

Australian Percussion Symposium and Eisteddfod 2003

September 22 - 27 2003

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Mark Ford, Michael Udow, Steve Schick

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The National Institute of the Arts

School of Music

Presents

The ANU Percussion Group

DRUMatiX



Friday June 6, 2003

7:30 pm

Belconnen Community Centre



**Ritmica No. 5**

special guest Holly Downes double Bass

Prelude and Dragonfly Dance**October Mountain**

Movements 1, 3, 5,
CSM Pre-Tertiary Percussion Ensemble
Mary Broughton - Director

Tango Suite

Jessica Dai & Wyana Etherington - marimba

Stinkin' Garbage**INTERVAL****Ritmica No. 6****Concerto for Drumset and Percussion Ensemble**

Adam Jeffrey - drumset soloist

Canticle No. 3

Special guests: *Jacob Cordover - guitar*
Rebecca Bailey - flute

Stubernic

Lisa Lai, Jessica Dai, Wyana Etherington - marimba

Tala Oubouno

ANU World Music Ensemble

Ghanian Bells * world premiere**Amadeo Roldán 1930****Ross Edwards 1991****Alan Hovhaness 1957****Astor Piazzola****Ed Argenziano 1997****Amadeo Roldán 1930****John Beck 1979****Lou Harrison 1960****Mark Ford****Gary France 2003****Gary France 2003****PROGRAMME NOTES****RITMICA NO. 5****RITMICA NO. 6**

Born in Paris, 1900 Amadeo Roldán, violinist and composer, graduated from the Conservatory in Madrid in 1916 where he studied composition with Campo and Pedro Sanjuán. He settled in Cuba in 1921 where he lived until his death in 1939. During his brief time in Havana, Roldán led a rather illustrious career. He was the Music Director of the Havana Philharmonic Orchestra (1932) and Professor of Composition at the Havana Conservatory from 1935 until his death. Roldán's interest in contemporary music led to the formation of the Havana String Quartet (1927), a contemporary string ensemble. A suite from Roldán's ballet *La Rembambamba* requiring six separate groups of percussion instruments was performed in Havana in 1928.

Ritmica Nos. 1 - 4 was composed in 1928 for wind quintet and piano. *Ritmica No. 5 & 6* was composed in 1930 and are believed to be among the first western works for percussion ensemble. Pre-dating Varese's *Ionization* by one year there are striking similarities in the composers use of densities and aggregates of sounds; however, the most striking difference is Roldán's use and reverence of the folkloric traditions of the music of Cuba and Africa. This Afro-Cuban tradition manifests itself in the 'son clavé' - *Ritmica No. 5*, and the 'rumba clavé' - *Ritmica No. 6*. Like *Ionization*, *Ritmica No. 6* is a highly multi-metric work rich in polyrhythms.

Gary France

PRELUDE AND DRAGONFLY DANCE

One of Australia's best-known composers, Ross Edwards' (b. 1943) distinctive sound world combines shapes and patterns from nature with a variety of musical influences which reflect and celebrate Australia's cultural diversity. In his *Maninya* (dance-chant) pieces he has tried to restore to 'serious' music such qualities as lightness, spontaneity and the impulse to dance. His belief in the healing power of music is reflected in a series of contemplative works influenced by birdsong and the mysterious polyphony of summer insects.

Prelude and Dragonfly Dance (1991), was the John Bishop Memorial commission for the 1992 Adelaide Festival of the Arts. It was composed for the Synergy Percussion Ensemble and Evelyn Glennie. The Prelude is a trance-like reverie with fragmentary marimba dialogue and near-subliminal droning of Japanese temple bells (vibraphone). It is intended as a mind-clearing preparation for the rhythmic, darting, delicately exuberant Dragonfly Dance. The principle applied here, as in several other works of mine, is that unexpected alignments and associations may create fresh perceptions of the familiar.

Ross Edwards

OCTOBER MOUNTAIN

Alan Chakmajian (Hovhaness) received a scholarship to study with Bohuslav Martinu in 1942. October Mountain is the name of a country road in the heart of the Berkshire Mountains near Tanglewood, Massachusetts. It was on this road in 1942 where Hovhaness "parked his car one afternoon and composed the score for his percussion piece of the same name". October Mountain is scored for six players. The work is divided into five sections and is roughly architectonic. That is, the first and fourth sections resemble each other and the second and fifth sections are related. The third section stands alone. The overall effect of October Mountain is one of a spiritual chant. The marimba, although a solo voice, is merely a bright thread in the inter-woven tapestry of oriental and eastern influences. The percussion writing of Alan Hovhaness greatly expanded and improved the language and literature of the percussion ensemble. Henry Cowell has written in the *Musical Quarterly* "Hovhaness' music sounds modern (but not ultra-modern) in a natural and uninhibited fashion, because he has found new ways to use the archaic materials with which he starts, by following their natural trend towards modal sequence and poly-modalism. His innovations do not break with early traditions. His is a moving, long-breathed music, splendidly written and unique in style. It is contemporary development...which sounds like the music of nobody else at all."

Gary France

TANGO SUITE

Astor Piazzolla is known in Argentina as 'The King of Tango' as he effectively infused traditional tango dance forms with infectious rhythms and harmonies, the charm of which has been termed 'the New Tango!' This arrangement of his Suite for Two Guitars features the marimba. As percussionists, we, of course, feel that the suite now captures the essence of the 'New Tango'. Olè!

STINKIN GARBAGE

The percussion ensemble STOMP is a movement of bodies, objects, and sounds - even abstract ideas. But what makes it so appealing is that the performers use everyday objects in non-traditional ways. The ideas behind STOMP or finding music in noises, which we usually try to block out and ignore - are not traditional ideas. American Composer John Cage composed music on tin cans, automobile break drums and utility items as early as 1940. In fact, French composer Edgar Varèse composed for the anvil, and air raid siren in 1931!

Well, have you ever composed a symphony using only matchbooks as instruments? Or created a dance routine based around sweeping? You may have done this a little, but get a group of rhythmically gifted, extremely coordinated bodies with definitive personalities, and you have the makings for STOMP.

DRUMatiX often explore a selection of compositions composed in the Stomp style, a style that *Stinkin' Garbage* occupies.

Gary France

CONCERTO FOR DRUMSET AND PERCUSSION ENSEMBLE

(1979) is written for seven percussionists and drumset soloist. It is written with the idea that the soloist functions as the dominant force in the composition, therein establishing its degree of success on any given performance. The solo part is written so that the professional or the amateur drummer could successfully play it. Often the solo texture meshes with that of the ensemble', yet the listener is still aware of the solo line. The composition starts with a brief introduction for ensemble interspersed with drum set cadenzas. Following this the soloists plays a rhythmic motive, which introduces the first section. A metric

modulation leads to a slow section, which is climaxed by 30 seconds of improvisation for both the soloist and ensemble. The timpani states the theme for the last section which includes an extended solo for the drum set. Upon completion of the solo, the soloist plays a pre-determined rhythmic motive and the entire ensemble comes to an exciting conclusion. In writing a concerto, which involves a solo instrument, which is the same timbre as many of the instruments used in the accompaniment, the choice of instrumentation is critical. Mallet percussion is used for melody, conga and bongos for rhythm, timpani for bass, and a simulated drumset (four tom toms and a smaller bass drum) for the connecting link between the soloist and the ensemble.

John Beck

CANTICLE No. 3

American Composer, Lou Harrison, first leapt to prominence in the early 1950's when he received glowing praise from Stravinsky for his vocal work *Rapunsel*. His early music, much influenced by his studies with Cowell and Schoenberg, was noteworthy for its keen exploration of percussion, and in this context he shared interests with John Cage.

During the 60's his growing commitment to the causes of human rights and personal freedom and his general dissatisfaction with the state of American Society, led him to make systematic studies of the music of a number of non-western cultures: Korean court music, Chinese classical music, and Indonesian gamelan music. *Canticle No. 3* pre-dates his masterpiece *Concerto for Violin and Percussion Orchestra* by some 30 years. This early work examines through timbre and structure percussion writing in an innovative way for the period. In **Canticle No. 3** Harrison draws upon his eastern influence through the use of Chinese instrumentation: temple gongs and dragon mouths, traditional tom toms, sistrums, and cymbals. Harrison also foreshadows some of his later works in his use of *teponazli* (log drum), iron pipes, and bells. **Canticle No.3** actually requires 3 Burmese Elephant Bells, 5 Cow Bells, and 6 Indonesian Water Buffalo Bells. This orchestration reflects Harrison's relationship with John Cage and the "Pacific Group" of composers as well as the establishment of "Utility Music" (automobile brake drums, wooden boxes, etc.). Both Cage and Harrison were often termed

"purists" because their ensembles were written without actual pitches, as we here tonight in the ocarina; however, the two composers were very much concerned with timbre. In addition to exploiting a fascinating palette of percussion sounds the work makes use of fugal and contrapuntal techniques. Originally scored for 5 players, *Canticle No. 3* opens with a theme played by the simple folk ocarina. This theme is then passed around the ensemble culminating in a fugal episode involving all of the percussion. Harrison also employs the "uncharacteristic use of a guitar. The individual strings are retuned E, B, F#, E, B, E and then performed in a Hawaiian guitar fashion with the performer sliding up and down the neck.

Gary France

STUBERNIC

Stubernic (pronounced "Stew-bur-nick") is a unique, challenging marimba trio for one 4 1/3-octave marimba shared by three performers. Dedicated to Stefan and Mary K. Stuber--and their music studies in Nicaragua--the title suddenly makes sense: "Stuber-Nic" (leave it to Ford to personalize a composition to this degree). This single-movement, three-part work should be memorized. Player 2, situated in the centre of the instrument, has the most difficult part, in that the four-mallet middle section is a rhapsodic, guitar-like cadenza. Players 1 and 3 (tacet for most of the middle section) are positioned on either end of the marimba's range and provide clever accompaniment to Player 2. At one point, Players 1 and 3 must develop an ostinato on the frame and resonators of the marimba. The composition's first section sounds minimalistic and modal, and there is evidence of Ford's musical humour in that the performers rotate up the marimba in the fashion of a Central American marimba family playing musical chairs--before returning to their original register. The final section is truly an ensemble tour-de-force in that the parts are virtually all doubled in octaves at the end. There is also evidence of a set of variations on the modal melodic material presented in the first section. Players 1 and 3 utilize two-mallet technique throughout this ten-minute work. Stubernic is a spectacular ensemble for three mature keyboard percussion performers.

Jim Lambert

TALA OUBOUNO

Tala Oubouno received its world premier at the launch of the 2003 Fusion across the Arts Conference. This composition fuses West African drumming and chant with South Indian Karnatic vocalisation and rhythms. The Oubouno Drums are the large drums, which are used in both ceremonial drumming and also are best known as the “Talking drums” of West Africa.

GHANIAN BELLS *

The compositional basis for Ghanian Bells is rhythmic displacement of the motivic figure intruded by the Gonkogui (African double bell). The bell pattern is displaced while the Axatsi (gourd shakers) imply a shift in pulse through redefining the rhythmic subdivision. This “aural illusion” in West African Music is one of the most interesting and captivating components of its style. The centre section of Ghanian Bells includes a section where the four soloists may create subtle changes in their pattern to highlight the melodic and rhythmic counterpoint. This set of bells was originally brought back to Canberra by Gary France during his studies in the West Africa.

Gary France

Rebecca Bailey - flute

Rebecca Bailey is currently studying a Bachelor of Music Performance at the Canberra School of Music, as a student of Vernon Hill. Prior to her studies in Canberra, Rebecca was principal flautist, and on occasion soloist, with the Orange Symphony Orchestra. Since commencing her studies in 2002, Rebecca has performed as a member of the Canberra School of Music Orchestra on a number of occasions, as well as in a variety of Chamber Music ensembles. She recently performed works by Piazzola and Berlioz as a part of an "International Flavours" Concert Series held at the Australian National University.

Mary Broughton – Pre-Tertiary Ensemble Director

Mary Broughton began learning piano and violin from early childhood. She went on to study percussion with Alan Cumberland at the Queensland Conservatorium Music School and continued her percussion studies as a tertiary student graduating in 1998 with a Bachelor of Music from the Queensland

Conservatorium, Griffith University. She then continued her studies with Gary France at the Canberra School of Music, Australian National University, completing a Master of Music in Percussion Performance and Pedagogy. At present, Mary is continuing her studies at the ANU, currently undertaking a PhD in Music Performance, specializing in marimba. Aside from her formal education, Mary has had the privilege of participating in two Australian National Academy of Music percussion programs (1998) (2002). The first program was in 1998 with Synergy and Jose Vincente and again in 2002 with Alan Abel, Zoltan Racz and Michael Askill. In addition, she has participated in The Australian Youth Orchestra's *National Music Camp* and *New Music Now* program. Recent awards include an Ian Potter Cultural Trust Grant for a study tour to England and Finland and 1st prize in the Open Four Mallet Marimba section of the Australian Percussion Eisteddfod, 2002. In 2003 Mary was awarded a joint Australian National University/Canberra Symphony Orchestra scholarship. Aside from her busy performing schedule, Mary is an advocate for quality percussion education. She is Coordinator of the Pre-Tertiary Percussion Program and Director of the Pre-Tertiary Percussion Ensemble here at the Canberra School of Music.

Jacob Cordover – guitar

Jacob began learning the classical guitar in Melbourne at the age of eleven. At thirteen, Jacob was awarded a full musical scholarship to study at Wesley College as part of their Special Interest Music Department. In 2000, Jacob moved to study with renowned performer and pedagogue Timothy Kain at the Canberra School of Music where he is now in his fourth and honours year of a Bachelor of Music (Performance) degree. Since moving to Canberra Jacob has received many awards and prizes including a second prize in the Classical Guitar Society of South Australia's Adelaide Spring Classical Guitar Festival Open Competition in 2001 and a first place in the Classical Guitar Open Section at the McDonalds Performing Arts Challenge in 2002. In April this year Jacob recorded a guitar duo programme for ABC Classic FM as part of their Young Australia Series. In both solo and duo formats, Jacob has played in masterclasses for such eminent guitarists as: Maximo Diego Pujol, Remi Boucher, Pavel Steidl, Lilly Afshar, Carlo Barone and Omar Cyrulnik

THE DRUMatiX PERCUSSION GROUP is the resident percussion ensemble here at the Canberra School of Music, Australian National University. Operating under their present name since the beginning of 2003, they are comprised of percussion students studying at the ANU. An ensemble dedicated

to presenting the rich and diverse repertoire written exclusively for percussion, they have performed under the direction of Gary France since his arrival at the ANU in 1998. The CSM Percussion Group was chosen to perform for the Australian National Academy of Music Percussion Programme, October 2002, Perth Western Australia. In October 2003 they will host the inaugural Australian National Percussion Symposium and Eisteddfod in Canberra.

Wyana Etherington - marimba

Wyana was born in Perth, Western Australia in 1982. She started playing percussion when she was 8 years old in her local concert band. Wyana was a member of the West Australian Youth Orchestra and in 2000 embarked on a tour of Europe with the Australian Winds. She previously studied percussion at the West Australian Academy of Performing Arts before moving to Darwin where she taught at the Northern Territory Music School and held the position of Principal Percussionist with the Darwin Symphony Orchestra. Wyana is currently in her second year Bachelor of Music degree at the ANU, plays with Canberra Youth Orchestra, is a casual member of the The Canberra Symphony Orchestra and teaches percussion locally. After finishing her degree, Wyana wishes to implement music programs into rural or disadvantaged schools.

Gary France – Director

Gary is a native of Syracuse, New York, U.S.A. Mr France, now living in Canberra, Australia, performs in a wide range of musical genres. He received his Bachelor of Music degree, Music Education, in 1979, from the State University of New York at Potsdam and his Master of Music degree, *Orchestral Performance / Jazz*, in 1988 at the University of North Texas. While at UNT Gary became the first percussionist to direct one of the prestigious Jazz Lab Bands. Since settling in Australia in 1987, as the inaugural lecturer in Percussion at the W.A. Conservatorium of Music, Gary France has done much, through his dedicated teaching and performing on a wide range of percussion instruments, to significantly raise the profile of percussion playing in Australia. He is regularly employed by peak music bodies such as the Australian Youth Orchestra and the Australian National Academy of Music to tutor developing percussionists. His former students now hold prominent positions in the music industry both here in Australia and abroad. Numerous percussion ensembles, under his direction, have performed national broadcasts for ABC Fine Music as well as many public performances throughout Australia and North America. Since 1998 Mr France has coordinated and nurtured the Percussion program at

the National Institute of the Arts, Australian National University. Mr France has performed with the West Australian Symphony Orchestra, the Nova Ensemble, the West Australian Opera and Ballet Orchestras, the Dallas Brass, the Doddworth Saxhorn Ensemble, The Australian Chamber Orchestra and is currently principal timpanist / percussionist of the Canberra Symphony with whom he performed William Kraft's "Concerto for Timpani and Orchestra" in 2001. Gary's list of recent world premieres includes works by Larry Sitsky, Ross Edwards, Peter Sculthorpe, Robert Cucinotta, Edward Applebaum and Robert Casteels. As a jazz drummer Gary's list of other musical credits include: James Morrison, Richie Cole, Ricky May, George Golla, Nat Adderley, Dale Barlow, Jim McNeeley, Urbie Green, Charlie Gabriel, John Clayton, Emily Remler, Peter Leutch, Phil Wilson, Clifford Jordon and numerous others. Gary is also well known as the founder and artistic director of the 18-piece Perth Jazz Orchestra as well as drummer with the nationally acclaimed western swing group Dude Ranch featuring Lucky Oceans. As a clinician for Yamaha Musical Products the Sabian Cymbal Company, and Innovative Percussion Products he has toured internationally throughout the U.S., China, Australia, and New Zealand. His own personal research in world musics has led him to India, Africa, and South East Asia. These direct field studies support Gary in his role as director of the ANU World Music Ensemble "DRUMatiX". Under Gary's direction, the ANU percussion program will host the first Australian National Percussion Symposium in October 2003.

Adam Jeffrey – drumset soloist

Adam's life has revolved around music in one way or another from a very early age. Early training in piano and voice resulted in two overseas tours to Asia and Europe as a member of both the St. Andrew's Cathedral Choir and Sydney Children's Choir. He began studying percussion nine years ago with Richard Miller, Principal Timpanist of the Sydney Symphony. Since then, he has enjoyed success in a wide variety of musical styles. At thirteen, he entered the Sydney Conservatorium High School, earning a scholarship each year and was also one of the youngest to be accepted into the Sydney Youth Orchestra, touring with them to Scandinavia in 2001. In 2000, he was the drummer for the Sydney Youth Jazz Ensemble's group *Backbeat* at their appearance at the Merimbula Jazz Festival. He has participated in masterclasses with internationally renowned percussion masters Leigh Howard Stevens, Evelyn Glennie and Neil Grover and in 2001 earned no less than five first prizes at the Australian Percussion Eisteddfod. Throughout his schooling he had the good

fortune to be involved in activities as diverse as performing solo in the Sydney Opera House to organising one of three concerts at the Conservatorium's *House Concert Series*. Since completing high school last year, he has performed as Principal Timpanist with the Australian Youth Orchestra and as a member of the Sydney Sinfonia. He is currently in his first year of a Bachelor of Music (Performance) degree at the Canberra School of Music.

Chi-Hsia Lai – marimba

Born in Taichung, Taiwan in 1982. She began her percussion lessons with Mr. Jin-Xiang Huang, and later studied with Ms. Pei-Ching Wu. In 2001, she entered the Australian Percussion Eisteddfod competition, and received a second place in the open marimba section. In 2002, she was invited as an orchestral player with the Utah Youth Symphony Orchestra, and performed in the Winter Olympics Art Festival in Salt Lake City, USA. In addition, Chi-Hsia Lai has also performed with the Sydney Sinfonia, the training orchestra for the SSO. Miss Lai is currently a fourth year honours student at the Canberra School of Music, and studying percussion with Gary France.

Jessica Dai - marimba

Jessica Dai was born in Hsin-Chu, Taiwan, 1983. She began her percussion lessons with Gau-Chou Lin, and later studied with Ya-wen lien, graduating from the National Kee-Long School in 2001. Jessica is currently a second year student at the School of Music.

The 2002 DRUMatiX

Lisa Lai, Melanie Twidale, Richard Spong,
Jessica Dai, Wyana Etherington, Adam Dickson, Ben Wilson, Adam Jeffrey,

SOM Pre tertiary Percussion Ensemble

Natasha Beckmann, Alex Lewis, Bryce Logan, Edwina Carnell, Michael
Stevens, Veronica Walshaw

We would like to acknowledge

Jan Jennings, Pamela McKay and Venue Operations, Ben Burgess, Daniel
Zivkovich, Maryann Mussared and the terrific staff at the Belconnen
Community Centre

Would you like to be on our mailing list? Send mail to:

Gary.France@anu.edu.au

**Do you have a child who loves drums and Percussion?
CSM JUNIOR PERCUSSION PERFORMANCE PROGRAM**

Ages 4—17

This program is for young people interested in exploring and studying percussion at the pre-tertiary level. All lessons take place within the percussion facilities at the School of Music and the program is supervised by the Head of Percussion, Gary France. Lessons focus on the development of percussion essentials: pulse, rhythm, tone production, style and ensemble performance. Beginning students learn to play Snare Drum and the other instruments used in the "classical percussion section": Snare Drums, Keyboard-percussion, Timpani, Cymbals, etc. The students are expected to attend classes each week and are encouraged to perform together and study the diverse repertoire written exclusively for percussion. The Junior Percussion Ensemble, available by audition, often performs in concert along with the School of Music Percussion Ensemble

All enquiries should be addressed to
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