

**THE WINSTON CHURCHILL MEMORIAL
TRUST OF AUSTRALIA**

Report by Dr Louise Devenish
2017 Churchill Fellow

The Mr and Mrs Gerald Frank New Churchill Fellowship to study European
percussion music:
Creation, performance, research methodologies
and pedagogy.

CONTENTS

Indemnity Clause.....	3
Introduction.....	4
Acknowledgements.....	4
Executive Summary.....	5
Program Itinerary.....	6
Detailed Project Description.....	9
Xàbia.....	9
Darmstadt.....	10
Berlin.....	12
Paris.....	13
Strasbourg.....	15
Lyon.....	17
Basel.....	18
London.....	20
Conclusion and dissemination.....	21

**THE WINSTON CHURCHILL MEMORIAL TRUST OF
AUSTRALIA**

Report by Dr Louise Devenish
2017 Churchill Fellow

The Mr and Mrs Gerald Frank New Churchill Fellowship to study European percussion music:
Creation, performance, research methodologies and pedagogy.

I understand that the Churchill Trust may publish this Report, either in hard copy or on the internet or both, and consent to such publication.

I indemnify the Churchill Trust against any loss, costs or damages it may suffer arising out of any claim or proceedings made against the Trust in respect of or arising out of the publication of any Report submitted to the Trust and which the Trust places on a website for access over the internet.

I also warrant that my Final Report is original and does not infringe the copyright of any person, or contain anything which is, or the incorporation of which into the Final Report is, actionable for defamation, a breach of any privacy law or obligation, breach of confidence, contempt of court, passing-off or contravention of any other private right or of any law.



Signed:

Dr Louise Devenish

Date: 29 October 2018

INTRODUCTION

To study European percussion music creation, performance, pedagogy and research in Spain, Germany, France, Switzerland and the United Kingdom. The nine week Fellowship program included engagement with leading artists, teachers and scholars in the field, offering a variety of perspectives, including mentorships from esteemed artist-pedagogues, attending and delivering performances, masterclasses and research presentations, observing teaching and exhibitions and formal and informal meetings at universities, artist studios and events.

ACKNOWLEDGEMENTS

I would like to thank the inspiring people I met with during the course of the Churchill Fellowship, all of whom were generous with their time and knowledge. I would particularly like to thank three particularly insightful people who I spent longer periods of time discussing music with: Robyn Schulkowsky, Christian Dierstien and Jean Geoffroy.

A sincere thank you to the New family for sponsoring my Fellowship, and to Mrs New for establishing this Fellowship in her husband's memory.

Thankyou to Cat Hope, Tos Mahoney, Lachlan Skipworth and Ashley Smith for their advice when preparing my initial application.

I would like to thank Alan Lourens, Sarah Brittenden, Pip White and all my colleagues at the University of Western Australia Conservatorium of Music for being extremely supportive and enabling with regard to this project.

Special thanks to my husband Luke, who is unwaveringly, totally supportive of all of my musical endeavours and who I was able to discuss musical discoveries with at the end of each day of the Fellowship.

EXECUTIVE SUMMARY

Dr Louise Devenish
University of Western Australia Conservatorium of Music
35 Stirling Highway, Crawley
+61 408 762 018

Keywords

Contemporary music, percussion, artistic research, performance practice, university pedagogy

Aims

To explore contemporary percussion in Europe from three angles (performance, pedagogy and research) and learn from leading practitioners whose portfolio careers encompass each of these areas through observation, mentoring and performance.

Intended Audience

This report is intended for practitioner-researchers in contemporary music, and focussed towards percussionists. It will also be of benefit to university lecturers.

Highlights

- Darmstadt Ferienkurse: an astronomical program of concerts, presentations and masterclasses.
- Mentoring and discussion about my artistic practice and teaching program, and engagement with artists and audiences with Christian Dierstein in Freiburg.
- Discussion and interviews about percussion history and culture, and perspectives on gender diversity in music with Robyn Schulkowsky in Berlin.
- Exhibitions at Centre Pompidou, Cité de la Musique and Palais de Tokyo in Paris, and Tate Modern in London. These featured work occupying the overlapping space between contemporary music and contemporary visual arts.
- Observation of Jean Geoffroy's teaching program at Lyon Conservatoire National Supérieur Musique et de la Danse, and discussing challenges, approaches and solutions to making and teaching contemporary percussion.

Conclusions and recommendations

Overall, I found this Fellowship both inspiring and affirming and I am grateful for the opportunities it has provided. Everyone I met with was very generous: willing to discuss and advise on a range of topics and share resources. Additionally, my presentations and performances were well received, providing a strong foundation from which to commence discussions with new colleagues. A global perspective on contemporary music that has resulted from this time will positively influence my future projects for years to come. Already, fellowship findings have informed recent developments in my artistic, research and pedagogical practice:

- Data gathered for journal article on gender in contemporary music
- Improvements to my undergraduate courses and postgraduate research programs
- Methodology for teaching creativity and also sight-reading pedagogy at Bachelor level
- Influence design of postgraduate music course at UWA to address creativity/artistic output
- Facilitated invitations to international leaders in contemporary music to Australia to perform, present and teach as guest artists
- Commence new collaborations with European artists to create new work for percussion
- Performance of new European repertoire in Australia

PROGRAM ITINERARY (not inclusive of all concert/exhibition/library collections/meetings)

CITY	DATE	WHAT	WHO	CONTEXT
Xabià, Spain	8 July	Meetings	Juanjo Guillem, various festival artists and participants	Director, Festival Àgora Actual Percussió
	9 July	Performance preparation. Concert: <i>Inuksuit</i>	Various festival artists and participants	Casa de la Cultura
	10 July	Concert: Oscar Escudero <i>New Work</i> Performance: <i>Fluorophone</i>	Guanjo Gillem Speak Percussion	Percussionist / Director / Educator
	11 July	Masterclass and meeting	Matthias Kaul	Percussionist / Composer
Darmstadt, Germany	12 July	Creative development, rehearsal	Juliana Hodkinson	Composer, Berlin
		Meeting	Celeste Oram	Composer, University of California San Diego
	14 July	Meeting and masterclass observation	Håkon Stene	Head of Percussion, Freiburg Hochschule für Musik
		Masterclass	Françoise Rivalland	Percussionist, Paris
		Research presentation	Christian Dierstien, Michel Roth, Jens Ruland	
		Lectures and discussions	Various	GRINM
		Lectures and discussions	Various	Defragmentation
		Performances	25 different concerts	Multiple ensembles including Ensemble Nickel, Nemo Ensemble, God's Entertainment, Arditti Quartet etc
	14-29 July	16-day festival/course/conference	23 lectures	Darmstädter Ferienkurse
Berlin, Germany	30 July – 4 Aug	5-day mentorship including discussions, interviews, improvisations, artistic feedback, exhibition and concert attendance	Robyn Schulkowsky	Percussionist-composer
		Informal meeting	Cathy Milliken	Composer
		Informal meeting	Hugo Morales	Composer
		Informal meeting	Oded Gizals	Percussionist, Masters student
Paris, France	20-25 Aug	Exhibitions	Various, visual art	Louvre, Orangerie, Orsay, Petit Palais, Rodin, Centre Pompidou
	26 Aug	Meeting, interview,	Françoise	Percussionist, performer, theatre

		artistic feedback	Rivalland	music specialist
	27 Aug	Installation: <i>Continuum</i> Exhibition: <i>Coding the World</i>	Ryoji Ikeda IRCAM	Centre Pompidou and IRCAM
	28 Aug	Exhibition	Various	Palais du Tokyo
	29 Aug	Meeting	Marta Gentilucci	Composer, IRCAM
	29 Aug	Meeting	Julia Blondeau	Composer, IRCAM
	30 Aug	Meeting and facilities tour	Xavier Fresquet	Musicologist, Sorbonne University
	1 Sept	Dress rehearsal observation	Jean-Baptiste LeClere	Palais Garnier Paris Opera Orchestra and Martha Graham Dance Company
	3 Sept	Meeting #2	Françoise Rivalland	Percussionist, performer, theatre music specialist
	4 Sept	Meeting, tour of Ensemble Intercontemporain Studios	Gilles Durot	Conservatoire Superieur Paris Paris Philharmonie
		Exhibition: <i>Au-delà des limites</i>	TeamLab	Cite de la Musique
	4 Sept	Concert: <i>Maitre san Marteau</i>	Ensemble Intercontemporain	Paris Philharmonie
Strasbourg, France	6 Sept	Meeting	Emmanuel Séjourné	Strasbourg Conservatoire, Cite de la Musique et de la Danse
	6 Sept	Showroom tour	Rythmes et Sons	Percussion instrument manufacturer
	6 Sept	Showing of new work <i>Ondée</i> and discussion	Minh-Tâm Nguyen and members of Les Percussions de Strasbourg	Les Percussions de Strasbourg Studio
Lyon, France	7 Sept	Meeting	Katy La Favre	Percussionist and theatre music specialist
	8 – 14 Sept	6-day mentorship and observation of Artist Diploma program	Jean Geoffroy and postgraduate students	Lyon Conservatoire National Superieur Musique et de la Danse
	10 Sept	Meeting	Lionel Marchetti	Composer / sound artist
	10 Sept	Meeting	Roméo Monteiro	Percussionist / Composer
	14 Sept	Performance: <i>31 rue Vandenbranden</i>	Peeping Tom	Dance Biennale Lyon
Geneva, Switzerland	11 Sept	Concert: <i>Discount Minimal</i>	Eklekto Ensemble	La Bâtie Festival
Freiburg, Germany	16 Sept	Rehearsal observation	Ensemble Recherche	Ensemblehaus (Freiburg)
	16-20 Sept	5-day mentorship	Christian Dierstien	Ensemblehaus (Freiburg) / Basel Hochschule fur Musik
	17 Sept	Rehearsal observation	Ensemble Recherche	Ensemblehaus (Freiburg)
Basel, Switzerland	15 Sept	Concert: <i>Amoeba</i>	ReConvert Duo	KlangBasel Festival
	18 Sept	Presentation	Louise Devenish	Basel Hochschule fur Musik, Percussion Studio
	18 Sept	Percussion Studio	Christian	Basel Hochschule fur Musik,

		class	Dierstien and Matthias Würsch	Percussion Studio
	18 Sept	Exhibition	Jean Tinguely	Tinguely Museum
	19 Sept	Meeting	Michel Roth	Researcher, Basel Hochschule für Musik
	19 Sept	Concert: <i>Eins + Eins</i>		Ensemble This Ensemble That with Myriam Bleau
	21 Sept	Meeting and studio visit	Victor Barceló	Percussionist / Ensemble This Ensemble That
Stuttgart, Germany	20 Sept	Showroom and factory visit	Heinrich Herpich and Bernhard Kolberg	Kolberg Percussion
London, United Kingdom	25 Sept	Meeting	Joby Burgess	Percussionist / director
	26 Sept	Meeting	Jessica Aszodi	Vocalist / researcher
	26 Sept	Meeting	Kelly Lovelady	Director, Ruthless Jabiru
	26 Sept	Meeting	Georgia Rodgers	Composer / PhD student, City, University of London
	27 Sept	Meeting	Tullis Rennie	Acting Head of Composition, City, University of London
	27 Sept	Meeting	Matthew Shlomowicz	Composer / Lecturer, University of Southampton
	27 Sept	Label launch Performance: Hakon Stene, Mark Knoop, Severine Ballon	all that dust	Iklektik Art Lab
	28 Sept	Teaching observation	David Hockings	Head of Percussion, Royal College of Music
	29 Sept	Follow-up meeting Rehearsal observation	David Hockings	Head of Percussion, Royal College of Music Co-Principal Percussion, BBC Symphony
	29 Sept	Concert	Tetuyu Umeda	Iklektik Art Lab
30 Sept	Concert: <i>music for percussion</i> and <i>Datamatics</i>	Eklekto Ensemble and Ryoji Ikeda	The Barbican Contemporary Music Series	

DETAILED PROJECT DESCRIPTION

As the itinerary above demonstrates, my research in contemporary percussion performance, creation, research and pedagogy was undertaken from a variety of perspectives. In summary, I attended 42 concerts, 26 lectures, 10 masterclasses, 2 informal/improvised performances, 1 listening session, 1 discussion circle, 12 exhibitions, performed 3 concerts, contributed to 1 creative development and had numerous informal meetings about music, art, scholarship, pedagogy and research that were equally as illuminating and intense as the formal activities.

Xàbia: 8-11 July

My first stop was the Festival Àgora Actual Percussió, a percussion course and festival in Xàbia, Spain directed by percussionist and pedagogue Juanjo Guillem. I attended the first three days of this festival as a performing artist with Speak Percussion. Arriving at the hotel after the long flight and drive from Alicante to Xàbia, the first sound heard was from the stony beach. The surprising sound of stones tumbling in the waves to the shore was a natural percussive sound new to me, and I saw this as a beautiful way to set the scene for the Churchill Fellowship.

The first evening welcome provided an introduction to the other artists in residence: Matthias Kaul (Hamburg), Phillippe Spiesser (Geneva), Shanlin Jiao and Gufeng Percussion Group (China). The next day focussed on preparation for the performance the following evening, however there were some adjustments to the Spanish scheduling to get used to, including planning around the afternoon siesta and adjusting to a 10.30pm concert start time knowing that it would start closer to 11pm! In the evening, the opening concert of the festival was a performance of John Luther Adams' *Inuksuit* for 9-99 percussionists by the 20 Àgora Actual student participants and musicians from local schools. An evening dinner provided the opportunity to meet the 20 students taking the course, the majority of whom were from different Spanish cities.

The third day was preparation for the concert performance with Speak Percussion, shared with Juanjo Gillem performing a new work for percussion and video by and Oscar Escudero. This was the first of a series of works exploring virtual reality attended during the Fellowship, an area of artistic research that is growing in Europe at present. Our performance was well received, and following the concert, an informal gathering at a nearby bar with audience members, Àgora students, Italian composer Gianluca Ulivelli and percussionists facilitated intense discussion about music performance practice, use of technology in new work and approaches to gender diversity in Australian music.

Held at the Conservatori Professional de Música Xàbia, the fourth day comprised masterclasses for the student participants, which I observed and contributed to. The highlight was Matthias Kaul's masterclass, during which time I heard new approaches and new sounds from instruments and objects I had thought I knew well. Kaul is an influential improviser and experimental percussionist, known for various unique techniques that have become part of a wider performance practice. Kaul shared a range of ideas, presented fairly informally in a series of ten minute blocks: a philosophical musing on collaboration and open sharing of sonic discoveries as an effective way to accelerate and disseminate new musical ideas (Kaul makes all of his work freely available online for everyone to use), performance of *Do Nothing Just Wait, The Singing Will Start Sooner or Later* for cymbal sounded with Japanese electric toothbrush to produce and control an exceptionally wide range of harmonics (the work explores the relationship between performer, implement and instrument – performance anxiety affects the touch and prevents the cymbal from sounding), demonstration of the resonating properties of Styrofoam and the magic to be found in the everyday ('a terrible material, but it sounds very good'), two guided student duo improvisations using wires and Styrofoam and discussion of the rules of percussion theatre practice ('never play, just do'). I was in contact with Kaul during the rest of my time in Europe

and he shared a number of scores for his solo and trio works, sparking the idea to present a second type of ‘report’: performances giving the Australian premieres of works collected during the Fellowship. The first of these took place at the University of Western Australia on 27 October 2018, where I performed a solo version of Kaul’s *sing, sing, sing* (2017) for overtone triangles. Xàbia was an ideal starting point for the trip, introducing me to a range of new repertoire and artists while offering some insight into contemporary percussion practices in Spain. As it was a small festival, it proved to be a good precursor to the Darmstadt Ferienkurse the following week.



Figure 1. Matthias Kaul masterclass at Festival Àgora Actual Percussió.

12-28 July, Darmstädter Ferienkurse (17 days)

It is impossible to give a detailed description of each day at Darmstadt within a reasonable number of pages – over the course of 16 days I saw 25 concerts, 23 lectures, 7 masterclasses, performed in 2 concerts, various ‘open space’ studio performances, 1 listening session, 1 discussion circle, a 2-day creative development and numerous informal meetings about music, art, scholarship, pedagogy and research that were equally as illuminating and intense as the main program. I collected dozens of programs and took over 30 pages of notes during this time, and left Darmstadt feeling positive, inspired, challenged, validated, defiant and committed all at once.

To give some context: the Darmstädter Ferienkurse is a festival, summer course primarily for tertiary students, conference and community gathering specifically focussed on new music. Approximately 430 students attend, plus 80 instrumental and compositional tutors, dozens of artists in residence including ensembles, commissioned composers and guest lecturers (this was my context) and offered a program of events designed to connect artists and foster understanding while sparking debate in order to consciously move the development of music forward. Never before have I been at an event of this scale that is focussed squarely on new music. The level and complexity of the work presented and the discussions taking place (even in the queue for the food trucks) was incredibly exciting.

Seminal moments in contemporary music have occurred at Darmstadt, and events there have affected the course of contemporary music history. The 2016 iteration celebrated 70 years of Darmstadt, but also highlighted the need for systemic change in new music with regard to equality and diversity in gender, race, age and ability. The 2018 response to that, amongst other changes in contemporary music making globally, resulted in a strong sense that major change is coming. A range of one-day and four-day long conferences focussed on topics such as ‘Finding

Democracy in Music’ and ‘Defragmentation – Curating Contemporary Music’ in order to contribute to global discussions around enduring establishment of debate and change around gender and diversity, decolonisation in western art music and technological change in practice and in pedagogy. Director Thomas¹ Schäfer stated ‘we want to find out ... whether and under what conditions structural change is possible in our field’.

Experiencing such a large number of events in this context enabled a ‘big picture’ perception, and an understanding of how trends in Australian contemporary music align with similar trends in Europe in terms of approach, quality, engagement and impact. Of particular interest was the range of presentational formats and how the context of the work affected the content of the work, and audience engagement with the work. Traditional concerts somehow felt a bit out of date, even when the works and their performances were absolutely world-class. This led to many discussions about how cultural changes in the 21st century, particularly to do with technology are affecting music creation and relevance across different facets of society.

From my perspective as a percussionist, mixed ensemble works that clearly demonstrated a departure from the common twentieth-century approach of starting with the instruments of said ensemble (as opposed to composition that starts with sound) were highly interesting. One example is Ensemble Nickel’s performance of music by Simon Loeffler’s with the short film *Dream Work*. Although the ensemble is known for their percussion/electric guitar/piano/saxophone line-up, in this work the ensemble abandoned their instruments, were joined by a robot performer and as instead rigged themselves up with objects that were sounded using long, thin, flexible metal rods attached to their fingers (which functioned both as implement and an instrument). Gesture, sound and interaction were the focus of the work and this spoke to global trends in contemporary music creation. Another highlight was performance group God’s Entertainment. Their highly-produced, theatrical, absurdist show *Tarzan* forced us to reconsider how we engage with people through art by blurring the lines between performance start and finish, performers and listeners, stage and seating. It also highlighted the influence art can have in the telling and retelling of history. This subsequently influenced my observation, engagement and understanding of other works at Darmstadt. Something that stayed with me was the audience engagement with the work as compared with others. Overall, audience responses to performances at Darmstadt varied wildly, with some people completely connecting with a work others totally disregarded, and *Tarzan* was particularly polarising. Something I found very interesting was audience response to the end of this show, as it was not immediately obvious that the performance was over. Despite the fact that the entire audience comprised musicians who were at Darmstadt to listen, many people took a lighting change as the cue the show had finished, even though a spatialised sound work was still sounding. At every other performance, I was struck by the focussed attitude of listening of the people at Darmstadt. Never before have I been part of such large audiences who all listen with such intent, respect, readiness and openness. The *Tarzan* experience therefore gave rise to a number of questions around listening and audience engagement with sound that returned later in the Fellowship.

The lecture highlights were Jennifer Walshe’s presentation on the role of artificial intelligence in music creation *Ghosts of the Hidden Layer* and Georgina Born’s contributions to ‘Finding Democracy in Music’, both of which were examples of excellent thought and ‘masterclasses’ in effective presentations. Johannes Kreidler’s *Against Applause*, was a deliberately provocative performance-lecture calling again for the abolishment of the tradition of applauding following performances. Kreidler argued that automatic applause was sometimes inappropriate and/or totally dismantles the sound and impact of some performances given their content or delivery.

¹ Schäfer, T. (2018). Darmstädter Ferienkurse program. Self-published.

Overall, it was wonderful to attend with Speak Percussion as ensemble in residence rather than as a student or a tutor, as it not only allowed performance of Australian music that I believe is important work, but facilitated access across the summer course participants and tutors, festival staff and colleagues. It was fantastic to spend two days with composer Juliana Hodkinson working on the development of new trio *Thresh* for Speak Percussion, which we performed at the festival, and also to speak with percussionist-pedagogue and Head of Percussion at Freiburg Hochschule für Musik Håkon Stene to compare teaching approaches. Further, ongoing engagement and reflection with the Ferienkurse is possible via continuing access to lectures delivered and the daily podcasts online. The sheer number of events at Darmstadt and online was almost overwhelming, and I learned a great deal about music, research and pedagogy. While there was a lot that I found inspiring and will include in my future work, I was also able to more clearly understand what I wouldn't include and why, and gaining knowledge in both ways I think is very important.

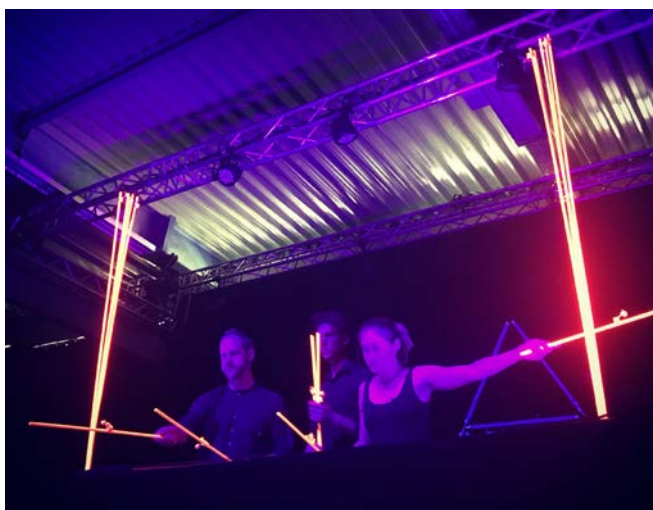


Figure 2. Rehearsal of *Thresh* by Juliana Hodkinson with Speak Percussion at Darmstädter Ferienkurse.

Berlin: 30 July – 6 August

After Darmstadt, I travelled to Berlin to spend a week with renowned percussionist Robyn Schulkowsky, who is one of the first generation of contemporary percussion soloists (and one of the very few female role models of her generation). I had met Robyn briefly in 2017 when I invited her to a performance and shared some of my work with her. In contrast to Darmstadt, this week was one of exploration, with no direct outcomes expected. Each day at Robyn's studio, we spent the morning talking about music, discussing at her collection of scores and unique instruments, listening to recordings or improvising. We also visited exhibitions and attended concerts in the evening, always walking the long way there to continue talking. Robyn was a very generous host and also held informal dinners in her garden or organised drinks with her collaborators such as composers Daniel Ott and Hugo Morales. Robyn gave me a number of recordings and scores, introduced me to the work of a huge number of her colleagues, and towards the end of the week I recorded an interview with her. I invited Robyn to Perth as Keynote and Artist in Residence for the Gender Diversity in Music and Art conference at UWA in 2019, and we also spent some time discussing possibilities around this event that will enable us to perform together and with other Australian artists. Also this week, there were a number of opportunities to meet informally with a number of established Australian expatriate artists, such as composers Cathy Milliken and Thomas Meadowcroft, both of whom I had met briefly but had not spent much time with.



Figure 3. With Robyn Schulkowsky in her Berlin studio.

Paris: 20 August - 5 September

At this point, I took a break! When planning the Fellowship and knowing that the timing of festivals meant the first four weeks didn't allow for a single free day or night, I knew I would need some time to recover. I was really glad my schedule had planned for this. On arriving in Paris in early August, it was also clear that even if I had wanted to set up meetings, it wouldn't have been possible as all of Paris goes on holiday at this time. Although I had organised all meetings prior to my departure from Australia, when sending follow-up emails in the month before I arrived I mostly received no reply. It was a bit worrying at the time, because I didn't know when anyone would return from holidays and couldn't be sure that I would be able to reach them at all. However, all scheduled meetings took place, even if some times and places were finalised only the day before!

During this break time, I visited as many visual art galleries as possible, in chronological order. This allowed me to get a new sense of the history and trajectory of European visual art, which of course overlaps with the history of music. I was especially excited by the exhibitions at Parc de Villette and at the incredible Palais de Tokyo, a contemporary art gallery comprising entirely of recent installation works. Almost all of the works in the gallery at the time included some form of sound or music component. Similarly, Ryoji Ikeda's works at the Centre Pompidou (presented alongside the Coding the World exhibition outlining key moments in the use of computer technologies visual and performance art history) sat somewhere between visual art and sound/music. Visiting these galleries provided a different perspective on a number of the current creative trends we are seeing in contemporary percussion music.

When people started to return to Paris after their holidays, the first person I met with was Françoise Rivalland, who I had met at Darmstadt. Before 2018, I was not familiar with Françoise's work. Meeting Françoise early in the Fellowship and being able to schedule time to meet later was a perfect example of the type of opportunity the Fellowship provides. I gave Françoise some of my recordings and information, and when we met at her home studio in Paris our discussions included valuable artistic feedback from her on my work. We also spoke about percussion theatre, her long-term collaboration with composer Georges Aperghis and the instruments she had designed and built to perform in his works. The most interesting was the *l'esperou*, which could be described as a cimbalom-kalimba-cello hybrid instrument. Like Robyn in Berlin, Françoise was also able to provide me with the names and works of other female percussionists of her generation to seek out. Two weeks passed between this meeting and

our second in Paris, during which time I was able to explore some of the materials and concepts she presented in between other meetings. I found Françoise's approach to music and directing very inspiring and learned a lot during our two meetings.



Figure 4. With Françoise Rivalland in her Paris studio, and Françoise playing *l'esperou*.

At this point in the Fellowship, my focus turned towards pedagogy and institutions. I began with a visit to the Conservatoire National Supérieur de Musique et de la Danse de Paris to meet with Head of Percussion Gilles Durot. We were joined in this discussion by Jean-Baptiste LeClere, who had recently been appointed primarily as an orchestral percussion tutor. Gilles started his teaching position in the same year I did, and it was great to discuss our experiences and compare programs. While I was able to freely develop the percussion program at my university when I started, Gilles stepped into a program with many decades of history and a long list of influential predecessors that influenced his program development. The French Conservatoire system is quite different from the Australian university approach to music education. Particularly eye-opening for me was the discussion of audition processes and examinations, which are designed to align with the competition and audition processes that are such a big part of the European music scene. Students in each year group are examined on the same program of standard repertoire, provided approximately eight weeks before the exam. This has the advantage of allowing students to compare and contrast their learning strategies with each other, and encourages a spirit of friendly competition. It is at the Masters level that students select individual programs of repertoire. For percussion, this means that the Bachelor course focuses on repertoire for standard instruments (marimba, vibraphone, multiple percussion, timpani). Percussion theatre, post-instrumental or works with electronics are most frequently studied at the Masters level. It was very interesting to discuss tertiary training in the context of overall music education and start to understand how the pre-tertiary training offered in France influences the design and scope of tertiary programs.

In addition to his role at the Conservatoire, Gilles is a percussionist with Ensemble Intercontemporain, which is based next door, at the Cité de la Musique. Gilles gave me a tour of the building including their percussion studios, and that evening I attended an Ensemble Intercontemporain performance of music by Pierre Boulez. In between our meeting and the concert, I visited an immersive video art exhibition titled *Universe of Water Particles on a Rock where People Gather* by TeamLab. TeamLab is an interdisciplinary creative group that brings together professionals from various fields of practice in the information age including computer programmers, video artists, musicians, acousticians, architects, game makers and more. This interactive installation allowed people to wander between rooms that had been transformed into

digital canvasses, and human movement in the space and contact with the surfaces determined the video displays.



Figure 5. Toys at the Ensemble Intercontemporain studio.

The next few days comprised a number of meetings with individual artist-researchers based at very different institutions: IRCAM and Sorbonne Université. At IRCAM, I had two very interesting meetings with composers Marta Gentilucci and Julia Blondeau about writing for percussion and electronics and the artist in residence program there, before spending the afternoon in the IRCAM library. At Sorbonne Université, I met with Dr Xavier Fresquet at the Pierre et Marie Curie Campus (Jussieu - Paris) and visited the Observatoire de Paris (Meudon), which is on the outskirts of Paris. Xavier is part of a team of astrophysicists and associated scientists, and part of his role is to widen the impact of their research findings through art projects with a ‘plasma-musique’ focus. We discussed his approaches to embedding science research in the academic and wider community through music, and his recent projects featuring contemporary music performance at Centre Pompidou (2018).



Figure 6. TeamLab installation.

Strasbourg: 6-7 September

Although not part of my original itinerary, a gap in my schedule provided the opportunity to pass through Strasbourg, which turned out to be extremely valuable. A meeting with renowned pedagogue and Head of Percussion at the Strasbourg Conservatoire/Music Superior Academy

Emmanuel Séjourné was very beneficial, as the Strasbourg Conservatoire context is similar to my Percussion Studio at UWA: the Strasbourg Conservatoire is one of three institutions in France that partners with a university for Bachelor and Masters level programs. Séjourné was extremely welcoming and we had an open discussion about our percussion programs, including exchanging specific technical exam requirements, course materials and reading lists. Séjourné offered some particularly helpful advice on teaching sight-reading for percussionists, as sight-reading is a core part of the courses at Strasbourg Conservatoire. Sight-reading skills are one of the weakest areas for percussionists at university level in Australia, and discussing how to implement this efficiently within the existing parameters of my studio program at UWA was very helpful, including providing some effective resources specific to developing different reading skills.

Discussing the challenge of balancing technical development with creative expression was particularly insightful, and this in combination with the discussions with Parisian pedagogues helped me to view my pedagogical approach from a different perspective and consolidate some of my ideas. We also exchanged recordings and repertoire, discussed new music, and percussion communities in France and Australia. The visit concluded with a tour of the percussion facilities (12 studios no less!), followed by access to the Conservatoire percussion library. I have since invited Séjourné to visit UWA in August 2019 to perform with UWA's Piñata Percussion and give open masterclasses for percussion students and secondary school instrumental teachers, and continue our discussions.

In the late afternoon, I visited percussion instrument maker Rythmes et Souns to view their range of instruments, as many of their synthetic instruments appear in French conservatoire collections. In the evening, I was invited to attend a showing of Les Percussions de Strasbourg's newest work, *Ondée* at their studio. Founded in 1959, Les Percussions de Strasbourg was the first contemporary percussion ensemble, and a 1971 Australian tour by the original members of the ensemble was the catalyst for the emergence of contemporary percussion in Australia in the 1970s.² It felt historic to visit their studio and see their impressive instrument collection, built up over 60 years. The ensemble has a new Artistic Director this year, Minh-Tâm Nguyen and a new generation of performers – the fourth iteration of the ensemble. The *Ondée* showing came at the end of its second creative development in the theatre attached to Les Percussions de Strasbourg studio space. Approximately 25 invited guests including European festival directors, former members of the ensemble and other artists attended. Following the showing, we moved to the main percussion studio for informal conversation about the work with composer and performers. *Ondée* is presented with a full lighting design and the creative team included a scenographer, who designed the spatial layout of the instruments. The show is representative of the move away from standard concert presentational formats towards more theatrical formats (as mentioned above) and the showing offered substantial food for thought with regard to balancing sonic and visual compositional elements. For example, the work opens with a beautiful linear arrangement of gongs suspended on flexible ropes behind the players – removing the hardware focusses attention on the gongs in space, and the flexible ropes allow them to be pulled down into bowls of water to bend pitch. When struck, the entire structure swayed slightly, and in order to reach the gongs (which are often above the player's heads) the performer's gesture must change. This raises many questions about how gesture affects sound production, audience perception and compositional direction, and is directly relevant to my current research in percussion performance considering our artform from performative rather than instrumental perspective.

² Devenish, L. (2018). *Global Percussion Innovations: The Australian Perspective*. London: Routledge.

Lyon: 8-14 September

In Lyon I spent six days at the Lyon Conservatoire with the influential percussionist-creator-pedagogue Jean Geoffroy. Jean is a highly energetic person who thinks, speaks and walks very quickly while juggling many projects, and I realised early on that the best approach was to get straight to the big questions because each day was quite different and full of multiple activities. My visit was timed to coincide with a series of four 2-day residencies by the postgraduate Artist Diploma students at the halfway point of their studies. I observed workshops, rehearsals and *restitutions* (the showing of works in progress followed by open questions from the room) by four of the students in their first year of the diploma. The Artist Diploma course at Lyon is unique, as it gives students time and resources to develop an original show under the guidance of a pedagogical team including a music professor, lighting designer, stage manager and sound technician. Tellingly, there is no instrumental tutor in the pedagogical team, as students in this course are already professional level instrumentalists. This course recognises that professional musicians today must be exceptional performers on their instrument, as well as having many more creative, production, direction skills and experience. The students have total creative freedom for their diploma project – they can develop existing repertoire, collaborate with composers on new work, or bring in dance and theatre artists. Most interestingly, they are required not only to make a professional, festival-ready version of their work, but also a version suitable for young children. A member of the pedagogical team supports their liaison with schools, hospitals or similar. This provides students with another highly employable performance skill while simultaneously providing a pathway into contemporary music practices for children. It was wonderful to gain some insight into how this course functions, particularly in the context of conversations with Jean and other pedagogues about how we guide students from developing technique at the Bachelor level towards developing artistic identity as postgraduates and as professionals. Around the *restitutions* was discussion about how everyday life intersects with contemporary music, how we can effectively connect contemporary music with the wider public, and why it is so crucial to make new work.

During this time, I also had the opportunity to briefly test out Geoffroy's Light Wall System. Designed in collaboration with composer Thierry de Mey, the Light Wall System software explores performative gesture – generating sound in performance using a webcam and sensor that detects the speed and location of movement within a sharply focussed tunnel of light. A term used frequently in France is 'scenographic composition', referring to the total production design of work in a space. The act of making sound using the Light Wall System is very similar to the act of painting on a canvas, and therefore recontextualises the role of gesture in music.

One of the recurring topics over the course of the Fellowship is the evolution of percussion music away from instruments and towards gesture, theatre and technology. As the genre is changing, the skills required of professional players are also changing, and this in turn leaves gaps in existing musical education processes as mentioned above. I spoke at length with Jean about the tools required for teaching contemporary music, and the fact that there is endless repertoire, method books, pedagogical practices and context for teaching instruments, but next to nothing for teaching what has been tentatively termed 'post-instrumental' skills, such as gesture, technology or interdisciplinary techniques. Jean had many thoughts on how this could be addressed, and described his own approaches. For example, The Light Wall System can be used as a pedagogical tool for exploring percussive gesture, and has been made an open source resource for this reason. In parallel with this, we discussed teaching performance by occupying the space (e.g. stage vs. screen), and working with students to develop a sense of responsibility, curiosity and creativity in a musical context. Crucial to this concept was what Jean referred to as the 'here and now' (the difference between making creative or pedagogical decisions based on previous experiences vs. intuitive creative response) and how this affects our ability and

confidence in original work. In addition to the Artist Diploma residencies, I attended the Conservatoire percussion studio orientation meeting, and accompanied Jean with four students to a recruiting presentation to students aged around 18 years old (however both the meeting and presentations were conducted in French, so I was not able to catch all the details, just the general shape of the discussion!)

External to the Conservatoire activity in Lyon, I met with composers Roméo Monteiro and Lionel Marchetti to discuss their works for percussion and electronics, met with percussionist Katy La Favre, and travelled to Geneva to attend Ensemble Eklekto's performance of *Discount Minimal* at La Bâtie Festival. This was well worth the 2-hour drive! Originally known as Centre International de Percussion, Ensemble Eklekto has existed in many forms since 1974, however the history of the group is not well known outside of Switzerland. Current Artistic Director Alexandre Babel explained the approach of the collective of up to 25 percussionists who are brought in for different projects. Apart from the obvious logistical advantages, one interesting result was that for large projects like *Discount Minimal*, percussionists from multiple generations work together, which gives a different energy and perspective to performance. *Discount Minimal* was presented in the round and the audience encouraged to wander around the huge setup to experience the sound from different perspectives throughout.

Overall, the time in Lyon was very stimulating, and was the ideal place to conclude and reflect upon my investigations of contemporary practice in France. A primary focus of the Fellowship was to explore how professional practice influences university music teaching practices in France, and this week was both an excellent complement to the discussions held in Strasbourg and an inspiring model. The discussions in Lyon also highlighted the bigger picture – how important it is to connect developments at the university level to existing education practices for younger students and in the wider community, and exposed me to some current French approaches to doing so. I would like to thank the students and pedagogical team of the Artist Diploma, who were extremely welcoming to me during such an intense period of creative work.

Basel and Freiburg, 15-24 September

The focus of this time was a mentorship with Christian Dierstien, who is Head of Percussion at the Basel Hochschule für Musik and percussionist with the Freiburg-based Ensemble Recherche. There is frequent movement of artists between Basel and Freiburg as they're only about 40 mins apart via train, so I split this time between the two cities depending on what was happening where. At the Basel Hochschule für Musik, I attended Christian and Matthias Würsch's percussion class and delivered a presentation on Australian music and my creative work. In a happy coincidence, this presentation was the same day that my first book on Australian percussion music was published, so it was great to be able to share that research.



Figure 7. Christian's studio at ensemblehaus.

In Freiburg, most of the time was spent at ensemblehaus, a building is shared by two chamber ensembles: baroque chamber orchestra Freiburger Barockorchester and contemporary octet Ensemble Recherche. The facility is fantastic, (including Christian's own percussion studio) and is a great example of the benefits of sharing resources between small-medium sized arts organisations. The time at ensemblehaus was divided between observing Ensemble Recherche rehearsals of new works for an upcoming performance in Poland, and discussions with Christian.

Although I have many pages of notes, it is quite difficult to summarise the conversations with Christian in a report for two reasons. The first is because each topic bounced between performance, festivals, university teaching and research because they are so strongly connected for both Christian and for me. For example, as Christian is also a Percussion Tutor at Darmstädter Ferienkurse, it was really great to be able to reflect on that time and compare his approaches and systems for teaching students at summer courses vs. universities, not just in discussion, but through observation of both. The second is the nebulous nature of much of the conversations, that started a long-term process of reflection that won't be complete for some time. The brevity of this section of the report is quite misleading, as it was an extremely beneficial and rich time. Christian was also a mine of information about emerging European composers and artists, and we examined a lot of scores, instructions and recordings. In amongst the discussions was a great deal of career advice that will be a touchstone I return to frequently as I develop future projects.

In addition to the mentorship with Christian, I visited the Jean Tinguely museum, attended two percussion concerts in Basel – reConvert duo's *Amoeba* as part of KlangBasel Festival, and Ensemble This Ensemble That's collaboration with Canadian electronic musician Myriam Bleau - and had informal musical conversations with freelance percussionists such as Victor Barceló. I had also arranged a day trip to Stuttgart during this time, to visit the Kolberg Percussion showroom and factory. I had scheduled an appointment at noon, thinking I'd be there a couple of hours and would get back to Freiburg in time for a session with Christian around 5pm. It turned out that a lot had been arranged for me at Kolberg, and I was there over four hours (rather than cancelling our meeting at the studio, Christian kindly invited me for dinner with his family at home and our meeting was outside on the balcony instead!). The Kolberg staff had arranged a tour of the showrooms and had set out a lot of hardware. Bernhard Kolberg appeared about halfway through and showed me some prototypes of new triangles before we went downstairs to the very neat workroom to look at some new setups designed for university studios for major multiple percussion repertoire. Perhaps the best part was the go-cart he has made for his granddaughter out of gong rack parts and auxiliary instruments – the accelerator was a timpani pedal, and the engine was a power drill!



Figure 8. With Bernhard Kolberg at Kolberg Percussion, Stuttgart.

London, 24-30 September

Originally, this week was to focus on a visit to Huddersfield University, however between my departure from Australia and arrival in the UK, it became clear this time would be better spent in London. The two people I was to meet would not be in Huddersfield as they'd received opportunities elsewhere and the first week of postgraduate seminars I was keen to observe would now start the week after my visit. Simultaneously, a number of new opportunities arose in London during this time, so I redirected my plans and reached out to artists and academics there. As a result, the final week of my Fellowship turned out to be extremely rewarding, although different to my original plan.

On the first day, I caught the train up to Bedfordshire to spend the afternoon with percussion soloist Joby Burgess at his studio. Over the course of four hours, Joby gave me an overview of contemporary percussion activity in London and his approaches to collaboration and creation. We compared our respective contexts and ideas around commissioning, artistic identity and audience engagement. It is certainly clear that logistics and infrastructure affects 'portfolio career' musicians in London quite differently to their Australian counterparts. Most interesting was comparing perspectives on current and future directions in percussion, and how our perspectives affect the way we interact with media, festivals and education bodies. Towards the end of the meeting, talk turned towards gender diversity in music and engagement strategies. At this point in the fellowship, it was interesting to look back and observe that this topic was regularly raised by colleagues of my generation, but rarely by older colleagues.

The next two days involved a series of 2-hour meetings that were the result of 'cold-calls' or the email equivalent. I met with Dr Tullis Rennie at City, University of London, who kindly agreed to meet with me, show me around the facilities, and demonstrate his current installation at the City music department where he is acting Chair of Composition. It transpired that in addition to some shared music research interests, our previous career paths and current teaching contexts are remarkably similar. It was great to be able to discuss university music education with someone at a similar career stage. We exchanged recordings and have begun a gradual sharing of information and I am hopeful that in time something will emerge from this discussion. I also met with composer and City PhD student Georgia Rodgers. Amazingly, we discovered she had been in the audience when I performed in London in 2015, which made for a great starting point to our conversation about writing for percussion and electronics and notational approaches. I visited Artistic Director of Ruthless Jabiru Kelly Lovelady on her houseboat (complete with piano!), met informally with percussionist and Huddersfield University PhD student Colin Frank, and with Australian vocalist colleague Jessica Aszodi. Each of these discussions provided new insights into contemporary music making and portfolio careers that link performance and research. Of particular value was a discussion with Jessica about our overlapping research interests in contemporary voice and contemporary percussion, how to frame our respective new research projects, and identity and collaboration as a solo artist.

The following day, I met with Australian composer Matthew Shlomowicz, who has been based in London for over 20 years and lectures at the University of Southampton. We discussed our current research projects and compared trends in our respective student cohorts. University music programs in the UK have seen a steady decline in enrolments in recent years, and this has led some universities to rethink their music courses. There is a global push at the moment to bring classical music education into the twenty-first century, but the reasons for doing so are quite varied from country to country depending on context. Following our meeting, Matthew invited me to the launch party of new music label 'all that dust' at the relatively new contemporary arts venue Iklektik. This facilitated introduction to a number of like-minded artists on the London scene who I otherwise would not have met, and it was a wonderful evening

including three fantastic solo performances by percussionist Håkon Stene, cellist Severine Ballon and pianist Mark Knoop.

During this week, I attended a number of time-based art events that brought together sonic and visual art including Christian Marclay's astounding *The Clock* at Tate Modern, The Five Senses at Wellcome Collection, and Ryoji Ikeda and Eklekto's *music for percussion* at The Barbican. *The Clock* was a fascinating experience that really changed one's perception of the passing of time, forced audiences to ask and answer internal questions, and was constructed in a way that both related to and challenged all generations. On the final few days, I observed Head of Percussion at the Royal College of Music David Hockings teaching individual instrumental lessons and we discussed our approaches to developing teaching programs the following day. David invited me to the dress rehearsal of *The Planets* with the BBC Symphony and physicist host Professor Brian Cox, which was in celebration of the centenary of the work's premiere.

CONCLUSION AND DISSEMINATION

The combination of meetings, mentorships, concerts, masterclasses and observation as outlined above enabled me to engage with a large cross-section of the percussion and contemporary music communities. It was therefore the ideal approach to increase my understanding of current European approaches from a variety of perspectives. Simultaneously, this highlighted areas of strength in Australian practices and insight into opportunities for Australian work in the European scene. It became apparent that European funding bodies support professional work more strongly than their Australian counterparts, and that budgets for the creation of new work (as opposed to the dissemination of existing work) seem to be higher than ours in recognition of the time and resources needed to create work at the highest international level. Reflecting on my experiences post-Fellowship in the context of preparing for events focussing on gender diversity in Australian music in 2019, it is clear that there is an underrepresentation of women in professional percussion scene in parts of Europe, and that some great progress in this area is being made in Australia. Although not an intended focus of the Fellowship, gender diversity amongst role models and collaborators came up a number of times in discussions in each country and highlighted the need to continue this conversation internationally.

The knowledge gained during my Churchill Fellowship will influence my work across performance, research and pedagogy in a variety of ways over the coming years and will be disseminated via my work in concerts, recordings, lectures, teaching programs, research presentations, creative collaborations and informal discussions. Some direct, measurable outcomes have already emerged and are listed below.

Pedagogy:

Drawing on Fellowship findings in refining undergraduate coursework and postgraduate research programs at the University of Western Australia.

Performance/creation

Programming and performing European solo and ensemble works that have not yet been premiered in Australia and inviting international artists to Australia. Further, the mentoring and discussions specific to my creative solo practice have directly informed my approaches to future solo projects which are currently in development for 2019 and 2020.

Research

The timing of this Fellowship was ideal, as it came during a period of development of my next major research project and following the completion and publication of a number of long term research projects. When I left Australia, I had the initial framework of my next research project

in place, and the many varied conversations and experiences that took place in Europe have enabled me to better understand the relevance of this research on an international level which will aid in refining my methodology. In the short term, I also have qualitative data and materials that will inform a number of articles currently in progress. I have presented summaries of the Fellowship at the University of Western Australia Conservatorium of Music Research Seminar on 24 October 2018 and delivered a class to the UWA Percussion Studio on 15 October 2018.

Collaboration

A number of collaborations have already resulted from meetings in Europe and I expect more to develop over the coming years. At this stage the following is in place:

- Robyn Schulkowsky (Berlin) will be keynote and artist in residence for the Gender Diversity in Music conference in Perth in July 2019. This will be her first visit to Australia and she will also visit Brisbane and Melbourne following.
- Emmanuel Séjourné from the Strasbourg Conservatoire National Supérieur Musique et de la Danse will visit the UWA Percussion Studio to deliver masterclasses and perform with the students in August 2019.
- Composer Lionel Marchetti (Lyon) and I will develop a new solo work for percussion and speakers to be premiered in Perth in 2019.