

Professor Robert Constable AM
professor of music, pianist, composer,
teacher, music education leader

Curriculum Vitae



Career Summary

Robert Constable is an outstanding Australian pianist, composer, teacher and music education leader who has developed a multi-faceted career in Australia, New Zealand and internationally. A renowned musician among his national and international peers, it has been through his leadership of tertiary music schools that the largest part of his reputation as an outstanding artist, teacher and music leader has been built. He is a graduate of the Sydney Conservatorium, where he gained both Teaching and Performing Diplomas with High Distinction, and is also an Honours graduate of Durham University, UK. In a long career, Professor Constable has held a number of distinguished national and international appointments in tertiary music education.

Sydney Conservatorium

As a leading graduate of the Sydney Conservatorium with an outstanding academic and performance record, upon graduating in 1973 Robert Constable was immediately offered a position on its full-time staff becoming a lecturer in academic music studies early in 1974.

The period of the 1970s and early 80s was one of rapid transition for the Sydney Conservatorium under the leadership of its new director, Rex Hobcroft. At that time student numbers quickly increased, both as a result of the absorption into the Conservatorium of the music education stream of the Alexander Mackie Teacher's College and because of the Conservatorium's rapid transition from diploma to degree level study in music. Enrolments quadrupled in the space of 4-5 years and continued to grow into the 1980s. Accordingly, there was a need for constant academic development and redevelopment of programmes and courses to meet new higher education requirements and a swelling student cohort.

This presented a steep learning curve for all concerned. Robert Constable was at the forefront of most of this coursework development, creating the new academic music courses as well as undertaking the full range of classroom teaching - music theory and harmony, music history, listening skills and analysis. As a teacher he was much loved by his students, many hundreds of whom remember him with great respect and affection.

In addition to his teaching, leadership and innovation in curriculum development, he was a key member of several Conservatorium boards and committees throughout the 1970s and 80s, including the Conservatorium Board of Governors and the Board of Studies (the senior academic board). He retained both memberships for six further years after transferring from Sydney to the Newcastle Conservatorium.

Newcastle Conservatorium 1984-1990; The University of Newcastle 1990-2005

In 1983, the then Sydney Conservatorium Director, John Painter AM, asked Robert Constable to transfer to the Newcastle Conservatorium as Deputy Principal and Head of Piano commencing in

1984 to improve its academic standards and administrative effectiveness. Newcastle Conservatorium was then a small branch of the Sydney Conservatorium. He immediately began applying his academic and institutional development knowledge and skills in the new setting and over several years worked towards his vision of a gradual separation of the Newcastle branch from its parent institution, and eventual amalgamation with the University of Newcastle, a move supported by the Chair of the Sydney-based Board of Governors.

Prior to the amalgamation, Robert Constable played a significant role, together with the NSW Government Architect, in the design and construction of the Newcastle Conservatorium's magnificent Concert Hall, built as a Bicentennial project between 1985-1988; it is still recognised as one of the finest halls of its type in Australia. It was opened by Premier Nick Greiner, with the Minister for Education and the Education Department Secretary each publicly acknowledging Robert Constable's leadership in the project.

With amalgamation the Conservatorium became a Faculty of the University of Newcastle. In 1994 Robert Constable became Dean, a position he occupied for four highly successful consecutive terms. Concurrently, he was promoted from Associate Professor to Professor of Music.

As Dean, Professor Constable was active across a wide range of University and community music initiatives. He was central to the development of the internationally renowned Stuart piano research and development project leading to the establishment of the Stuart Piano Factory in Newcastle. (see **Research Leadership** pp 7-8 below). Manufacturing Stuart grand pianos within the Faculty of Music helped re-image the city of Newcastle in the post BHP era and assisted the University and the city to enhance their international status, and link both with the wider local, national and international arts communities.

Professor Constable personally undertook the Newcastle Conservatorium's complete academic and personnel transformation so it became one of the most respected music schools in Australia and internationally. Concurrently, student enrolments grew until it rivalled the large capital city music schools in student numbers as well as facilities. Among the many international partnerships he established during this time were active exchange programmes with the Royal College of Music, London, the Royal Welsh College of Music and Drama in Cardiff and the Royal University College of Music Stockholm (KMH). He established cooperative linkages with several theological universities in Seoul, South Korea, while developing a specialist church music stream in the Bachelor of Music degree.

Through the Stuart piano, the work of the Newcastle Conservatorium travelled and expanded around the world. A highlight was the Conservatorium's partnership with the State Government and Premier Bob Carr, resulting in the sale of a Stuart piano, veneered in rare Australian timbers, to the Royal Welsh College of Music and Drama. Australian international pianist, Piers Lane gave the piano's inaugural recital in St David's Hall, Cardiff in the presence of HRH the Prince of Wales. When launching the piano, HRH expressed great interest in the symbolic work achieved by a music school and its university in helping regenerate and keep alive an important industrial city after the departure of its major industry.

During the 1990s Robert Constable developed and established the first Honours, Masters and Doctoral programmes for Newcastle Conservatorium, personally supervising some of the postgraduate students, including the first Indigenous music student, digeridu player and composer, the late Michael Davison, who gained his M Mus in 2004.

Newcastle University ensembles excelled during this period: as conductor of the Symphony Orchestra, Robert Constable carried out a programme of continuous improvement, with the Orchestra reaching a standard that enabled it to present live-to-air broadcasts on ABC Classic FM. Under Professor Constable, the Conservatorium staged several full-length baroque and classical operas, including its highly acclaimed production of Mozart's *Il Seraglio* in 1997, which was broadcast nationally on ABC FM. He established a chamber choir which made several CD recordings and toured the UK on three occasions from 2000. Under its conductor, Philip Matthias, the Chamber Choir performed in many of the great cathedrals of London, the UK and

France including Notre Dame, Westminster and St Pauls. The Choir won the Australian Choir of the Year Competition in 2006 having previously been twice runner up. The Wind Orchestra under conductor Ian Cook became national champions on several occasions during Robert Constable's time as Dean, representing the Conservatorium and the University throughout Australia.

The Newcastle Dean of Music's role was uniquely double-sided, responsible for leading both the Faculty (university-level music education and research), and the large non-tertiary music institute. As Dean, Professor Constable developed the Conservatorium's non-tertiary programme to over 1500 annual enrolments, including around 750 four-eight year olds in early childhood music classes. The pre-tertiary programme was a critical feeder for the Faculty's degree programme.

Partnerships with professional organizations were also critical to the Conservatorium's development, none being more important than the relationship with Musica Viva Australia. Through this and other similar relationships world standard artists performed regularly and gave classes to the students from time to time.

The last few years of Professor Constable's period as Dean of Music, saw Honours Music graduates as regular recipients of University Medals. For example, in 2000, four of the twenty University Medals awarded that year went to Honours Music graduates. Each Medal recipient and many other music graduates of that era went on to make impressive professional careers in music; many now hold key positions of influence in the music world (see **Students** p 4 below)

New Zealand (Auckland and Christchurch) 2006-2016

A major University restructure in 2003, led to the Faculty of Music being subsumed into a mega-faculty, its status downgraded, its autonomy and financial delegation lost, and its income and reserves used to fund debt the mega-Faculty had inherited from loss-making areas. This restructure and loss of autonomy has had tragic long-term consequences for the Conservatorium and this once world-class institution no longer functions as a tertiary school of music.

Professor Constable resigned from the University of Newcastle at the end of 2005. He moved to New Zealand where he was appointed Head of New Zealand's largest School of Music at the University of Auckland (2007-2012). He re-structured the School's undergraduate and postgraduate curricula. He created a new academic staff profile for the School, including many new teaching and research appointments across the School's five departments. Among his innovations, Professor Constable established the School of Music as a leading centre of excellence in eighteenth century music research. International music scholars he appointed included Dent Medallist and Haydn scholar W Dean Sutcliffe, Beethoven scholar Dr Nancy November, Viennese music author and editor, Dr Allan Badley, Naxos recording artist and conductor Professor Uwe Grodd, and others. This group actively engaged with their international eighteenth century music research peers and hosted an international conference in 2011.

As in Newcastle, Professor Constable encouraged the development of a chamber choir and in 2011 this 30-strong group made a tour of the UK with important concerts and recordings in St Pauls and Saint Georges Chapel at Windsor Castle. At St Pauls, an Evensong service featured the University of Auckland Chamber Choir and the service, witnessed by some 2000 people, was used as a memorial event for the victims of the Christchurch earthquakes.

While still at the University of Auckland, and as the result of his successful tenure there, the University of Canterbury engaged Professor Constable to conduct a review of its School of Music (March-June 2012) in the difficult post-earthquake period. At the review's conclusion, the University of Canterbury invited him to become Head of Music at UC in order to undertake the renewal project arising from the measures he had recommended. Declining a long-term appointment in Christchurch, and during an intensive short period as Head, he designed and delivered a new Bachelor of Music degree, a new and affordable staff profile, and assisted the University identify a suitable permanent Head of Music. Professor Constable considered the new undergraduate degree model that would best serve the University and the community in

Christchurch's post-earthquake re-building phase was one constructed with an emphasis on community music and music leadership.

He further assisted the University of Canterbury with a review and restructure of the College of Arts and the appointment of its new Pro Vice-Chancellor.

Retirement

Having retired from university life, Professor Constable now lives in Kangaroo Valley, New South Wales, Australia, where he regularly teaches piano and music appreciation, and mentors young local musicians. He was Chair, Academic Board of AMPA, Sydney (2017-2019), and was Guest Artistic Director, Kangaroo Valley Arts Festival (www.artsinthevalley.net.au) for its 2018/2019 season. Together with Dr Jane McKellar, Professor Constable curates the *Serenata Series* (www.serenataseries.com.au), an annual international concert series from his home, *Serenata*.

Robert Constable was awarded the Order of Australia in the Australia Day Honours list of 2021.

Students

Among the thousands of students who studied with and/or came under the influence of Professor Constable is a significant list of 'high achievers', many of whom are listed below.

Sydney Conservatorium- 1974-1984

Professor Gary McPherson - Ormond Professor of Music, University of Melbourne
Professor Anna Reid, Dean, Sydney Conservatorium.
Professor Geoffrey Lancaster- concert pianist and early music researcher- Edith Cowan University
Elena Kats-Chernin – well-known freelance composer and pianist
Simone Young – international orchestral conductor and recently appointed chief conductor, Sydney Symphony Orchestra
Richard Tognetti - artistic director and leader Australian Chamber Orchestra
Paul Dyer- founder and artistic director Australian Brandenburg Orchestra
Jane Rutter – international flutist and recording artist
Associate Professor Peter McCallum - music critic, Sydney Morning Herald
Lisa Moore- concert pianist, New York.
Michael Kieran-Harvey – Australian and international concert pianist
Dimity Hall - concert violinist, Goldner String Quartet and Australia Ensemble
Kirsten Williams – leader, Canberra Symphony Orchestra and former Associate Concertmaster, Sydney Symphony Orchestra
Dr Stephen Mould – conductor, Opera Australia, Head Opera School, Sydney Conservatorium.
Graham Abbott- broadcaster, conductor, music educationalist
Mairi Nicholson, ABC Classic FM broadcaster and music journalist

Newcastle Conservatorium (1984-2005)

Christopher Moore – Former Principal Viola Australian Chamber Orchestra and Principal Viola, Melbourne Symphony Orchestra
Tristram Williams – former Principal Trumpet, Melbourne Symphony Orchestra, Principal Trumpet, Australian World Orchestra
The late Dr David Jones – Lecturer Newcastle Conservatorium
Associate Professor Kim Cunio – Composer and Head of ANU School of Music
Philip Green, former Principal Clarinet, New Zealand Symphony Orchestra
Dr Gian-Franco Ricci – former Lecturer, Newcastle Conservatorium, pianist and piano teacher
Natalia Ricci- Concert Pianist and Lecturer, Sydney Conservatorium
Timothy Constable – Artistic Director Synergy Percussion, Jane Mathews Chair of Percussion, Sydney Symphony Orchestra
John Foreman – Conductor, composer, arranger, music director
Dr Antony Ernst - Executive Director of the Orchestre de Chambre de Lausanne
Miriam Allan – Leading international early music soprano now residing in the UK
The late Michael "Didge" Davison- leading Indigenous musician/composer
Dr Kevin Cameron- Australian orchestral and choral conductor; the first PhD graduate of Newcastle Conservatorium.
Peter Guy – Director of Music, Christ Church Cathedral, Newcastle, NSW
Daniel Dries M.Mus (N'ctle) – Music Director and now Rector of Christ Church St Lawrence, Sydney

New Zealand (2006-2017)

Tianyi Lu- international orchestral conductor, Assistant conductor, Melbourne Symphony Orchestra 2018-2019, winner Sir Georg Solti Conducting Competition 2020.

Dr Joong Han Jung – Assistant Professor of Piano at Lee University, Tennessee, USA

Dr Morag Atchison – soprano and teacher University of Auckland School of Music

Eugene Lee – Assistant Concertmaster, Philharmonia Orchestra, London.

Dr Olivier Holland- lecturer University of Auckland, School of Music

Dr Kevin Field – lecturer, University of Auckland, School of Music

Christopher Artley - Internationally successful composer of choral music

Dr Deng Liang – pianist and Professor, Art Faculty, Southwest University for Nationalities, SiChuan Province, China

Todd Gibson Cornish – Principal Bassoon, Sydney Symphony Orchestra

Dr Helen Renaud – Conductor Christchurch Youth Orchestra, Head of Music, Burnside High School, New Zealand

Dr Andrew Withington - Conductor New Zealand Secondary School Choir, Associate Professor of Choral Conducting, Westminster College, Pennsylvania, USA.

Michael Weiss, Lecturer, New Zealand School of Music, Wellington, New Zealand.

University Teaching Expertise

Professor Constable has been active across a number of university teaching areas including:

- piano performance
- instrumental pedagogy
- composition and improvisation
- conducting
- music theory
- music history and musicology

Honours and Postgraduate Supervision

- Andrew Withington PhD (Cant) (2013-2016) (thesis) ***Just Intonation in Choral Conducting***
- Helen Renaud DMA (Cant) (2013-2016) (exegesis) ***Orchestral Conducting Pedagogy***
- Stephen Watson B Mus Hons (Cant) (2013) (minor thesis) ***The Nature of Cantabile in Piano Performance***
- Deng Liang DMA Auckland (2008-2011) (exegesis) ***Performance Techniques in Modern Piano Music***
- Edward McDonald M Mus Auckland (2007-2009) (thesis) ***Creating the Classical Gig - exploring new contexts and values for classical music performance.***
- Claire Wackrow. B Mus Hon, Auckland (2007) (minor thesis) ***Beirut and the Flying Cup Carnival***
- Nathan Scott MA (Music (N'ctle) 2002-2005) (thesis) - ***Course Design in Music Technology - a distance education model***
- Gian-Franco Ricci-PhD (N'ctle) (2006) (thesis): ***A Computer-Assisted Interactive Music Theory Course***
- Michael Davison. Master of Creative Arts (N'ctle 2005) ***Didgeridu Journey - compositions, improvisations, a notation system for the didgeridu and an exegesis***
- Steven Lavis. B Mus Hons (N'ctle 2003) minor thesis ***Videoconferencing of Instrumental Lessons - a series of case studies***
- Nicole Edwards. B Mus Hons (N'ctle) (2000) (minor thesis) ***The Piano Etudes of Ligeti****

Note: Nicole Edwards, won a University Medal for this thesis and a section of her work was subsequently published in *Musicology Australia*

Doctoral and Masters Thesis Examiner

University of New England
University of Newcastle
University of Western Australia
University of Western Sydney
University of Auckland
University of Canterbury

Research Leadership Expertise

Professor Constable has been a research leader in music as a composer, pianist and improviser over many decades. His areas of expertise are:

- Piano performance
- Improvisation, particularly with film
- Composition
- Development of research standing and status within a university community of scholars and researchers of the discipline of music, particularly music performance.

Summary

Performing and Composition

Robert Constable is a leading pianist, composer and improviser. As a solo and collaborative pianist, he has performed in Australia, the USA, the UK, Austria and New Zealand as a recitalist for several decades specializing in classical, romantic and contemporary repertoire. He was a foundation member of the Seymour Group Contemporary Music Ensemble, Sydney.

In recent years he has moved away from formal piano and chamber music recitals, preferring to concentrate on written composition, in addition to piano improvisation with film - largely as a performing partner to the great classic films of the silent era. Over nearly three decades he has performed with silent films in the UK, Austria, New Zealand and particularly in Australia at his annual Buster Keaton Festival in the Kangaroo Valley - which ran for a total of thirteen years - and the Australian Silent Film Festival, Sydney. Robert Constable creates a unique, improvised soundscape which illustrates every detail and character of the film in much the same way as an orchestra acts as musical partner to the dancers in a ballet. The late Lesley Ho, Director of the Singapore International Film Festival said in 2016, "...when he [Robert Constable] plays with great silent films we hear the film and see the music."

As a composer of notated music, Robert Constable works in a wide range of genres including solo, choral and instrumental ensemble genres, documentary soundtracks, music for theatre productions. His music always has strong theatrical elements and much of his written work has a slow-moving hypnotic quality which draws the listener into its sound-world.

Research Leadership

Professor Constable's university headships have spanned the period in which the discipline of music, particularly music performance, was required to develop, often for the first time, research standing and status within a university community of scholars and researchers. Prior to the widespread amalgamations of practical music schools with universities in Australia and New Zealand in the early 1990s, university music research, when it did occur, was confined to a small number of musicology and composition projects, usually within music departments which were part of a broad arts and humanities faculty. Music performance, which, following amalgamations was a new part of the academic environment of universities, had previously been excluded from any form of research evaluation and therefore initially experienced significant limitations in its status as well as meagre opportunities for research funding.

Throughout his career, Robert Constable's academic role often revolved around providing a new type of leadership to music staff and senior students; he was also a leader to senior university colleagues in other disciplines in promoting university-wide understanding of the broad fields which constitute research in music. Professor Constable placed himself at the forefront of this pioneering work across the full range of music sub-disciplines, frequently undertaking the design or re-design of post graduate programmes within each of the music schools under his direction as well as representing their value across the wider university. In Newcastle, this meant inventing honours, masters and doctoral streams. Essential to such leadership was developing his own understanding of what should (and should not) count as research / research-equivalence in the various areas of the creative and performing arts. As leader, he assisted his colleagues to define and develop their own research projects, frequently encouraging them to complete masters and

doctoral degree programmes. In turn, this led to an increase of research capability among his music staff, and enhanced their research supervision potential.

One of Professor Constable's most significant research leadership achievements was establishing, leading and managing the Stuart Piano research and development project at the University of Newcastle. The Stuart Piano project (see also p.2 above) was able to commence through the acquisition of a modest \$400K research infrastructure grant awarded to the Newcastle Conservatorium in 1994 as part of Federal Government funding arrangements to support amalgamations of small institutions and the colleges of advanced education sector with universities.

As a leading and innovative technology, the Stuart piano, through the Australian Technology Showcase was championed by State Premier, Bob Carr and Treasurer Michael Egan. Under their patronage, the instrument became, in the words of Michael Egan, the 'unofficial mascot of the 2000 Olympic Games'. Among the many dozens of Stuart piano recordings, the complete Beethoven Sonatas featuring University of Sydney pianist, Gerard Willems, stands out for its impressive sales figures (over 100,000 copies sold world-wide), and the numerous national and international awards these recordings have won. Under Robert Constable's direction and management, the Stuart project served many individuals and organizations in a multitude of ways. The significance of the new piano manufacturing enterprise in re-imagining the city of Newcastle in the post BHP era was of major importance.

Following the project's highly successful achievements under Robert Constable's direction from 1994, in 2002 the enterprise was transformed into a company, *Piano Australia*, with the help of patron, Robert Albert (Albert's Music Publishing), who became an active partner in the venture. Now, more than 25 years after Professor Constable established the Stuart Piano project at the Newcastle Conservatorium, the Stuart technology continues to evolve and beautiful Stuart & Sons grand pianos continue to be built (and sold) by Wayne Stuart and his family in Tumut, NSW.

Compositions by Robert Constable

Instrumental and Vocal Compositions

- **Chamber Symphony for Strings** (1981)
- **Sunday** Solo Piano (1988) 1'45"
- **Fanfare** for Brass (1988) 2'00"
- **Suite** for Concert Band (1990) 14'00" Commissioned by City of Newcastle Concert Band
- **Medea** for Strings (1989-revised 2018) 12'40" Commissioned by Pan Pacific Music Camps
- **Locomotive Music** for 2 Marimbas - 4 Players (1993) 9'30" Commissioned by University of Newcastle Percussion Ensemble
- **University of Newcastle Fanfare** for Brass Quintet, Organ and Percussion (1994) 2'34"
- **Sakura** for Violin and Piano (1996) 1'45"
- **Lullaby** for Mixed Voices (1998) 1'20"
- **Conditur alme siderum** for Mixed Choir, Solo Soprano, Organ and Percussion (2004) 7'00"
- **Autumn Song** for Flute and Piano (2005) revised 2012. 5.30. Commissioned by Paul Curtis
- **Jewel** for Violin and Piano (2007, revised 2009) 11'20" Commissioned by Christine Hafermalz-Wheeler
- **Stargazer** for Piano Duet (2015) 5'30"
- **Water Music I** (2012) 3'.00" Soundtrack for a short film by Belinda Webster
- **Water Music 2** (2012) 3'.00" Soundtrack for a short film by Belinda Webster
- **Stargazer 2** (2018) 5'.30" for Percussion and Piano
- **Terpsichorean Dances** (2019) 7'40" for Percussion Sextet

Theatre Music, Sonic Art, Multi Media Works

- **Master Class** (Pownall) (1987) Incidental Music, Hunter Valley Theatre Company
- **Medea** (Euripides) (1989) Incidental Music, Freewheels Theatre Company
- **All Things are an Exchange For Fire** (1994) 8' 20" BHP Video and soundtrack commissioned by the Art in Working Life Project, Newcastle Workers Cooperative
 - Text: Paul Kavanagh
 - Images: Allan Chawner
 - Video: Garry Stacker
 - Electronic Music: Robert Constable
- **A Midsummer Night's Dream** (Shakespeare) (1994)(47'00") (commissioned), Hunter Valley Theatre Company (1994), Hunter Valley Grammar School (1998), Maitland Theatre Company (2002)
- **Music for the 21st Century** (1996) 11'00" Soundtrack for promotional video, University of Newcastle
- **Rain-forest Music** (1997) 52'00" Sampled and altered birdsong with Mozart
- **2 NUR News Fanfare** (1997) 15" News theme for radio 2 NUR
- **Novocastrian Tales** (1997) 9' 40" Electronic soundscape and pre-recorded voices; Commissioned by the Newcastle Bicentennial Committee
- **Novocastrian Tales** (1997) 8'30" Soundtrack for a promotional video. NBN Television
- **Goodnight Desdemona (Good morning Juliet)** (1998) University of Newcastle, Dept of Drama

Arrangements

- **Mozart's Xylophone** Arrangement for Xylophone and Piano of *Rondo* from Mozart's *Sonata in A*, K331(1991)
- **Vocalise** (Rachmaninov) Arranged for String Orchestra (2006)

Concert Pieces Developed from Silent Film Improvisations

Piano

- **Junior Fisticuffs** (for *The Man from Kangaroo-1919*) (2019) 2'10"
- **A Slinky Foxtrot** (for an imaginary silent film) Composed for Piers Lane (2019) 4'00"
- **Hieronymous Sprocket's Bicycle Race** (for Buster Keaton's *Sherlock Junior-1924*) (2019) 2'15"
- **Professor Pollard's Super Racing Car** (for Snub Pollard's *It's a Gift-1926*) (2019) 1'30"
- **Cops** (chase music for Buster Keaton's *Cops-1922*) (2019) 2'17"
- **Walking With My Horse** (for Buster Keaton's *Cops-1922*) (2019) 4'00"
- **Taking the Air** (for Buster Keaton's *The Navigator-1925*) (2019) 5'00"
- **Mr and Mrs Moose** (for *Mighty Like a Moose- Charley Chase-1926*) (2019) 2'45"
- **My Wife's Relations** (for Buster Keaton's *My Wife's Relations-1923*) (2019) 2'35"
- **The Seven Chances** (for Buster Keaton's *The Seven Chances-1925*) (2019) 2'50"
- **Tarantella** (for *The Man from Kangaroo-1919*) (2019) 2'20"
- **Barcarolle** (for the boating scene in King Vidor's *Bardleys the Magnificen-1926*) (2019) 1'50"
- **Doreen's Ma** (for *The Sentimental Bloke-1918*) (2019) 3'20"
- **Doreen Strolls to Work** (for *The Sentimental Bloke-1918*) (2019) 2'10"
- **Alice's Lament** (for Hitchcock's *Blackmail-1927*) (2020) 5'40"

Xylophone or Marimba and Piano

- **Junior Fisticuffs** (for *The Man from Kangaroo-1919*) (2020) 2'10"
- **A Slinky Foxtrot** (for an imaginary silent film) (2020) 4'.00"
- **Hieronymous Sprocket's Bicycle Race** (for Buster Keaton's *Sherlock Junior-1924*) (2020) 2'15"
- **Professor Pollard's Super Racing Car** (for Snub Pollard's *It's A Gift-1926*) (2020) 1'30"
- **Cops** (Chase music for Buster Keaton's *Cops-1922*) (2020) 2'17"

- **Walking With My Horse** (for Buster Keaton's *Cops-1922*) (2020) 4'00"
- **Taking the Air** (for Buster Keaton's *The Navigator-1925*) (2019) 5'00"
- **Mr and Mrs Moose** (for *Mighty Like a Moose - Charley Chase-1926*) (2019) 2'45"
- **My Wife's Relations** (for Buster Keaton's *My Wife's Relations-1923*) (2020) 2'35"
- **Doreen Strolls to Work** (for *The Sentimental Bloke-1918*) (2020) 2'10"
- **The Great Escape - in a wheelbarrow.** (for *Dirty Dan II-2004*) (2020) 4'.50"

In development

- **A Slinky Foxtrot** for Piano Trio (Music for an imaginary silent film) (2020)
- Complete soundtrack for Buster Keaton's **The General** (c 70 minutes) (2020)
- Complete soundtrack for Buster Keaton's **Sherlock Junior** (c 45 minutes) (2020)
- New work for Cello and Piano (c 7 minutes) (2020)

Commercial Recordings of Compositions by Robert Constable

- **Locomotive Music** University of Newcastle Percussion Ensemble JADE CD 1045 (1995)
- **Locomotive Music** The University of Newcastle Percussion Ensemble, ABC recording 1993
- **Autumn Song** Paul Curtis (flute), David Miller (piano), on CD *Moonlight and Roses* PC CD 01 (2005)
- **Jewel** Elizabeth Holowell (violin), Robert Constable (piano) Atoll CD 110 (2010)
- **Autumn Song** Lamorna Nightingale (flute), Judith Fazzole (piano) *Spirit of the Plains* CD (2013)
- **Medea** David Stanhope Orchestra, Dimity Hall (violin) and Julian Smiles (cello) soloists Tall Poppies 264 (2019)

Commercial Recordings as Pianist

- **Jewel: Australian Gems for Violin and Piano** Atoll CD 110 (2010)
Music by Banks, Whiticker, Plush, Sculthorpe, Wesley-Smith, Sutherland, Constable
Elizabeth Holowell (violin) Robert Constable (piano)

Improvisations with Silent Film 2007-2019

2019 Serenata Series

March 30th Buster Keaton: *The Navigator, Cops, One Week*

June 29th Alfred Hitchcock: *Blackmail*, Leo McCarey *Mighty Like a Moose*

2016

FRFS, February 2016- Buster Keaton Festival

Buster Keaton: *The General, Sherlock Junior, The Playhouse*

Woodend Winter Arts Festival, June 2016

Buster Keaton: *The General, Cops, Sherlock Junior*

2015

Thirteenth Annual Kangaroo Valley Buster Keaton Festival

Buster Keaton: *The Navigator*

2014

Twelfth Annual Kangaroo Valley Buster Keaton Festival:

Laurel and Hardy: *Liberty*, Buster Keaton: *Cops*, Peter Wesley-Smith: *Our Shirl*

2013

School of Music Platform Festival-September 2013

Buster Keaton: *Sherlock Junior*

Eleventh Annual Kangaroo Valley Buster Keaton Festival

Buster Keaton: *The Playhouse*, Snub Pollard: *It's A Gift*, Peter Wesley-Smith: *Albert's Air*

2012

Fermata- Music Research Lecture Series- *Silent Film Accompaniment: Is It the Singer or the Song?*
Performance - Buster Keaton: *The General*

Tenth Annual Kangaroo Valley Buster Keaton Festival

The Man From Kangaroo (1919), *The General* (1925)

2011

Klassik Musik Fest, Oberneukirchen – Austria, July 13th

Buster Keaton: *Neighbours*, *Sherlock Junior*

Ninth Annual Kangaroo Valley Buster Keaton Festival, October 1st

Buster Keaton: *Sherlock Junior*, Ken Longford: *The Sentimental Bloke*

2010

Australian Silent Film Festival, Sept 24th-26th

King Vidor: *Bardelys the Magnificent*, Buster Keaton: *Neighbours*, *The Playhouse*, *My Wife's Relations*,
Snub Pollard: *It's a Gift*

Eighth Annual Kangaroo Valley Buster Keaton Festival, August 7th

Buster Keaton: *The Three Ages*, *The Haunted House*

2009

Australian Silent Film Festival October 17th

Charles Tait: *The Kelly Gang*, Ken Longford: *The Sentimental Bloke*, Buster Keaton: *The General*

Kangaloon Silent Film Festival, August 14th

Buster Keaton: *The Electric House*, *The Blacksmith*, *The General*

Seventh Annual Kangaroo Valley Buster Keaton Festival, August 15th

Buster Keaton: *The Navigator*, *Neighbours*, *The Electric House*

2008

Sixth Annual Kangaroo Valley Buster Keaton Festival, August 30th

Buster Keaton: *My Wife's Relations*, *The Paleface*, *The Seven Chances*

2007

Australian Silent Film Festival, September 9th-10th

Buster Keaton: *The Goat*, *Steamboat Bill Junior*, Alfred Hitchcock: *Blackmail*

FC Music Society, Auckland, June 8th:

Buster Keaton: *The Haunted House*; *The Playhouse*; *The General*

Fifth Annual Kangaroo Valley Buster Keaton Festival, October 27th

Buster Keaton: *Steamboat Bill Junior*; *The Goat*, Martin and Peter Wesley Smith: *Dirty Dan I, II & III*

Performances of the University of Newcastle Fanfare in the period 1994 - present

University of Newcastle Fanfare (1994) is performed at least 40 times each year in Newcastle, at various branches of the University and internationally. It is played before and after all official ceremonies including Graduations as a processional and recessional, Commencement and Closing Ceremonies as well as other special University events. It is a large-scale Fanfare for brass, percussion and organ and was commissioned by the University of Newcastle in 1994. Since 1996 it has been performed from a recording.

Academic Qualifications

Education

- DSCM – Teaching (Hons), 1972
- DSCM – Performing (Hons), 1973
- Bachelor of Music (Hons) (Dunelm), 1981

University and Community Service Summary

Academic Appointments

| | |
|------------|--|
| 2014- 2017 | Visiting Professor of Music, School of Music, University of Canterbury |
| 2012-2014 | Professor of Music, Head, School of Music, University of Canterbury |
| 2007-2012 | Professor of Music, Head, School of Music, University of Auckland |
| 1994-2005 | Professor of Music, Dean, Faculty of Music, University of Newcastle |
| 1992-1994 | Associate Professor in Music, Deputy Dean, University of Newcastle, Australia |
| 1990-1992 | Senior Lecturer in Music, Deputy Principal, University of Newcastle, Australia |
| 1984-1989 | Senior Lecturer in Music, NSW State Conservatorium of Music, Newcastle |
| 1975-1983 | Lecturer in Music, NSW State Conservatorium of Music, Sydney |

Areas of Expertise

Teaching

- piano performance
- composition
- postgraduate supervision in a wide range of research areas
- instrumental and vocal pedagogy
- conducting
- music history and musicology
- music theory
- community music
- music appreciation

Other

- Higher Education Leadership
- Leadership in Music Education in Communities

Significant Awards

Hon. Fellow, Guild of Church Musicians (UK), 2000

Service, Professional Societies and Peer Esteem

University Related Service

- 2018-2019 Guest Artistic Director, Kangaroo Valley Arts Festival
- 2017-2019 Chair, Academic Board – Academy of Music and the Performing Arts (AMPA)
- 2012-2014 Member Academic Board, University of Canterbury
- 2007- 2014 Member, UMANZ (University Music Association New Zealand-Committee of Music)
- 2007-2012 Member, Academic Senate, University of Auckland
- 1999-2005 Australian Vice-Chancellors Council Representative for Australian Music Examinations Board(AMEB) Board, NSW
- 1997-2005 Member, University of Newcastle Foundation Board
- 1988-2004 Member, Newcastle Conservatorium Foundation Board
- 1995-2005 Member, NACTMUS (National Council of Tertiary Music Institutions)
- 2002-2005 Chair, NACTMUS (National Council of Tertiary Music Institutions)
- 1990-2005 Member, Academic Senate, University of Newcastle
- 1984-1990 Member, Board of Governors, State Conservatorium of Music, Sydney
- 1975-2014 Ex Officio member of numerous academic boards, committees and working parties:
 - State Conservatorium NSW 1975-1990
 - University of Newcastle 1990-2005
 - University of Auckland 2007-2012
 - University of Canterbury 2012-2014

Wider Music Community Related Service

- 2009-2012 Trustee, Merton Trust, New Zealand
- 2008-2012 Trustee, Evelyn M Harrison Scholarship Trust, New Zealand
- 1998-2005 Member, National Board, Musica Viva Australia
- 1998-2005 Chair, Musica Viva Australia, Newcastle Branch
- 1984-2005 Member, Musica Viva Australia, Newcastle Branch
- 1986-1988 Lord Mayor's Bicentennial Committee, Newcastle

Reviews and Review Panel Membership

- 2013 University of Canterbury - Review of the College of Arts
- 2012 University of Canterbury - Review of the School of Music (March-June)
- 2009 Monash University – Music Department - Review of PhD in Performance Programme
- 2004 University of Southern Queensland - Department of Music – Departmental Review
- 2004 Royal Welsh College of Music and Drama (UK) - Review of academic programmes, teaching staff and departments
- 2004 Australian Institute of Music – Bachelor of Music programme review
- 2004 Box Hill Institute of TAFE, Victoria – Review of Advanced Diploma in jazz and contemporary music
- 2002 Australian Institute of Music – Bachelor of Music programme review

International Peer Esteem

2011-2012 Member, Experts Scientific Committee (ESC) for ENSEMBLE

Research into Enterprise Interoperability was funded by the European Commission. The ENSEMBLE Experts Scientific Committee played a prominent role in establishing the scientific foundations of Enterprise Interoperability and shaping a roadmap for future research in the domain of Future Internet Enterprise Systems. Robert Constable was an invited member of the ESC representing the creative arts. Membership of the ESC consists of the following experts:

Petra Ahrweiler, University College Dublin (Ireland)
Arne-Jørgen Berre, SINTEF (Norway)
Stephen Bishop, UCL (UK)
Jonathan Cave, University of Warwick (UK)
David Chen, University Bordeaux 1 (France)
Robert Constable, National Institute for Creative Art, University of Auckland (New Zealand)
Tania Lisboa, Royal College of Music, London.
Ted Goranson, Sirius Beta (USA)
Antonio Grilo, Nova University and Neobiz Consulting (Portugal)
Sergio Gusmeroli, TXT (Italy)
Nenad Ivezic, NIST (USA)
Norbert Koppenhagen, University of Mannheim & SAP AG (Germany)
Michael Leyton, Rutgers (USA)
Antonio Manzalini, Telecom Italia (Italy)
Keith Popplewell, Coventry University (UK)
Weiming Shen, National Research Council of Canada (Canada)
Lars Taxén, Linköping University (Sweden)

Recent Community Music Leadership

Community Teaching

2016-2019 Music Appreciation Lecture Series: weekly classes for the Shoalhaven community

Adjudication

2018 Shoalhaven Eisteddfod

Serenata Series of International Concerts

The 2018 *Serenata Series* featured:

- The Streeton Trio
- Piers Lane AO (piano)
- Piers Lane AO (piano) and Tasmin Little MBE (violin)
- Timothy Constable (percussion)

The 2019 *Serenata Series* featured:

- Robert Constable (piano) for two Classic Silent Film performances (March and June)
- Michael Endres (piano)

Arts in the Valley

Guest Artistic Director - Kangaroo Valley biennial Arts Festival 2018/2019

"Australian Made"

With two Stuart & Sons grand pianos as the Festival centrepiece, Robert Constable brought an array of international performers, including Piers Lane AO (Piano), Peter Coleman-Wright AO (Operatic baritone and recitalist), Michael Endres (German pianist and award-winning recording artist), Umberto Clerici (Italian cellist and Principal cello, SSO), and Andrew Haveron (Concert master, SSO).

The Shoalhaven City Council estimates the KVAF generates around 1.7 million dollars in tourism during the Festival. *This festival engaged with more people than any previous Arts Festival...Local festivals rarely achieve the high performance standard achieved here, and Festival Director Robert Constable is to be congratulated on putting together a jewel of a festival which has enjoyed very favourable feedback from visitors and positive word of mouth...* (Festival review, May 2019)

Pre-Concert Talks

1984 – present

Robert Constable has given many hundreds of pre-concert talks for many individuals, groups and organizations including:

- Musica Viva Australia
- Symphony Australia
- Chamber Music New Zealand
- Auckland Philharmonia Orchestra
- University of Newcastle
- University of Auckland
- University of Canterbury
- Christchurch Symphony Orchestra

Contact Details

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