

Crossing the Modernist-Postmodernist Divide: Performance
Challenges in Late Twentieth Century Australian Flute Music

A portfolio of recorded performances and exegesis

Melanie Walters

B.Mus. (Hons) 2004

Submitted in fulfilment of the requirements for the degree of
Master of Music

Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
The University of Adelaide

March 2011

CONTENTS

ABSTRACT	v
STATEMENT.....	vii
ACKNOWLEDGEMENTS	ix
LIST OF FIGURES	xi
1. INTRODUCTION	1
2. THE AESTHETICS OF MODERNISM AND POSTMODERNISM	3
3. SELECTED AUSTRALIAN FLUTE REPERTOIRE AND ITS RELATIONSHIP TO THE MODERNIST-POSTMODERNIST DIVIDE	5
4. PERFORMANCE ISSUES IN THE SELECTED REPERTOIRE.....	12
5. CONCLUSION.....	22
APPENDIX A (PROGRAMME NOTES)	23
APPENDIX B (CD TRACK LISTINGS)	43
BIBLIOGRAPHY.....	44
COMPACT DISCS	

Abstract

This submission investigates through performance the aesthetics of modernism and postmodernism in selected Australian flute music composed during the period from 1980 to 2000. The exegesis explores the hostilities between Australian composers of differing aesthetic disposition and looks at how the selected repertoire fits within the modernist-postmodernist spectrum. The performance challenges in the selected repertoire and the means by which the author addressed those challenges is discussed, as are the similarities and differences in the preparation and performance of music of the two aesthetic positions. The discussion draws on two recitals given by the author and associate artist Jamie Cock, piano, that were presented and recorded in Elder Hall, The University of Adelaide, on 4 August 2010 and 22 February 2011, which are included at the Appendix.

Declaration

This work contains no material that has been accepted for the award of any degree or diploma in any university or other tertiary institution, and to the best of my knowledge and belief contains no material previously published or written by another person except where due reference has been made in the text of the thesis.

I give my consent to this copy of my thesis, when deposited in the University Library, being made available for photocopying and loan, subject to the provisions of the Copyright Act 1968, except for the two compact discs which may not be duplicated and must be listened to in the Elder Music Library only and the compact disc containing the scores of the works, which must be removed after examination.

I also give permission for the digital version of the exegesis only to be made available on the web, via the University's digital research repository, the library catalogue, the Australian Digital Theses Program (ADTP) and also through web search engines unless permission has been granted by the University to restrict access for a period of time.

Melanie Walters

28 February 2011

Acknowledgements

The author wishes to acknowledge the assistance of research supervisors Dr Mark Carroll and Geoffrey Collins. The author further acknowledges the editorial assistance of Dr Carroll in preparing this document.

Thanks also to Peter Dowdall (recital one) and Silver Moon (recital two) for their assistance in producing the recital recordings, and to Jacob Simionato for his technical assistance in amplification, reverberation and monitoring. Finally the contribution of associate artist Jamie Cock is gratefully acknowledged.

Special thanks to the composers Brenton Broadstock, Gerard Brophy, Houston Dunleavy, Andrew Ford, Mark Pollard, Jane Stanley, Carl Vine, Michael Whiticker, and Martin Wesley-Smith for providing information and advice on the repertoire, and to Michael Smetanin for providing the unpublished scores to *Nontiscordardimé*.

List of Figures

Figure 1: Gerard Brophy. <i>Nymphe-Echo Morphologique</i> . The Rocks, Sydney: The Australian Music Centre, 1989, page 1	14
Figure 2: Michael Smetanin <i>Nontiscordardimé II</i> . Unpublished score, bars 22-23.....	14
Figure 3: Ian Shanahan. <i>Dimensiones Paradisi</i> . The Rocks, Sydney: The Australian Music Centre, 1998, page 9	15
Figure 4: Carl Vine. <i>Sonata for Flute and Piano</i> . London: Faber. 1992. Third movement, bars 348-350	16
Figure 5: Houston Dunleavy. <i>Icarus</i> . Wollongong, Australia: Wirripang, 2002. Second movement, bars 74-82.....	17
Figure 6: Julian Yu. <i>Scintillation III</i> . In Mardi McSullea and Lawrence Whiffin eds. <i>Contemporary Australian Flute Volume 2</i> . Sydney: Currency Press, 1997, bars 1-2	18
Figure 7: Mary Finsterer. <i>Ether</i> . The Rocks, Sydney: The Australian Music Centre, 1998, line 36	18
Figure 8: Gerard Brophy. <i>Nymphe-Echo Morphologique</i> . The Rocks, Sydney: The Australian Music Centre, 1989, page 7.....	18
Figure 9: Michael Smetanin. <i>Nontiscordardimé III</i> . Unpublished Score. 1992, bars 8-10.....	20

