

MICHAEL HOOPER BMus (Hons) MMus PhD

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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

PUBLICATIONS:

- Forthcoming (2008): my PhD thesis will be published in December 2008 as part of a series of monographs edited by Graham Hair.
- Forthcoming: '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).

CONFERENCE PAPERS:

- 2007: International Music Since Nineteen-Hundred Conference: 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, 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 International Musicological Society (SIMS) conference, Melbourne, Australia – 'David Lumsdaine's *Kelly Ground*'.
- 2003: Musicological Society of Australia (MSA) annual conference, Wellington, New Zealand – 'Lumsdaine's Birds: the relationship between soundscape and notated composition'.
- 2002: Musicological Society of Australia (MSA) annual conference, Newcastle, Australia – 'The recent music of Liza Lim'.

REVIEWS:

- 2008: *Peter Sculthorpe: The Making of an Australian Composer* (Sydney: UNSW Press), *Reviews in Australian Studies* 3/4. <<http://www.nla.gov.au/openpublish/index.php/ras>>
- 2005– : Regular reviewer of recordings for *Music Forum*.
- 2003–4: Performance reviewer for the hybrid arts magazine *RealTime* <<http://www.realttimearts.net>>



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EMPLOYMENT:

- 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>
- 2005–8: Assistant at UYMP. My role with UYMP encompassed an extensive range of administrative tasks, including maintaining the press's catalogue (filing, keeping records and updating the website).

I produced UYMP's newsletter for which my responsibilities included: writing articles, formatting the entire layout and design, and seeking quotes for publishing costs. Since joining UYMP I made a substantial contribution to the company's visual identity, to produce publication-ready documents of the highest standard and within budget.

I understand the impact made by paying close attention to the details in all that I do. For example, in designing the newsletter I replaced many of the old templates that were in use, re-composing logos to ensure that they precisely match the university-wide schemes.

During my time at UYMP I was responsible for maintaining all of the composer catalogues (online and in print) and I substantially overhauled their layout. More than simply entering information, this task involved sourcing materials and keeping the catalogue up to date with new compositions, cd releases and photos, to ensure that the catalogues were complete.

I was also responsible for keeping the website up to date with new works and setting prices for online sales.

I undertook administrative duties such as producing scores, filing, invoicing, posting materials, and dealing with the many questions asked by both published composers, performers and customers.

I have also worked closely with members of the music department at The University of York to produce UYMP's book of piano works, *Pianthology*. For this project I was able to establish new ways for UYMP to deliver content by making recordings available online.

These tasks were accomplished using industry standard software such as Adobe Indesign, Photoshop, Illustrator and Acrobat.

Additionally, it was my responsibility to process orders, from making initial contact with customers, to making scores, invoicing, and posting.

- 2003– : Freelance typesetter. I am fully proficient using Sibelius software and have worked for composers including David Blake, Nicola LeFanu and Nigel Osborne.
- 2005–2007: I was a tutor for a student with dyslexia. This emphasized the importance of understanding different ways of learning, and this experience has significantly shaped my approach to teaching.
- 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.
- 2001: Concert Coordinator, Department of Music, The University of Sydney.

PROFESSIONAL MEMBERSHIPS:

- Royal Musical Association (RMA)
- Musicological Society of Australia (MSA)

RESEARCH INTERESTS:

- My primary research interest continues from my PhD and investigates the music of, for example, Alexander Goehr, Tansy Davies, Harrison Birtwistle, Pierre Boulez and David Lumsdaine in terms of their use of register. This investigation involves both close analysis of their music, as well as interviews with performers and audiences. Through a focus on register, I aim to make accessible, music from a period that is often perceived as difficult and irrelevant. Whereas most scholarly attention to register has centred on the music of, for example, Tristan Murail, my research demonstrates the usefulness of the analysis of register in the music of serial and post-serial composers.
- I am also engaged in ongoing projects with recent Australian music, its production, composition and reception. Most recently this has taken the form of a re-evaluation of Australian music composed in the 1950s, 60s and 70s, resulting in an issue of the online journal *resonate*. In guest editing this publication, I commissioned articles from, and conducted interviews with composers, performers and musicologists. My involvement with this journal marks a significant generational change within the discourse that surrounds Australian music.
- My research has also resulted in a CD of David Lumsdaine's solo piano music, recorded by Mark Knoop and due for release by Tall Poppies in early 2008. This project is funded by a grant from the Australia Council for the Arts (OZCO); I have instigated all aspects of this release including initial proposals to the OZCO, engaging Knoop as pianist, organizing the recording, liaising with Tall Poppies, and writing liner notes.
- A further aspect of this research is the commissioning of composers to write new works for the mandolin. I have been active for over a decade in working with leading composers and have performed and recorded extensively.



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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.

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.
- 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*.
- 2000: The première Larry Sitsky's concerto: *Zohar: Concerto for mandolin and small orchestra* with the Sydney University Symphony Orchestra (SUSO).
- I have recorded for the ABC and 2MBS FM.

GRANTS:

- 2005: 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. The CD is due for release in 2008.
- 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.

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	

- I play a model 3 Gilchrist mandolin and a replica eighteenth century mandolin by Bob Meadows.



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