

COMING EVENTS



CANBERRA SCHOOL OF MUSIC

presents

Percussion Ensemble

Gary France Director

1999 Winter Concert

Wednesday 2, June, 1999

8:15 pm

Arts Centre

Australian National University

PROGRAMME

Fanfare for Tambourines **John Alfieri 1983**
CSM Percussion Ensemble

Umin and Thurmin * **Nicole Walker 1998**
Lachlan Smith

Prelude for Percussion **Malloy Miller 1960**
CSM Pre-tertiary Percussion Ensemble

Rain - Solo for Snare Drum * **Kate Moore 1998**
Bree VanReyk

October Mountain **Alan Hovhaness 1957**
I senza misura, II □ = around 88, III □ = around 80,
IV □ = around 56, V □ = around 180
Jacinta Dunlop Marimba Soloist
CSM Pre-tertiary Percussion Ensemble

Gainsborough **Thomas Gauger 1974**
I
II
III
CSM Percussion Ensemble

INTERVAL

Ricik Ricik **Traditional**
CSM Javanese Gamelan

CSM Ragtime Marimba Band

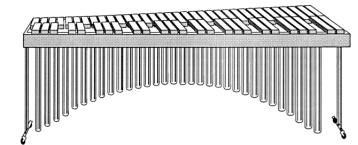
The Ragtime Robin (1925)
Peter Olsen Soloist **George Hamilton Green**

The Chromatic Foxtrot (1920)
Lachlan Smith Soloist

The Whistler
Sharon Wright soloist

Log Cabin Blues (1919)
Jocelyn Fegent Soloist

Indian Story
Adam Chaffe Soloist



Soliloquy from Hamlet * **Judith Crispin Cresswell 1998**
Gary France

First Construction (In Metal) **John Cage 1962**
CSM Percussion Ensemble

* world premiere

THE CSM PERCUSSION ENSEMBLE presents the rich and diverse repertoire written exclusively for percussion.. Numerous percussion ensembles, under Mr France's direction, have performed national broadcast for ABC Fine Music as well as many public performances throughout Australia and North America.

<p>The Canberra School of Music Percussion Ensemble Lachlan Smith, Sharon Wright, Jocelyn Fegent, Adam Chaffee Peter Olsen ,Lisa Lai, Stuart Wright, Bree vanReyk</p>
<p>The Canberra School of Music Pre Tertiary Percussion Ensemble Jacinta Dunlop, Melanie Twidale, Andrew Gagalowich Mark Ashton, Peter Olsen, Andrew Dalziel</p>
<p>The Canberra School of Music Marimba Band Lachlan Smith, Sharon Wright, Jocelyn Fegent Adam Chaffee, Peter Olsen, Lisa Lai, Gary France</p>
<p>The Canberra School of Music Javanese Gamelan Steve Poskitt, Min Lehoang, Joel Dee, Siabhon Dee, Carolyn Forbes, Jung Weyh, Damien Foley, Briney ?Kate Moore</p>

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, 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 Saxorn Ensemble, the Dallas Brass (Texas), 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.

In a range of percussion capacities, France has participated in numerous broadcasts for Australia's ABC FM radio including conducting a national radio interview with renowned percussionist Evelyn Glennie.

Drumset clinics in Australia and New Zealand (1987); workshopping Latin percussion in Adelaide, South Australia (1988); percussion Masterclasses at the Victorian College of the Arts (1993) and at the Institute Seni Indonesia Yogyakarta (1994), as well as researching percussion instruments of South India at Karnataka College of Percussion (1993) in the Indian city of Bangalore are testimony to a tirelessly inquiring musical mind.

France has taught percussion extensively at tertiary level at, inter alia, State University of New York (1976); New York Summer School of the Arts (1977); Skidmore College (1982); University of North Texas (1985 – 1987, 1997); - and at both the University of Adelaide (1987), The University of Western Australia (1995) and Edith Cowan University in Australia. Mr France is currently head of Percussion and Brass at the Canberra School of Music (Australian National University) as well as Principal Percussionist and Timpanist with the Canberra Symphony Orchestra. In July 1999 Gary will travel to Accra, Ghana to study African drumming, chant and dance with master drummer Nii Tetty Tetteh.

PROGRAMME NOTES

OCTOBER MOUNTAIN

OCTOBER MOUNTAIN- Alan Chakmaian (Hovhaness) received a scholarship to study with Boliuslav Martinu in 1942. October Mountain is the name of a country road in the heart of the Berkshire Mountains near Tangelwood, 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 avid 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 over all effect of 'October Mountain 'is one of a spiritual chant. The marimba, altogether 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 that: "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 are contemporary development... which sounds like the music of nobody else at all".

Fanfare for Tambourines

Composed in 1986 for the Interlochen Academy of the Arts Percussion Ensemble, Fanfare for Tambourines features the wide range of sounds and techniques associated with this ancient frame drum. John Alfieri allows the percussion student to experiment with the

RAIN for Solo Snare Drum

This piece was written during a huge rain storm last year that lasted for about a week. While writing it I could hear nothing but the constant drumming of rain on the tin roof... so I wrote it down. RAIN was an exercise both in learning how to write for percussion and how to write a piece that sustains interest on a solo, non-pitched instrument. Exploration of both rhythm and the tone colours of the drum provided a basis for the conception of RAIN. Changes of tone colour were found in the difference of colour in the middle of the drum compared to the outer rim of the drum, the contrast between the sound of the drum with and without snares and the colours created when the drum is struck with different materials such as fingers or various mallets.

Kate Moore was born in England in 1979 and came to Australia in 1986, the year that she took her first formal piano lessons. Since then composition has been a part of her life. At the age of ten she began learning the cello with Dorothy Sumner, later receiving instruction from Susan Blake and David Pereira. She is currently studying composition at the Canberra School of Music with Larry Sitsky and Jim Cotter. As a composer she has received much critical acclaim and in 1999 received the Harold Allen Memorial Prize for composition.

GAINSBOROUGH

Composer and percussionist Tom Gauger is best known for his work as percussionist with the Boston Symphony Orchestra. Gainsborough, in three movements, combines mallet virtuosity with multi metrics in a playful manner.

THE MUSIC OF GEORGE HAMILTON GREEN

Born in Omaha, Nebraska on May 23, 1893, George Hamilton Green, Jr. was a piano prodigy at the age of four. His grandfather, Joseph Green I, began as violinist and violin maker in New York City-later moved to Omaha to work as conductor and baritone horn soloist with the Seventh Ward Silver Cornet Band. In 1889 George Hamilton Green, Jr.'s father (George Hamilton Green, Sr.) followed his father's footsteps becoming cornet soloist, arranger, and conductor of the Seventh Ward Silver Cornet Band-playing weekly concerts to audiences of 7,000-10,000 in the 1890's. Coming from such a musical background, it is not too surprising that George Jr. was already being called "the world's greatest xylophonist" when he was only eleven years old! The next four decades of

recording and composing provide documented evidence to justify the title. In 1915 a review in *The United Musician* states: "He has begun where every other xylophone player left off. His touch, his attack, his technique, and his powers of interpretation in the rendition of his solos being far different than other performers'. To say his work is marvellous and wonderful would not fully express it."

G.H. Green, Jr. recorded his first solo record for the Edison Co. in February 1917-the beginning of an incredible recording career as a solo xylophonist. He recorded hundreds of records on virtually all record labels of the era including the big three companies: Edison, Victor, and Columbia. Groups that he recorded with include: Patrick Conway's Band, American Republic Band, All Star Trio, Green Brothers Novelty Band (his brother Joseph Green II was also a xylophone soloist, composer, and percussionist), Earl Fuller's Rector House Orchestra, Fred Van Eps Quartet, Imperial Marimba Band, Happy Six, and the Yerkes Jazzarimba Orchestra. In 1928 Lew Green, Sr. (much younger than his brothers George, Jr. and Joseph H) joined his brothers to hit the "big time." Lew played percussion but favoured the banjo and guitar. The three Green brothers were the original sound music crew for the first three Walt Disney cartoons. In 1946 G. H. Green retired from music and began a second career as a commercial artist, illustrator, and cartoonist. It is sad that George Hamilton Green, Jr. passed away in 1970-just a few years before a great revival of interest in his music, and before his 1983 induction into the Percussive Arts Society's Hall of Fame. With over 300 published George Hamilton Green compositions, this Meredith Music collection brings back into print eight of Green's finest novelty rags-an important part of America's musical heritage.

First Construction in Metal

The Writing of music is an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvement in creation but simply a way waking up to the very life we're living which is so excellent once one gets one's mind and one's desire out of the way and let's it act of it's own accord.

John Cage

During the late 1930's a group of composers gravitated around Henry Cowell and his New Music Editions. Working together, to exchange ideas on percussion writing and techniques, these composers, later known as the Pacific Coast Group, were to irretrievably change the shape and boundaries of the conception of musical composition. Two major figures from this group to emerge were John Cage and Lou Harrison.

From 1935 to 1937, Cage studied composition with Arnold Schoenberg. Cage adapted the 12 tone theory, "*No sound any more important than any other...*" [Cage], produced works using strict 12 tone technique, notably *Metamorphosis*, and proceeded to compose music for percussion. The First Construction for 6 players perhaps best demonstrates Cage's Percussion palette. This composition displays Cage's fascination with non-conventional sounds. Players perform on 5 graduated 'Thunder Sheets, 3 Japanese Temple Gongs, Brake D, Cow Bells, Gongs, Tam Tams, Water Gong, Turkish Cymbals, Chinese Cymbals, Oxen Bells, and other assorted instruments. Perhaps the most innovative technique

of the time is Cages use of the prepared piano. Cage scores the piano part for assistant with an assortment of metal pipes or slides.

" The Assistant applies a metal rod firmly on the strings used, producing harmonics: \triangle or ∇ indicate slow slides of the rod away from or toward the centre of the strings length, producing, respectively, ascending and descending siren like sounds"

The notation is quite precise making great use of poly-rhythms. However, Cage seemed interested with disguising the obvious. Often throughout this composition simple lines and duets compete with highly complex individual statements. Throughout this work Cage foreshadows his obsession with the control of pulse. This could well be his fascination with the rise of contemporary dance during the late 1930's and early 1940's, or his interest in rhythmic counterpoint.

Gary France