

Steven Schick, Percussionist

Steven Schick holds degrees from the University of Iowa and the Soloist's Diploma with honours from the Staatliche Hochschule für Musik in Freiburg, West Germany. Schick's awards and distinctions include the Annette Kaede and Fulbright Fellowships, first prize in the American Wind Symphony competition in Pittsburgh, second prize in the 1982 Gaudeamus International Competition for Interpreters of Contemporary Music in Holland, and the Kranichstein Award for Interpretation of Contemporary Music from the Internationale Ferienkurse in Darmstadt, West Germany. Mr Schick is frequently in demand at Percussion festivals through the world. Recent appearances include The Percussive Arts Society International Convention, *Kennedy Center*, Washington D.C., U.S.A.; The London Percussion Festival 1988, The Paris Percussion Festival 1990 and the National Encounter of Percussionist in Sao Paulo, Brazil. He has released recordings with Composers Recordings Inc., The University of Iowa Press, Wergo and ProViva (in Munich). Schick has taught at the University of Iowa, Royal College of Music, London, The International Percussion Workshop in Bydgoszcz, Poland, the Ferienkurse für Neue Musik in Darmstadt and is currently on the faculty of the California State University at Fresno. Schick performs extensively in the United States and Europe as Percussion Soloist and is currently on tour in Australia as an Alan C. Rose Visiting Fellow.

GARY DOUGLAS FRANCE

Gary is a Native of Syracuse New York, U.S.A. Mr France performs in both the Classical and Jazz genres. He received his Bachelor degree in Music Education, in 1979, from the State University of New York. He completed his Masters degree in Performance in 1987 at North Texas State University where he became the first drummer to direct one of the prestigious Jazz lab Bands. Gary has performed with many Jazz Greats including James Morrison, Richie Cole, Nat Adderly, Mark Murphy, Frank Sinatra Jr., Ricky May, Jim McNeely, Urbie Green, Clifford Jordan and Theresa Brewer. Mr France has performed many world and national premiers including Peter Brook's *La Tragedie de Carmen* and Sir Michael Tippets *New Years Suite* with the West Australian Symphony Orchestra. Gary has performed in The Peoples Republic of China (1986), India, for *Musica Viva* (1989), Australia and New Zealand (1987), for *Yamaha International*, and the United States 59 City Tour, 1985. Mr France is President of the Percussive Arts Society International, Australian Chapter.

**Western Australian Conservatorium of Music
Percussion Ensemble**

The Western Australian Conservatorium of Music, Percussion Ensemble consist of 19 players. Students from both jazz and classical studies combine to explore, workshop, and perform percussion literature and world musics.

W. A. CONSERVATORIUM OF MUSIC

W.A. Conservatorium Percussion Ensemble

Gary France Director

with

Steven Schick

Alan C. Rose Visiting Fellow

National Broadcast

Wednesday 8 August 1990 at 8:00 pm

Studio W20

Australian Broadcasting Corporation
Perth, W.A.6000

Programme

No. 9 ZYKLUS 1959

KARLHEINZ STOCKHAUSEN

TO THE EARTH 1985

FREDERIC RZEWSKI

THIRD CONSTRUCTION 1941

JOHN CAGE

Neil Craig Chris Tarr
Gary France *Steven Schick

* Alan C. Rose Visiting Fellow, Artist in Residence, W.A. Conservatorium of Music

Interval

IONISATION 1931

Thane Mandin
Daniel Warren
Jenny Day
Chris Wood
Paul Edsall
Neil Craig

Evan Jenkins
Michael Pigneguy
Alison Eddington
Gavin Darbey
Chris Tarr
Sandy Moor

+ REBONDS 1989

+ Australian Premiere

IANNIS XENAKIS

PROGRAMME NOTES

THIRD CONSTRUCTION

JOHN CAGE 1941

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. The major figure from this group to emerge was John Cage.

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.

Third Construction for 4 percussion players perhaps best demonstrates Cage's Percussion Theory. This composition displays Cage's fascination with non conventional sounds. Each player performs on 5 graduated tin cans, 3 graduated drums, claves, and some type of rattle: *Tin Can with Tacks, North West Indian Rattle, Wooden Rattle, and Indo-Chinese Rattle*. Also employed are separate and unique sounds: *Lions Roar, Conch Shell, Quijadas, Teponaxtle, and Cricker Callers*. The notation is quite precise making great use of polyrhythms. However, Cage seemed interested with disguising the obvious.. Often throughout this composition simple lines and duets compete with highly complex individual statements. Throughout this quartet Cage is obsessed with the control of pulse. This could well be his fascination with the rise of popular dance music during the late 1930's and early 1940's, or his interest in rhythmic counterpoint; nevertheless, one cannot possibly perform this music with out dancing.

Gary France