

**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
Admissions officer, Student Services
National Institute of the Arts, Building 105b
The Australian National University, Canberra ACT 0200
Telephone 6125 5711, email ita.admissions@anu.edu.au



CANBERRA SCHOOL OF MUSIC

Presents

The CSM Percussion Group

Stomps

with special guest Graeme Leak

Gary France Director



Friday June 7, 2002

7:30 pm

Arts Centre

Australian National University



PROGRAM

Schtick Stick	Chris Brooks 2000
Noise Orchestra Medley	Graeme Leek 1998
Diners Club	Chris Crockarell 1998
The Briefcase for Amplified Office Worker	Graeme Leek 1989
	Graeme Leek
Crown of Thorns	David Maslanka 1991



INTERVAL



Stinkin' Garbage	Ed Argenziano 1997
Raja, Wyana Etherington soloist	G.H. Green
Xylophonia, Jessica Dai Soloist	G.H. Green
Enid thinks Rebecca misses Tom - for String Can, Voice and Feet	Graeme Leek (1995) words by Bill Leak
	Graeme Leek
Drum Song	Graeme Leek
Me Tarzan	Chris Crockarell 1995
Bonham	Christopher Rouse 1988
Brooms Hilda	Chris Crockarell 1997

PROGRAMME NOTES

Stomp

(Schtick Stick, Diners Club, Stinkin' Garbage, Me Tarzan, Brooms Hilda)

“**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.

This semester the CSM percussion group has been exploring a selection of compositions composed in the Stomp style.

DRUMSONG (1989) was written for the band *Jump Back Jack* in Sydney and first performed at *Kinsela's* nightclub as part of the music/dance celebration *Gravity*. It is a drumming piece that refers to both African rhythms and popular Western drum kit patterns. An imaginary drum kit has been divided and distributed amongst four groups of players ranging from very high through high, medium and low sounds. The intention was to write a piece that calls for a focus on feel rather than accuracy in performance. To that end the materials are presented as a series of four-bar grooves that can be arranged in any order with bridging 'fill' patterns.

Noise Orchestra Medley

The Noise Orchestra Medley was written for the La Trobe University student ensemble of the same name and was at first called 'Tools for Hire'. The Tool Library at La Trobe (a service of the Student Union) had a promotion day and asked the Noise Orchestra to play on their equipment. Instruments chosen included a boat and its trailer, post-hole diggers, a ladder, jackhammer bits and a range of hammers. The piece is similar in construction to DRUMSONG except that the loops break off into different lengths –like a series of wheels of different sizes rolling along together.

Graeme Leak

Crown of Thorns

The title *Crown of Thorns* is an obvious reference to Christ's "Crown of Thorns," but the name first came to me as a possible title for a piece from seeing a plant called "Crown of Thorns" at the New York Botanical Gardens. This is a rambling, thorny, desert plant from the Middle East, with small, green leaves, and small, very simple and pretty red flowers. The rambling, interweaving, vine-like stems suggested music to me.

As I meditated on the words "crown of thorns," and on the plant, and the idea of a work for keyboard percussion ensemble, the following image arose:

a darkening sky
seven stars are visible:
the seven-starred halo
the golden light
the hands of blessing

The seven-starred halo is the crown of thorns transcended. It is the crown of highest spiritual power arrived at through the greatest depth of suffering. The imagery is Christian, but the experience transcends religion, and is universal. The music is at times sober and reflective, but is, for the most part, filled with the joy and energy of liberation.

The University of Oklahoma Percussion Ensemble, Dr. Richard C. Gipson Director, commissioned *Crown of Thorns* and presented the world premiere performance on November 14, 1991

David Maslanka

Bonham

Scored for Percussion Ensemble of eight players, *Bonham* is an ode to rock drumming and drummers, most particularly Led Zeppelins' legendary drummer, the late John Bonham. The core ostinato of the score, played by the drum set, is reminiscent of Led Zeppelin's *When the Levee Breaks*, although there are references to other songs such as *Custard Pie* and *Royal Orleans*. In addition, two other sources are cited: The Butterfield Blues Band (*Get Yourself Together*) and Bo Diddley, whose adoption of the traditional "hambone" rhythm added so much to the distinctive style of his material.

Completed in Fairport, New York on November 13, 1998, *Bonham* was commissioned by the New England Conservatory of Music through funds provided by the Massachusetts Arts Council. It was first performed in April of 1989 at the New England Conservatory of Music in Boston by the Conservatory Percussion Ensemble conducted by its Music Director, Frank Epstein, to whom it the work is dedicated.

Christopher Rouse

GRAEME LEAK is a performer, composer and instrument maker with a background in classical and contemporary percussion. After completing studies at the Sydney Conservatorium (1978) and in New York (1985) he built a career in Sydney as a versatile freelance percussionist. In the 1980's he performed in the premiere of nearly 100 new Australian works both in the percussion group *Synergy* and the mixed instrument ensemble *Flederman* as well as in solo recitals. Since moving to Melbourne in 1991 he has focused on writing and performing his own material for concert halls, comedy venues and cabaret rooms. He also engages in projects in music, dance, and music theatre. His current activities include regular performances of two solo shows, *The Art of Noises* and *Listen to my Kitchen* and the continuing

development of an ensemble dedicated to live performances of Spaghetti Western film scores (complete with foley and sound effects) *The Ennio Morricone Experience*.

Graeme taught percussion at the Canberra School of Music, the Queensland Conservatorium and the Sydney Conservatorium. He lectured in Performance at the (now closed) Music Department, La Trobe University, where he was also Head of Department in 1998.

Gary France hails from Syracuse New York. His early tuition began with Herb Flower, principal percussionist of the Syracuse Symphony Orchestra. France's formal education continued receiving a Bachelor of Music (1979) from the Crane School of Music - S.U.N.Y. Potsdam and a Master of Music (1988) from the University of North Texas. This passion for percussion has lasted until the present day.

A tireless musician, France's unquenchable enthusiasm for percussion has taken him worldwide both in search of new music experience and bringing listening pleasure to an international audience. He has given percussion workshops and masterclasses through out the United States, The Peoples Republic of China, Indonesia, Africa, and extensively in Australia and New Zealand. France's artistry has inspired numbers of composers to write works specially for him, among them the works on his 1996 CD "*Works for Percussion*", and for his performing ensembles such as the Abraxas Percussion Group which Mike Udow dedicated his 1977 percussion quartet "Bog Music". In 1996 France gave the first performance of yet another work written as a vehicle to demonstrate his performing depth: Michael Nelson's "*Concerto for Solo Percussion and Orchestra*", with the West Australian Symphony Orchestra. Gary France's versatility enables him to be as stylistically persuasive in the classical as in the commercial arenas. This, and vast performance experience gained working with, inter alia, the Abraxas Percussion Group (Potsdam, U.S.A.), the Syracuse Society for New Music, The Doddworth Saxhorn Ensemble, the Dallas Brass, the West Australian Symphony Orchestra, and Nova Ensemble combine to give the stamp of distinction to his every music initiative. France's career has been anything but humdrum, the breadth of his performing experience quite extraordinary, ranging as it does from participation in a 59 city tour of the U.S.A. by the Clyde Beatty Cole Brothers Circus (1984), through membership of the Four on the Floor jazz quartet, which made a national tour of India in 1989, and touring Australia with Dude Ranch (1993), a recording of which was

described by Rolling Stone Magazine as "... *one of the most accomplished country music albums ever released in Australia.*", to performing as principle solo percussionist with the West Australian Symphony Orchestra in Peter Brook's La Tragédie de Carmen for the 1989 Festival of Perth.

THE CSM PERCUSSION GROUP presents the rich and diverse repertoire written exclusively for percussion. Numerous percussion ensembles, under Mr Gary France's direction, have performed national broadcast for ABC Fine Music as well as many public performances throughout Australia and North America. The CSM Percussion Group has been chosen to perform for the Australian National Academy of Music Percussion Programme, October 2002, Perth Western Australia.

The 2002 Canberra School of Music Percussion Group

Jacinta Dunlop, Lisa Lai, Melanie Twidale, Duy-Nam Tranvo
Jessica Dai, Wyana Etherington, Lucas Edmonds, Veronica Walshaw*, Ben
Wilson, *CSM pre tertiary program

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