD 1091	American Dream JADCD 1090
Dulcie Holland & Friends JADCD 1089	Echoes/Fantasies JADCD 1088
Shoalhaven Suite JADCD 1087	Fray JADCD 1086
Concerto Grosso JADCD 1083	Fandango JADCD 1078
Music for a Champagne Breakfast, vol. 2 JADCD 1075	Remembering Adrian Braun JADCD 1073
Penshurst Sounds JADCD 1071	Australian Fanfare JADCD 1070
Australian Landscape JADCD 1068	Romantic Australian Classics JADCD 1061
Classics of Australian Music JADCD 1060	Best of Jade Classics JADCD 1056
Twin Towers JADCD 1055	



COMMISSIONS:

- The following composers are some of those who have written works for me: Michael Finnissy, Michael Smetanin, Andrew Robbie, Nicholas Vines, Eric Gross, Kirsty Beilharz, John Peterson and Luca Vanneschi.

GRANTS:

- 2005–9: Australia Council for the Arts (OZCO) Grant for Mark Knoop to record Lumsdaine's complete piano music. My role has been an ongoing one, facilitating all aspects of the project.
- 2003: bUzz grant awarded to Plastic|Atlas to commission works for their inaugural concert.
- 2002: Ian Potter Foundation provided the funds for the construction of a replica Baroque mandolin by Australian luthier Bob Meadows.
- I have also written a successful application (2003) to the Australia Council enabling Jane Stanley to write a percussion work for percussionist Claire Edwardes.

EDUCATION:

- 2004–8: PhD (musicology) at The University of York under the supervision of Nicola LeFanu, researching the music of David Lumsdaine.
- 2001–2: Master of Music research degree in performance at the University of Sydney under the supervision of Richard Toop and Nicholas Routley. As part of this degree I completed a thesis on the music of Liza Lim.
- 1997–2000: Bachelor of Music in performance (first class Honours) at the University of Sydney. During this degree I gave a total of fourteen world première performances.

ACADEMIC AWARDS AND PRIZES:

- 2004–7: Overseas Research Students Awards Scheme (ORSAS) scholarship
- 2006–7: Vinson Award
- 2006: Peter Platt Memorial Scholarship
- 2004–6: Mellers Scholarship
- 2004–2005: Vinson Supplementary Award
- 2003–2004: Australian Postgraduate Award (APA)
- 2001–2002: University Postgraduate Award (UPA)
- 1999: Busby Prize

EMPLOYMENT:

- 2010– : Research Fellow at the Royal Academy of Music
- 2009– : Lecturer in Music (Postgraduate Studies) at the Royal Academy of Music.
- 2008– : Freelance Promotions and Publicity. In this position I am responsible for the promotion and publicity of the composers published by UYMP <www.uymp.co.uk> This role includes working closely with UYMP's board in applying for funds from a wide variety of sources, the implementation of new strategies for innovative technology in music publishing, in addition to the promotion of UYMP's catalogue.
- 2005–8: Publishing Assistant at UYMP's York office.
- 2003– : Freelance typesetter. I have worked for composers including David Blake, Nicola LeFanu, Nigel Osborne and Erika Fox.
- 2004–2006: ITSMAY tutor, Department of Music, The University of York.
- 2004–5: Aural Perception tutor, Department of Music, The University of York.
- 2001–2004 : Tutor, Department of Music, The University of Sydney.
- 2003: Occasional lecturer for the 'Music in Western Culture' course, Department of Music, The University of Sydney.
- 2001: Concert Coordinator, Department of Music, The University of Sydney.

