Association of Asia-Pacific Music Institutions

The Inaugural

Asia-Pacific Music Summit

2–5 APRIL 2014
SYDNEY, AUSTRALIA
Delegates and Institutions

CIZHAO WANG
Beijing Central Conservatory of Music (Co-host)

KARL KRAMER
Sydney Conservatorium of Music, University of Sydney (Co-host)

ALLAN BADLEY
Auckland School of Music, University of Auckland

BARRY CONYNGHAM AM
Melbourne Conservatorium of Music and Victorian College of the Arts, University of Melbourne

ROBERT A. CUTIETTA
Thornton School of Music, University of Southern California (USC)

YOUNG KIM
College of Music, Seoul National University

BERNARD LANSKEY
Yong Siew Toh Conservatory of Music, National University of Singapore

JINNY LIU
School of Music, Taipei National University of the Arts

ISAO MATSUSHITA
Faculty of Music, Tokyo University of the Arts

DAVID H. STULL
San Francisco Conservatory of Music

ADRIAN WALTER AM
Hong Kong Academy for Performing Arts

SHUYA XU
Shanghai Conservatory of Music
## Programme

### WEDNESDAY 2 APRIL

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:00</td>
<td>Meet at Sir Stamford hotel, walk to Sydney Opera House for group photograph.</td>
<td>Sir Stamford Circular Quay, 93 Macquarie Street</td>
</tr>
<tr>
<td>16:00</td>
<td><strong>Opening Event</strong>&lt;br&gt;Words of welcome from:&lt;br&gt;- Dr Michael Spence, Vice-Chancellor and Principal, University of Sydney&lt;br&gt;- Rory Jeffes, Managing Director, Sydney Symphony Orchestra&lt;br&gt;- Tony Grybowski, Chief Executive Officer, Australia Council for the Arts&lt;br&gt;Delegates will give a 5 to 7 minute overview of their institution.</td>
<td>Boardroom, Sydney Opera House</td>
</tr>
<tr>
<td>18:00</td>
<td>Walk to Café Sydney, Circular Quay</td>
<td></td>
</tr>
<tr>
<td>18:30</td>
<td><strong>Deans and Principals Dinner</strong></td>
<td>Café Sydney</td>
</tr>
<tr>
<td>21:30</td>
<td>Walk to hotel</td>
<td></td>
</tr>
</tbody>
</table>

### THURSDAY 3 APRIL

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:45</td>
<td>Meet at Sir Stamford hotel, walk to Sydney Opera House</td>
<td>Sir Stamford Circular Quay</td>
</tr>
<tr>
<td>10:00</td>
<td><strong>Session 1 – Guest speaker: Mr Kim Williams</strong></td>
<td>Boardroom, Sydney Opera House</td>
</tr>
<tr>
<td>12:30</td>
<td>Lunch</td>
<td>Boardroom, Sydney Opera House</td>
</tr>
<tr>
<td>14:00</td>
<td><strong>Session 2 – Financial Best Practices</strong></td>
<td>Boardroom, Sydney Opera House</td>
</tr>
<tr>
<td>16:30</td>
<td>Walk to hotel</td>
<td></td>
</tr>
<tr>
<td>17:15</td>
<td>Meet at Sir Stamford hotel foyer, walk across the Royal Botanical Gardens to restaurant</td>
<td></td>
</tr>
<tr>
<td>17:30</td>
<td>Dinner</td>
<td>Andrew (Boy) Charlton Poolside Café</td>
</tr>
<tr>
<td>19:15</td>
<td>Walk to Fleet Steps, Mrs Macquarie’s Point</td>
<td></td>
</tr>
<tr>
<td>19:30</td>
<td><strong>Handa Opera on Sydney Harbour: Madama Butterfly</strong></td>
<td>Fleet Steps, Mrs Macquarie’s Point</td>
</tr>
</tbody>
</table>

### FRIDAY 4 APRIL

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Group activity: Meet at Circular Quay at Ferry Wharf 4 for 10:05 departure to Watsons Bay. Return ferry departs Watsons Bay at 12:35.</td>
<td></td>
</tr>
<tr>
<td>14:00</td>
<td><strong>Session 3 – Part 1: Curriculum; Part 2: Futures planning for the Association of Asia-Pacific Institutions organisation</strong></td>
<td>Boardroom, Sydney Opera House</td>
</tr>
<tr>
<td>17:00</td>
<td>Walk to hotel</td>
<td></td>
</tr>
<tr>
<td>17:30</td>
<td><strong>Dinner – meet at Sir Stamford for group transfer to Kramer residence</strong></td>
<td>Karl Kramer’s residence</td>
</tr>
<tr>
<td>21:00</td>
<td>Group transfer to hotel</td>
<td>Sir Stamford Circular Quay</td>
</tr>
</tbody>
</table>
## Programme

### SATURDAY 5 APRIL

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td><strong>Session 4 – Part 1: Multilateral institutional collaboration;</strong></td>
<td>Boardroom, Sydney Opera House</td>
</tr>
<tr>
<td></td>
<td><strong>Part 2: Innovative programme models</strong></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td><strong>FREE TIME</strong></td>
<td></td>
</tr>
<tr>
<td>17:30</td>
<td><strong>Tour of Sydney Conservatorium of Music</strong></td>
<td>Sydney Conservatorium of Music</td>
</tr>
<tr>
<td>18:30</td>
<td><strong>Combined Student Performance</strong></td>
<td>Verbrugghen Hall,</td>
</tr>
<tr>
<td></td>
<td>Post-performance reception</td>
<td>Sydney Conservatorium of Music</td>
</tr>
<tr>
<td>20:00</td>
<td>Walk to restaurant</td>
<td></td>
</tr>
<tr>
<td>20:15</td>
<td><strong>Banquet</strong></td>
<td>Subsolo, 161 King St, Sydney</td>
</tr>
<tr>
<td>22:30</td>
<td>Walk to hotel</td>
<td>Sir Stamford Circular Quay</td>
</tr>
</tbody>
</table>

### SUNDAY 6 APRIL

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Depart (taxi vouchers provided)</strong></td>
<td></td>
</tr>
</tbody>
</table>

## PRACTICAL INFORMATION

The Sydney Conservatorium of Music is located in Macquarie Street, Sydney, opposite the junction with Bridge Street. It is next to the Royal Botanic Gardens and the gates to Government House.

**Contact details for Sydney Conservatorium of Music staff**

- **Dr Karl Kramer**, Dean and Principal, Sydney Conservatorium of Music  
  T 0411 545 757  
  E karl.kramer@sydney.edu.au

- **Mrs Christine Prasad**, Executive Assistant to the Dean  
  T 0437 599 256  
  E chris.prasad@sydney.edu.au

- **Mr Steven Burns**, Head of Recruitment  
  T 0402 971 820  
  E steven.burns@sydney.edu.au

**Accommodation**

Sir Stamford at Circular Quay – 93 Macquarie Street, Sydney, and approximately 500 metres from the Sydney Opera House.

**Restaurants**

- Café Sydney - Customs House, 5th floor, 31 Alfred Street, Circular Quay  
- Andrew (Boy) Charlton Poolside Café - 1C Mrs Macquarie’s Road, The Domain  
- Subsolo Restaurant & Bar - 161 King Street

**Group Activity**

Explore Sydney harbour by ferry from Circular Quay to Watsons Bay, casual beach-side lunch.
CIZHAO WANG

President and professor of the Central Conservatory of Music, Music educationist, doctoral advisor, musicologist, member of the CPPCC National Committee, vice chair of the Chinese Musicians Association, president of the Jeunesses Musicales China, director of the Professional Teaching Steering Committee in National Higher Art Institutes of the Ministry of Education, president of China Digital Music Education Society, and vice president of Chinese Music Aesthetics Society, honorary academician of Royal Academy of Music in Britain, Recipient of Sanford Medal from Yale School of Music, etc.

Born in 1949, native of Hangzhou, Zhejiang Province, President Wang graduated from the Central Conservatory of Music, majoring in music aesthetics, and stayed to teach in 1983. Then, he served as deputy director of the music aesthetics teaching group in musicology department, vice chair of the musicology department, vice president of the Central Conservatory of Music, president of the Central Conservatory of Music and party secretary successively. Since 1983, he has offered six courses respectively in CCOM, such as “basics of music aesthetics,” etc. He has published over forty theses, such as “The Structure and Function of Music;” over two hundreds essays, including musicological papers, critics, etc.; and eight books, including Basics of Music Aesthetics (textbook, co-author), New Theory of Music Aesthetics, etc. He has been awarded many prizes, including the Middle-aged and Youth Teachers Outstanding Achievements of Philosophy in Social Science in Beijing Universities, First Prize of Teaching Achievements on Music Aesthetics of National Outstanding Teaching Achievements Award, First Prize of National Golden Bell Award for Music Critics and Theory, Second Prize of Outstanding Textbook Award of Art Colleges Affiliated to the Ministry of Culture, Third Prize of Humanities Outstanding Research Achievements of the Universities affiliated to the Ministry of Education, etc. He was given the title of “outstanding expert” by the Ministry of Culture in 1994, and the title of “national young and middle-aged expert with outstanding contributions” in 1998.

He has been invited repeatedly to Germany, United Kingdom, Switzerland, Japan, Korea, Hong Kong, Taiwan, Macao and other places to give lectures and participate in academic activities.
Dr. Karl Kramer comes to the University of Sydney Conservatorium of Music after holding the position as professor of music and director of the University of Illinois School of Music for ten years. Prior to that, he served as dean of the Purchase Conservatory of Music at the State University of New York and dean of music at the New World School of the Arts in Miami, Florida. Receiving the Doctor of Musical Arts from the Manhattan School of Music, Dr. Kramer also holds degrees from Yale University and Temple University.

A founding member of Brass Ring, Dr. Kramer is an authority on the performance of modern brass chamber music and has written on the symphonic brass music of Richard Strauss. This year marks his 30th year as principal tubist with the New Haven Symphony Orchestra and has also performed with Sinfonia da Camera, the New York City Ballet Orchestra, Opera Orchestra of New York, Florida Philharmonic, and the Hartford Symphony Orchestra. While at the University of Illinois, Dr. Kramer was the founder and artistic director of the annual Allerton Music Barn Festival, a five-day event showcasing the Illinois music faculty in the chamber and jazz genres, along with guest artists of international renown.

As a member of Brass Ring, Dr. Kramer toured extensively throughout the United States and Europe and performed on world premiere recordings for the Crystal label featuring works by Witold Lutoslawski, Luciano Berio, Hans Werner Henze, Ned Rorem, Jacob Druckman, and David Del Tredici. The quintet recorded soundtracks for the Public Broadcasting Service series *The American Experience* and is broadcast regularly on National Public Radio. He has also premiered works by composers such as John Harbison, Christopher Rouse, Martin Bresnick, and Roger Kellaway and two compositions written specifically for him by Neely Bruce (“Songs of Zion Recycled”) and Eric Ewazen (“Sonata for Tuba and Piano”). The Kendor Music Company and Brass Ring Editions publish Dr. Kramer’s arrangements for brass ensemble.

The Temple University Alumni Association has recognised his achievements with a certificate of honour, and he is a recipient of the New Haven Symphony Orchestra’s “Distinguished Service Award”. Dr. Kramer is a national consultant in the evaluation and accreditation of music institutions of higher education in the United States.
ALLAN BADLEY
Dr Allan Badley is a specialist in late 18th-century Viennese music whose publications include several hundred scholarly editions of works by major contemporaries of Haydn, Mozart and Beethoven. Among the most significant of these are his editions of the complete works for piano and orchestra by Ferdinand Ries, mass settings by Wanhal, Hofmann and Hummel, and an extensive series of symphonies and concertos. He has published articles on Leopold Hofmann, Ignaz Pleyel, Wanhal and Haydn, and more recently, contributed analytical essays on the symphonies of Wagenseil and Pleyel for The Symphonic Repertoire — The Eighteenth-Century Symphony edited by Barthia Churgin and Mary Sue Morrow (Indiana University Press, 2012). He is currently preparing a volume of keyboard concertos by Leopold Hofmann (1738-1793) for Denkmäler der Tonkunst in Österreich.

Allan Badley co-founded the now Hong-Kong based publishing house Artaria Editions in 1995 with Klaus Heymann which is widely regarded as one of the leading specialist publishers of 18th-century music. His own editions have featured in over fifty critically-acclaimed recordings on the Naxos label.

A graduate of the University of Auckland (PhD, 1986), Allan Badley is a Distinguished Alumni Award winner (2003) and in 2007 he was awarded the Goldene-Pleyel-Medaille of the Internationale Ignaz Joseph Pleyel Gesellschaft (Austria). He is a member of the editorial boards of Eighteenth-Century Music and Haydn, and Musikwissenschaftlicher Leiter of the Pleyel Gesamtausgabe.

Allan Badley is an Associate Professor in Musicology at The University of Auckland and Head of the School of Music.

BARRY CONYNGHAM AM
Australian composer Barry Conyngham MA (Hons) Syd, DMUS Melb. studied with Peter Sculthorpe and with Toru Takemitsu. He is Emeritus Professor from both the University of Wollongong and Southern Cross University, the latter where he was Foundation Vice–Chancellor (1994-2000). He is also the first musician to hold the Chair of Australian Studies at Harvard University (2000-2001). He has been a Churchill, Harkness and Fulbright Fellowship holder. In 1997 he became a Member of the Order of Australia.

With premieres and performances of his works in Japan, North and South America, Europe, the UK and Australia, Conyngham is one of Australian international composers. He has over seventy published works and over thirty recordings including those by the London, New Zealand, Sydney and Melbourne Symphony Orchestras.

International premieres include the orchestral work Cala Tuent (2008) in Spain, Australia and Hong Kong, and the double bass concerto Kangaroo Island (2009) in the United States. 2011 saw premieres of Fallingwater for two bassoons and orchestra, Showboat Kalong for the Australia Ensemble and Gardener of Time a new work for the Melbourne Symphony. Most recent premiere was Symphony, commissioned by The Sydney Symphony Orchestra performed November 2012. This year will see the first performance in Vienna of Rainspell Dry. His Next large-scale work will be Anzac for nine soloists and orchestra to be given its first performance in August 2014 on the occasion of his 70th Birthday.

He has been involved with a number of arts organisations including, the Australia Council (Chair of Music Board), Opera Australia (Deputy Chair), the World Music Council, NORPA (treasurer) and the Australian Music Centre (Chair).

In late 2010 he accepted an appointment as Dean of the Faculty of Victorian College of the Arts and Music at the University of Melbourne.
ROBERT CUTIETTA

Robert Cutietta is dean of the Thornton School of Music at the University of Southern California. Since 2002, he has overseen an expansion in endowment, programs, and space while building upon the traditional quality of education that is the school’s trademark.

Under Dr. Cutietta’s leadership, the school has introduced innovative new degrees in music education, arts journalism, visual and performing arts studies, choral music, vocal jazz, and the groundbreaking popular music performance program. In the fall of 2014, a graduate degree in Music Leadership will be introduced further positioning the Thornton School as an innovator in music instruction.

During his tenure, the school’s endowment has seen a dramatic increase with the addition of five new endowed faculty chairs and one professorship, tens of millions of dollars in new scholarships, and funding for new endeavors such as an ensemble touring fund and a travel fund for student finalists in national and international competitions. He has been especially effective supplementing the already illustrious faculty with new world class artist/teachers such as Midori, Bob Mintzer, Glenn Dicterow, Ralph Kirshbaum.

He has published a wide range of articles in journals such as the Journal of Research in Music Education, The Psychology of Music and many others. He is also author, co-author or editor of four books and has contributed chapters to several others. He has sat on the editorial boards of the Journal of Research in Music Education, and Contributions to Music Education. His most recent book, Raising Musical Kids: A Parent’s Guide is published by Oxford University Press.

Prior to his appointment as dean, he was director of the School of Music and Dance at the University of Arizona and held faculty positions at Kent State and Montana State Universities. He received his doctorate in music education and psychology from Penn State University and his undergraduate and masters degrees from Cleveland State University.
**YOUNG KIM**

Young-Yul Kim, graduated of Seoul High School of Arts and Seoul National University, earned his Master of Music degree from Temple University and the Doctor of Musical Arts as well as the Performer’s Certificate from Eastman School of Music. As a Principal Hornist, he toured Germany with the Eastman Philharmonia, and the U.S. and Canada with the Eastman Wind Ensemble and Trumpeter Wynton Marsalis. Mr. Kim has performed in recitals in Philadelphia, Rochester, Seoul, Taejon, and recently, in May 1999, he was invited to give a recital by the International Horn Society’s annual symposium which was held at Georgia State University. In July 2000, he received Punto Award at the 32nd IHS annual symposium held at Beijing, China. Mr. Kim has also appeared as a soloist with KBS Symphony, Seoul Chamber Orchestra, Pusan Philharmonic, Seoul Symphony, Seoul Art Orchestra among others and was invited as concerto soloist by the Seoul Arts Center Orchestra Festival in 1992, 1995, 1999 and 2001. He was also invited as a soloist for the Japan Horn Society’s 2002 and 2008 Horn Festival which was held at Hokkaido and Tokyo, and Asian Horn Festival in 2007 in Beijing, China.

He has also served as Co-principal Horn of the KBS Symphony, as Acting -principal of Puchon Philharmonic and is currently a member of Korean Aulos Wind Quintet, Seoul Brass Quintet and Professor of Music at Seoul National University where he has been teaching horn and leading the SNU Wind Ensemble and Horn Ensemble since 1994. He also leads as a principal conductor of Gimpo Philharmonic Orchestra from 2006.

His teachers are include Hong-Kyun Shin, Randy Gardner, Daniel Williams, Mason Jones, Joe de Angelis, Verne Reynolds, David Effron(Conducting).

Currently, he is at the Music College of Seoul National University.

**BERNARD LANSKEY**

Bernard Lanskey is Director of the Yong Siew Toh Conservatory of Music, National University of Singapore where he was awarded a full professorship in 2008. From 1994-2006, he was Assistant Director of Music at the Guildhall School of Music & Drama London, where he was responsible for overseeing the ensemble and postgraduate programmes. Since 2005, he has also been an Artist-in-Residence at La Loingtaine, near Fontainebleau, France.

Born in Cairns in northern Australia, he originally studied music alongside philosophy and mathematics at the University of Queensland before moving for more specialised pianistic studies first to Paris and then to the Royal College of Music in London to complete a master’s degree with Peter Wallfisch.

As a pianist, he has performed throughout Australia, Great Britain, China and South-East Asia and in most European countries, working principally with string players and singers in chamber music, mixed recital and lecture-recital combinations with his regular musical partners, violinists Aki Saulière and Qian Zhou, cellist Qin Li Wei, the German soprano Felicitas Fuchs and British television journalist, John Suchet. Recent concerts have also included appearances with violinists Renaud Capucon, Joshua Bell, Kam Ning and Zuo Jun, and soprano Katherine Broderick. CD releases as a collaborative pianist have included works by Beethoven, Brahms, Glinka, Schubert, Schumann and Schultz. As a recording producer, he has produced for Decca, Centaur and Cello Classics.

He has organised festivals and concert series, in association with the London Symphony Orchestra’s Discovery Series at St. Luke’s in London, as Artistic Director of the 20th and 21st Paxos International Music Festivals in Greece, of the Hadstock Music Festivals in the UK, at La Loingtaine, France and the University Summer Academy in Lausanne. In November 2012, he was invited to be President of the jury for the Geneva International Piano Competition.

His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach focusing particularly on exploring, the vital role played by metaphor and gesture in the pedagogical process.
JINNY LIU
One of the active musicians in Taiwan, professor Jinny Liu received her music training from National Taiwan Academy of Arts, Philadelphia College of the Performing Arts and Manhattan School of Music.

Prof. Liu had been principle flutist of Taipei City Symphony Orchestra; currently principle flutist of Taipei Philharmonic Orchestra and Wings of the Angel Symphonic Band.

Besides performs recitals and chamber concerts, Liu has played flute concerti of Bach, Vivaldi, Mozart, Mercadante, Reinecke, Ibert, Griffes, Jolivet and Gordon Chin. Liu has performed concerts in Taiwan, Japan, Korea, USA, Canada, Austria, France, Belgium, Germany, Russia, Czech Republic, Poland, Hungary and China.

Devote most of her effort in higher education; Prof. Liu is a senior professor at the Taipei National University of the Arts. She had been the Chairman of Music Department from 2001 to 2007, Director of International Exchange Center from 2009 to 2011. Liu was elected as the Dean of School of Music of Taipei National University of the Arts since 2008. Seeking globalization for music students’ vision, Liu enthusiastically leading large student performance group to perform abroad regularly and arrange international master classes.

The recent activities of Liu to participate in the international events including join the jury member of the 8th Kobe International Flute Competition, host the 5th congress of Asia Flutists Federation, and serving as the music coordinator of the opening ceremony of 8th World Game in Kaohsiung.

ISAO MATSUSHITA
Matsushita studied composition with Hiroaki MINAMI and Toshiro MAYUZUMI at the Tokyo National University of Fine Arts and Music for his undergraduate and graduate degrees. In 1977 he won a prize at the Japan Music Competition in the orchestral composition division. From 1979 he studied composition with YUN Isang at the Hochschule in Berlin, and he stayed there until 1986. His honors include First Prize in the Mönchengladbach competition in 1985 and the 7th Irino Prize in 1986. He has been widely active as a composer, conductor and producer. His music includes the opera, “Shinano-no-kuni, Zenkoji story”, which was the official cultural program of the Winter Olympics in Nagano (1998) and an Olympic March.

Matsushita’s terms as executive chairman of both the Asian Music Week in Yokohama and the Nagano Music Festival in 2000 were quite successful. In the same year, his concerto for Japanese drum “Hi-Ten-Yu” was performed at a summer concert by the Berlin Philharmonic Orchestra and was warmly received. In 2002 he organized a portrait concert, during which his “Minasoko-no-kan” and a symphony entitled “Dharani” were premièred.

In 2003, he served as executive chairman of the Asian Music Festival 2003 in Tokyo. In addition, he served as chairman of the Asian Composers League from 1999 to 2004. Now he is the vice president of the Tokyo University of the Arts and professor at the Performing Arts Center of the Tokyo National University of Fine Arts and Music, President of the Japan Federation of Composers and a representative of Ensemble Kochi.
DAVID STULL

David H. Stull became President of the San Francisco Conservatory of Music on July 1, 2013, having served previously as Dean of the Oberlin Conservatory of Music since 2004.

At Oberlin, he helped secure support for numerous initiatives including The Bertram and Judith Kohl Building, a project spearheaded to completion under his leadership. The Kohl Building is one of the most innovative teaching and performance facilities in the country and is the first dedicated music building to receive a Gold LEEDS rating. Under his leadership, the Conservatory created an intensive entrepreneurship curriculum, numerous academic and experiential learning programs, and produced fully sponsored orchestral tours to Carnegie Hall, Walt Disney Concert Hall and the People’s Republic of China. He also launched a state-of-the-art recording studio and record label and initiated a series of world-class recording projects, including a Grammy®-nominated album.

Recognizing the success of Oberlin’s innovative academic programming and contributions to American education, President Barack Obama presented the Oberlin Conservatory of Music with the National Medal of Arts, which Dean Stull accepted on behalf of the institution in February 2010.

From 1993-2000, Stull held positions at Lawrence University’s Conservatory of Music in Appleton, Wisconsin, as a member of the brass faculty, director of conservatory admissions and assistant dean. Stull was also associate director of admissions for The Juilliard School from 1990-1993.

A professional tubist, Stull has performed with the Milwaukee Ballet, the Bravo Colorado Music Festival, the Oberlin Brass Quintet, the American Brass Quintet and the Aspen Festival Orchestra, among others. He has toured the United States and Europe and has appeared on Live from Lincoln Center as well as at venues such as Alice Tully Hall, Town Hall and Merkin Hall. He has also recorded for commercial radio and television. His students hold major teaching positions and have appeared as guests with the Houston and Seattle Symphony orchestras.

Stull has been a guest speaker at institutions ranging from The Juilliard School to the Interlochen Arts Academy, most recently appearing at the Business Innovation Factory and the University of North Texas’ Leadership Conference. He has been heard on Public Radio International’s From the Top, National Public Radio’s Performance Today and on WCLV/WVIZ radio in Ohio.

A native of Cincinnati, Ohio, Stull earned degrees in tuba performance and English literature at Oberlin College. He attended the Aspen Music Festival and pursued further study at The Juilliard School in the American Brass Quintet program before completing an M.M. at the University of Wisconsin at Madison.

He and his wife, Jessica Downs, live in San Francisco with their two daughters, Madeline and Emily.
ADRIAN WALTER AM

Professor Adrian Walter AM has had a distinguished career in music education for over 30 years. He has served as a music educator, conductor, soloist and has been a life-long advocate of the importance of community engagement through music education.

A graduate of Adelaide University’s Elder Conservatorium of Music, Adrian began his career in tertiary music education at the Charles Darwin University, where he was the founder and artistic director of the world-renowned Darwin International Guitar Festival. Over fourteen years, the Festival attracted the world’s leading classical guitarists to Australia, commissioned numerous new works from leading Australian and emerging composers, and helped launch the careers of some of Australia’s most outstanding classical musicians.

Adrian has held several senior managerial positions in the tertiary music education sector. As Head of the School of Creative Arts and Humanities at Charles Darwin University, he developed both academic and vocationally oriented programs that balanced the requirements of elite music education with local cultural enrichment. He established successful youth music programmes, the Darwin Chamber Orchestra and was a passionate supporter of Australian Indigenous music making. As a senior manager in his role as the Dean of the Faculty of Law, Business and Arts at Charles Darwin University, Adrian oversaw major developments in a broad range of discipline areas including the Creative and Performing Arts.

From 2009 to 2012 he was Professor of Music, and Head of the School of Music at the Australian National University. In this position, he established educational partnerships with world-class international tertiary music institutions and initiated cutting edge modes of delivery and course programmes, including live streaming of masterclasses and innovative approaches to authentic learning with strong links to the professions.

Adrian has remained active as a classical guitarist alongside his managerial career. As a leading expert in the area of Historically Informed Performance Practice, he has performed as a soloist and chamber musician throughout the world on original early 19th C guitars. He has worked internationally presenting masterclasses and as artist in residence at such institutions as the Central Conservatorium of Music in Beijing and the Conservatorium of Music in Krakow.

Adrian’s distinguished contributions to Australia’s cultural landscape were recognised in 2009 when he was invested as a Member of the Order of Australia, for “service to the arts, particularly in the area of classical guitar performance and musical composition through the Darwin International Guitar Festival, to music education, and as a supporter of emerging performers.”

Professor Walter moved to Hong Kong in 2012 to take up the position of Director of the Hong Kong Academy of Performing Arts. Since his arrival he has worked closely with stakeholders in developing the Academy’s strategic ‘road map’ for its next ten years of development which will be launched as part of the Academy’s 30th Anniversary celebrations. This plan capitalises on the Academy’s unique location in China and as one of Asia’s most dynamic and cultural diverse cities, its rich cross disciplinary learning environment, and its focus on original creativity through embracing innovative approaches to performing arts education. It also recognizes the importance of the Academy’s close links to industry and its key role in enriching the cultural life of the Hong Kong community. He wants to ensure that Academy graduates are well prepared to take their role as the next generation of performing artists and cultural leaders in Hong Kong and within a global community of practice.

Professor Walter is focused on ensuring that the Academy continues to thrive both locally and internationally in a continuously evolving global higher education and cultural environment.
SHUYA XU

Xu Shuya, composer residing in France, graduated from Shanghai Conservatory in 1983; he was awarded in 1992 the certificate of Premier Prix of senior composition class (master degree), certificate of composition master class (doctoral degree) of CNSMDP in 1994. Xu Shuya is now professor of composition, president of Shanghai Conservatory of music, member of the 12th CPPCC (the National Committee of the Chinese People’s Political Consultative Conference) National Committee, director of Education Committee of the Chinese Musicians Association, vice president of SORSA (Shanghai Overseas Returned Scholars Association).

He has won many important awards including the first prize of the composition competition held by Alexander Tcherepnine Foundation in New York in 1982, the first prize of the IXème Concours International de Composition Musicale de Besancon pour Orchestre Symphonique, second prize in the 15th International Composer Competition “Luigi Russolo” for Young Composer of Electronic Music ACL Yoshiro Irino Memorial Prize in Tokyo and the Award ‘Best Annual Opera in 2005’ by the Opéra International in France.


He was selected in The New Grove Dictionary of World Music and Dictionary of Twentieth-Century Musicians. His works were recorded and published by Kairos Record Production Company (Germany), SACEM/SACD Music Copyright Society (France), Zebra Record Company (Netherlands) and Luigi Russolo Foundation (Italy), his scores are published by Jobert & Lemoine Publishing House (France).
Kim Williams has had a long involvement in the arts, entertainment and media industries here and overseas and has held various Australian executive leadership positions since the late 1970s including as Chief Executive at each of News Corp Australia, FOXTEL, Fox Studios Australia, the Australian Film Commission, Southern Star Entertainment and Musica Viva Australia and also as a senior executive at the ABC.

Mr Williams was the Chief Executive of FOXTEL for the decade up until November 2011. At FOXTEL he pioneered many of the major digital broadcast innovations in Australia and received the 2012 Lifetime Achievement Award from the Australian subscription television association ASTRA for his diverse contributions.

Mr Williams has also held numerous Board positions (and Chairmanships) in commercial and public life over more than three decades including as Chairman of the Commonwealth Government’s former principal assistance body to film and television production in Australia – the Australian Film Finance Corporation (which he founded in 1988); Chairman of MCN – the subscription television industry’s major advertising sales company; Chairman of the Sydney Symphony Orchestra and of Musica Viva Australia; as an inaugural member of the Music Board of the Australia Council; and as a former Deputy Chairman of both the Australian National Commission for UNESCO and of the former NSW State Conservatorium of Music. Most recently he was the Chairman of the Sydney Opera House Trust from 2005 until 2013.

He was appointed as a Member in the Order of Australia in June 2006 for his services to the arts and public policy formulation in the film and television industries. In October 2009 he was awarded a Doctorate of Letters (Honoris Causa) by Macquarie University for his contribution to the arts and entertainment industry in Australia and internationally. He is a previous recipient of the Richard Pratt Business Arts Leadership Award from the Australian Business Arts Foundation and the Australian Writers Guild’s Dorothy Crawford Award for Outstanding Contribution to the Profession. He is a current board member of the University of Western Sydney Foundation and was appointed as a Commissioner of the Australian Football League in 2014.

Mr Williams is currently applying his extensive experience undertaking varied professional advisory and teaching assignments and as a director in diverse governance roles.