

## The Hedberg

The Hedberg is a state-of-the-art building that takes the University of Tasmania boldly into the creative future, giving music and creative arts students a world-class learning space and bringing students, staff, industry and community together.

As an incubator for place-based creative practice, research, partnerships and engagement, the Hedberg provides world-class spaces for collaborating, rehearsing, performing and recording.

## Salon @ 6

In 2022, join us on the first Friday of the month for the 'Salon @ 6', an experimental and eclectic program of concerts performed by students, staff and alumni of the School of Creative Arts and Media. Featuring a wide range of styles and genres, this concert series is a fantastic opportunity to experience bold new work and meet our vibrant creative community.

Cover image: Osborne Images

# Salon @ 6

*Music, Place and Politics showcase*

5 August 2022



UNIVERSITY of  
TASMANIA

School of Creative  
Arts and Media

College of Arts, Law  
and Education





**Molly O'Brien accompanied by Sam Burk**  
*We Are The Streets*

**Sophia Mitchell**

*Exploration of Musical Activity in Nazi Concentration Camps*

This project is a research-based piece of writing titled: Exploration of Musical Activity in Nazi Concentration Camps. The essay offers an exploration into the various purposes music served within concentration camps, both from the lens of the oppressor and the oppressed, and includes examples of pieces of music from both categories. As culturally ingrained as music has always been in Eastern-European culture, it is no surprise that it played such a major role in Nazi-camp life.

Sophia Mitchell spent her formative years in Sydney where she started learning French horn at age eight from Christine Pringle and then Jenny Sneyd, at Pymble Ladies' College (PLC). Having always had a passion for music, Sophia played the piano and sang in choirs from a young age, and continues to do so. During her high school years, Sophia played with school and community bands and orchestras across greater Sydney. She was pleased to receive first place prizes in advanced HSC music subjects at PLC, and was the recipient of the school's Dame Joan Hammond Music Award. Now in her third year at the UTAS Conservatorium, Sophia enjoys studying under Greg Stephens, principal horn player of the TSO. She is a member of the TSO Chorus, the UTAS Brass Quintet and other Conservatorium ensembles, and has recently been doing casual work with the TSO.

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## About the units

### **Music and Place FCA106**

This unit introduces students to the ways in which music and music-making can be shaped by environment. It encourages them to reflect upon the impact of place on musical practices around the world. Students have the opportunity to explore the distinctiveness of music and music-making in Tasmania, Australia and the Asia-Pacific region, investigate a diverse range of musical works, contemporary and historical, and develop an exciting project to explore the concept of music and place.

### **Music and Politics FCA208**

This unit focusses on the interrelationship between music and politics by exploring aspects such as musical activism, propaganda, censorship and the underground. Students investigate the creation, reception and transmission of music from diverse styles, cultures, periods and global perspectives and become critically aware of music's influence and impact, and its potential to be used and misused for political intent. They build skills to underpin diverse career pathways in music through an exciting and distinctive project that interrogates and explores the concept of music and politics, while gaining an introduction to project management and further proficiency and confidence in research, writing and formats of presentation.

## **Elijah Harper** *Another Canon*

*Another Canon* is a historical documentary exploring the lives and works of classical composers of marginalised backgrounds, focused on women and people of colour.

Elijah Harper is a composer and cellist, studying Commercial Music Creation at UTAS. Originally planning to become a professional cellist, they began composing after becoming frustrated with a lack of interesting cello parts in ensemble works; cello eventually became the side hobby as composition pulled more focus. With a background in the Brisbane musical theatre scene, Elijah has a strong passion for theatre of all genres, and has written, produced, and performed a solo musical (“SPECIAL”) at Anywhere Festival 2019. They are also scoring Anne Carson’s *Antigonick* for UTAS’ Experimental Production, which will be showing in September.

## **Nathan Stinton** *Even In Our Sleep*

*Even In Our Sleep* (2022) explores the political and social significance of the Black Lives Matter movement, and its historical resonances with the Civil Rights movement of the 1960s. The piece includes an audio recording, accompanied by strings, of a speech given by Senator Robert F. Kennedy on the night that Martin Luther King Jr. was assassinated (April 4, 1968). In this speech Kennedy speaks to the grief of those assembled, but also proposes that the event marks an inflection or decision point for the direction of the country, and that there can be hope for the future.

Of particular interest, and the focus of the choral setting in the second section, is Kennedy’s quotation from the ancient Greek playwright Aeschylus:

‘Even in our sleep, pain which cannot forget falls drop by drop upon the heart until, in our own despair, against our will, comes wisdom by the awful grace of God.’

The use of this quotation highlights the intersection between public and private expressions of grief – particularly grief in response to public violence and death. Kennedy had himself found solace in these words following the assassination of his brother, President John F. Kennedy, in 1963.

*Even In Our Sleep* provides an opportunity to engage with these significant historical events; to note the parallels to contemporary political and social movements; and, through musical expression of the elegiac form, to grieve, lament and find consolation in the possibility espoused by Aeschylus and Kennedy that through the pain ‘comes wisdom by the awful grace of God’.

Nathan Stinton (b. 1987) is a Hobart-based composer of contemporary classical music. Nathan’s music has been performed and recorded in Australia and overseas including through collaborative projects with L’Ensemble de Musique Contemporaine du Conservatoire de Musique de Rimouski (Canada) and the Tasmanian Symphony Orchestra (Australia). His music for solo piano has also appeared in television commercials and even as on-hold music. His breadth of interests include history, politics, theology and cricket – and he has created music addressing each of these themes. He has most recently studied composition with mentors such as Maria Grenfell, Russell Gilmour and Michael Kieran-Harvey through the University of Tasmania.

## **Acknowledgement of Country**

Today we are meeting on lutruwita (Tasmania) Aboriginal land, sea and waterways. We acknowledge, with deep respect the traditional owners of this land, the muwinina people, which we meet today.

The muwinina people belong to the oldest continuing culture in the world. They cared and protected Country for thousands of years. They knew this land, they lived on the land and they died on these lands. We honour them.

For the muwinina people, the area around nipaluna (Hobart) was their country and they called Mount Wellington kunanyi.

We acknowledge that it is a privilege to stand on Country and walk in the footsteps of those before us. Beneath the mountain, among the gums and waterways that continue to run through the veins of the Tasmanian Aboriginal community.

We pay our respects to elders past and present and to the many Aboriginal people that did not make elder status and to the Tasmanian Aboriginal community that continue to care for Country.

We recognise a history of truth which acknowledges the impacts of invasion and colonisation upon Aboriginal people resulting in the forcible removal from their lands.

Our Island is deeply unique, with spectacular landscapes with our cities and towns surrounded by bushland, wilderness, mountain ranges and beaches.

We stand for a future that profoundly respects and acknowledges Aboriginal perspectives, culture, language and history. And a continued effort to fight for Aboriginal justice and rights paving the way for a strong future.

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## **Music, Place and Politics showcase**

Tonight, our Music and Place, and Music and Politics students come together in this project based concert to showcase their creative work from semester one. Expect a range of exciting and varied outputs of audio, video, live performances, as well as displayed written work.

**MC** Associate Professor Maria Grenfell

**Works by** Elijah Davies, Hannah Denman, Emily Swanson, Guy Swan, Jacob McCormack, Elijah Harper, Nathan Stinton, Sophia Mitchell Molly O’Brien and Sam Burk

**Posters by**

# Programme

## Elijah Davies

### *Advance Australia Fair*

This performance of Advance Australia Fair was arranged as a response to post-colonial Australia and patriotism in Australia. The presence of racism and xenophobia in Australia is no more prevalent than in the national anthem. The anthems lyrics promote Australia as an open shared land with hard earned riches, completely ignoring Australia's colonial history and appalling treatment of Indigenous Australian. The arrangement aims to present anti-colonial and anti-patriotic views using strong dissonance juxtaposed to the unexciting diatonic melody and an ironic disjointed and loping rhythmic feel.

Elijah Davies is a Tasmanian jazz guitarist currently in his second year of his Bachelor of Music at the University of Tasmania, under the tutelage of Damien Kingston. Elijah has played across Hobart with musicians such as Ted Vining, Spike Mason, Matt Boden and Hamish Houston. Some of his influences include Jim Hall, Charlie Christian and Charlie Parker.

## Hannah Denman

### *Breathe Again*

Vocalist: Hannah Denman  
Pianist: Associate Professor Andrew Legg  
Recording/mix: Tom Waller  
Pad sounds: Hannah Denman

Hannah Denman is a third year Jazz/pop vocalist studying a Bachelor of Music at the Utas Conservatorium of Music. She mainly performs Jazz locally around Hobart. She has recently delved into song writing and is keen to write more pieces in the future.

For my Music and Place project I wrote a song that depicts the place I go in music where I believe I connect with God (a higher presence) and find peace. Peace from anxious thoughts, from fears and self-doubts. A place where I can just sing and harmonise freely, playing what I feel.

## Emily Swanson

### *A New Place*

My name's Emily Swanson and I'm a first-year student studying a double degree in music (classical piano performance) and science (chemistry). I'm from the Northwest Coast of Tassie and moved down here to pursue my studies.

## Guy Swan

### *sub)conscious*

*sub)conscious* is a sound work which explores the notion of music and place. Throughout daily life I notice the increasing amount of people using headphones listening to music, podcasts or the radio. They are making a conscious decision to listen to something other than the sounds naturally occurring around them. A lot of this sound we subconsciously filter out.

Using a technique called Deep Listening, I have chosen to actively listen to sounds that I would usually either subconsciously or consciously filter out. Recording these sounds, I have produced a sound work which recontextualises these sounds into something we can listen to with our headphones. The work will gradually build in intensity as new sounds are added until it is completely unignorable.

The second phase of the work will be a piece of music created using the exact same recordings. Using equalisation techniques to highlight specific frequency bands within these sounds, the result will be the sound of a tuned instrument playing chords and a melody to show how music can be found all around us, even where we would not usually consider possible.

Guy Swan is a first-year music technology student at Utas. With an interest in sound art, ambient, and experimental music. Guy often uses field recordings in his work and is inspired by the places these are captured.

## Jacob McCormack

### *You can hear more the quieter you are*

With the impending prospect of human extinction and ecological collapse looming over the human race in a sinister way, it is now vital to discuss the ongoing destruction of the natural world. However, as humans we have transitioned into a mechanical world that relies on mobile phones, computers, and other technology. Not to mention our dependency on fuel-driven vehicles and energy that is derived from the mining of coal. Seemingly we are stuck in a paradox that perpetuates the damage of the natural world but instills a sense of panic within us. I am no exception of this oxymoronic way of being, but through the song 'you can hear more the quieter you are' I have identified the contradictions I face daily as well as the range of emotions that are felt from just being a human, let alone stuck in a system that is bound to collapse.

Through words, lyrics and various guitar melodies and rhythms I explore the theme of inner conflict and struggle to establish one's position within a society that continually destroys the earth. The variation in the guitar work exemplifies the variety of feelings and emotions that may arise in us as humans, whilst the spoken word uses continual incongruous and oxymoronic turn of phrase. The issue of environmental destruction is truly a political one and the song itself tackles that. However, the stance I take relates this issue more so to the everyday person whom I hope can resonate with the song and find power and connection in my attempted dismantling of isolation and panic.

Jacob McCormack is a poet and a writer exploring the fusion of spoken word and music as a means of telling stories. Establishing an immersive and evocative listening space, Jacob attempts to take audiences on narrative-based journeys inciting a subtle sense of disorder and resonance that elicits reflection and curiosity.