

SCHOOL OF MUSIC



# GARY FRANCE & ANU DRUMatiX



**Friday 2 June, 7:30pm**  
**Saturday 3 June, 1:00pm**

Arts Centre  
The Australian National University

**ANU COLLEGE OF ARTS & SOCIAL SCIENCES**



## Welcome to the ANU DRUMatiX concert.

The program focuses on four iconic 20th and 21st century composers and includes a wealth of traditional, exotic, and cutting edge digital instruments. Book ending this concert are two landmark works by Dutch composer Louis Andriessen which will receive their Canberra and Australia premieres: *Workers Union* (Symphonic movement for any loud sounding instruments) reminds us that the sum of the parts is often greater than the whole, while *Hoketus* (hiccup) explores the intersection between music of the thirteenth century and 1970's rock and roll.

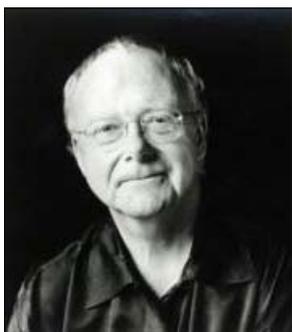


The foundation of this concert includes three percussion chamber works. Steve Reich's *Drumming* receives it's partial Canberra premier this evening as we are only performing part one of this 90 minute work. John Cage's monumental quartet *Third Construction* which first introduced the sound world to tin cans, conch shells, and a variety of exotic world and utility percussion and Michael Udow's *Coyote Dreaming*, featuring ANU Honours student Adam Dickson as soloist.

This concert also features a selection of unique instruments designed by Gary France including a chromatic octave (12) of hand made Boo Bams, three chromatic octaves (36) of tuned Cencerros and six log drums. Additional specialty instruments include Chinese tom toms, quijadas, cricket callers, pan flutes, Japanese temple bowls, flexatones as well as a selection of digital electronic percussion instruments such as the Trap Kat, Drum Kats and other cutting edge technology.

Gary France

## Composers featured in the concert



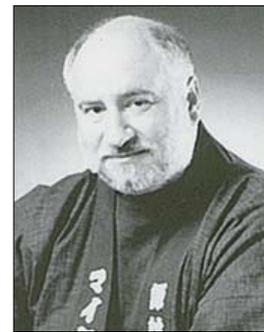
Louis Andriessen



Steve Reich



John Cage



Michael Udow

*And what is the purpose of writing music? One is, of course, not dealing with purposes but with sounds. Or the answer must take the form of a paradox: a purposeful purposelessness or a purposeless play. This play, however, is an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord.*

~ John Cage

## Program

### *Workers Union*

For any loud-sounding group of instruments  
The ANU DRUMatiX

Louis Andriessen (1975)

### *Coyote Dreaming,*

Adam Dickson (marimba soloist), Veronica Walshaw,  
Richard Spong, Michael Stevens

Michael Udow (1997)

### *Third Construction*

Gary France, Adam Dickson, Ben Willson, Charles Martin

John Cage (1943)

## INTERVAL

### *Drumming* (part 1)

For 8 small tuned drums.  
Veronica Walshaw, Gary France, Christina Hopgood,  
Richard Spong, Michael Stevens

Steve Reich (1970-71)

### *Hoketus*

For two groups of five instruments.  
The ANU DRUMatiX with special guests Diminique Chaseling  
and Adrian Failla (Pan Flutes)

Louis Andriessen (1977)

## Program Notes

### About *Workers Union* and Louis Andriessen

"...it has always seemed to us that he is one of the European composers who listened hard to American music, coming up with his own solutions to our national musical problems. In America of the 1960s there were many composers who were experimenting with open forms - pieces that left something unspecified, like the choice of instruments, or the order of musical ideas, or the coordination of the individual parts. Cage's experiments with indeterminacy, Earle Brown's *Available Forms*, Frederic Rzewski's *Coming Together*, Terry Riley's *In C*, early Philip Glass and John Adams - a lot of composers were trying to find out how to take the controls away from making music. *Workers Union* (1975) is the young(ish) Louis Andriessen's contribution to this approach. Everything is specified in this piece except the notes - the rhythms, the phrases, the attitude are all there, but not the notes. It is clearly a piece that owes something to the American experimental tradition but what that thing is is hard to hear. To me, that's interesting."

David Lang, Bang on the Can All Stars

### *Third Construction*

During the 1930s, 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. One major figure from this group to emerge was John Cage. From 1935 to 1937, Cage studied composition with Arnold Schoenberg adopting the 12-tone theory technique, "No sound more important than any other...", and produced works using strict 12 tone technique, notably *Metamorphosis*. In this sense he then proceeded to compose music for percussion.

*Third Construction*, for four players, perhaps best demonstrates Cage's percussion theory, a compositional style that displays a fascination with conventional rhythms and non-conventional sounds. Each player performs on five graduated tin cans, three graduated drums, claves and some type of rattle: a tin can with tacks, a Northwest Indian rattle, a wooden rattle or an Indo-Chinese rattle. Also employed are some separate and unique sounds; lions roar, conch shell, quijadas, teponaxtle, and cricket callers. The notation is quite precise making great use of polyrhythms. In this work Cage seemed quite interested in disguising the obvious; simple lines and duets compete with highly complex individual statements. Throughout this highly structured work (twenty-four / 24 bar sections with an introduction), this quartet, Cage's last and most complex, is obsessed with the control of pulse. This could well be his fascination with the rise of popular dance music during the late 1930s and early 1940s, or his interest in rhythmic counterpoint. Nevertheless, one cannot possibly performed his music without dancing!

Gary France

### *Coyote Dreaming*

"Commissioned by Ron Samuels, President, Marimba One, for Katarzyna Mycka, 1996 winner of the World Marimba Competition-Stuttgart, and 1995 winner of the Luxembourg International Marimba Competition. [*Coyote Dreaming*] was premiered at the 1997 Percussive Arts Society International Convention. Instruments include 5 octave marimba, shimedaiko (bongos), taiko (congas), O-daiko (bass drum), musical saw, cymbal on timpano, amplified cymbal, idiophones which may include log drums, piccolo wood blocks, metals, etc., wooden box. This is a powerhouse tonal high energy work with mix meters and cross-rhythmic interlocking rhythms. The middle section has a lyrical choral which develops into a highly contrapuntal extended harmonic "Bachian Invention". Not for the faint of heart!"

Michael Udow

### *Hoketus*

*Hoketus* is the result of the minimal art project Andriessen started in January 1977 at the Royal Conservatory in The Hague. He described the project's purpose as a study in the history of the American avant-garde movement both theoretically and practically, and intended to finish the project by performing a composition that, making use of certain stylistic devices of minimal art, would at the same time criticise this style.

"The principal quality of minimal art compositions is the consistent limitation of musical material: the advantage is that all possibilities of one single musical aspect (usually rhythm) can wholly be explored and worked out. It is true that this is at the expense of other musical aspects.

*Hoketus*, too, has only one musical subject: the hoketus. The hoketus is a stylistic device of the Ars Nova (14th century, Machaut and others): the melodic tones are divided between two or more descants.

The ensemble *Hoketus* consists of two identical quintets: panflute, piano, Fender-piano, bass-guitar and percussion. The pitch material of both groups is (nearly) identical. This applies to the rhythm as well. It is, however, complementary: in *Hoketus* the groups never play simultaneously. What makes the piece *Hoketus* differ from most minimal art compositions is that the harmonic material is not diatonic but chromatic, and that it radically abandons the tonal continuous sound-masses characteristic of most minimal art, with the inclusion of all accompanying cosmic nonsense."

Louis Andriessen

### About *Drumming* (part one)

"...During the 1950s and 60s, John Cage used processes, and certainly accepted their results, but the processes he used were compositional ones that could not be heard when the music was performed. The process of using the I Ching or imperfections in a sheet of paper to determine musical parameters can't be heard when listening to music composed that way. The compositional process and the sounding music have no audible connection. Similarly, in serial music, the series itself is seldom audible.

What interests me is a compositional process and a sounding music that are one in the same thing. I don't know any secrets of structure that you can't here. We're all listening to the process together, since it's quite laudable, and one of the reasons it's quite audible is because it's happening extremely gradually.

The use of hidden structural devices in music never appealed to me. Even when all the cards are on the table and everyone hears what is gradually happening in a musical process, there are still enough mysteries to satisfy all. These mysteries are the impersonal, unintended, psycho-acoustic by-products of the intended process. These might include sob-melodies heard within repeated melodic patterns, a fax to two listener location, slight irregularities in performance, harmonics, difference tones, etc.

Listening to an extremely gradual musical process opens my ears to it, but it always extends further than I can hear, and that makes it interesting to listen to you again. That area of every gradual (completely controlled) musical process where one hears the details of the sound moving out away from intentions, occurring for their own acoustic reasons, is it. I begin to perceive these minute details when I confess sustained attention. By "gradual" I mean extremely gradual - a process happening so slowly and gradually that listening to her resembles watching the minute hand on a watch - you can perceive it moving only after you observe it for a while.

Several modal musics popular in the late 60's, such as Indian classical and drug oriented rock -'roll, may make us aware of minute sound details, because in being modal (constant key center, hypnotically droning and repetitious) they naturally focus on these details, rather than on frequent key change, counterpoint and other peculiarly Western devices. Nevertheless, these modal musics remain more or less strict frameworks for improvisation. They are not processes.

The distinctive thing about musical processes is that they determine the note to know details in the overall form simultaneously. One can't improvise in a musical process-the concepts are mutually exclusive.

While performing and listening to a gradual musical process, one can participate in a particularly liberating and impersonal kind of ritual. Focusing and on the musical process makes possible that shift of attention away from *he* and *she* and *you* and *me* outwards (or inwards) towards *it*."

Steve Reich 1968

## Biographies

**Gary France** loves to play music, all kinds! You will find him at home in the orchestra pit, a circus band, the concert stage, a jazz club, a Western Swing Band, folk festivals, Greek weddings, techno raves or just here in Canberra making music with his students! Past performances have taken him to India, Africa, Indonesia, Singapore, Taiwan, New Zealand and all parts of North America. In August Gary has been invited to join the faculty of KOSA Eleven; an international percussion symposium attended by over 800 international percussion students in the U.S.A. He is also the chief principal investigator of the ANU New Media Music Laboratory and former Head of the ANU School of Music and the West Australian Conservatorium of Music.

**Adam Dickson** began learning drum kit at the early age of five. Since then he has developed a more classical approach, and has been studying at the ANU School of Music since 2003. Continuing an interest in the brass band genre, Adam has won several awards at the national level and performed with many successful bands such as Wollongong City, Hall Village, St. Marys, Holroyd, and Gunnedah Shire. Adam has also been a member of Australian Youth Orchestra, Sydney Youth Orchestra, Canberra Youth Orchestra, and has performed with the Darwin Symphony. He is currently a member of the Wollongong and Canberra Symphony orchestras. His drum kit career is continuing through many performances with local bands as well as a number of stage shows and musicals including the recent premiere of *Dracula Triumphant*, at the Theatre Royal. Adam's dedication to new Australian composition is evident through his collaborations with emerging composers. This passion will continue through further study in the years to come.

**Adrian Failla** is in his fourth and final year at the ANU School of Music studying Flute under Virginia Taylor and Vernon Hill. Originally from Melbourne, he studied at the Victorian College of the Arts before coming to Canberra. He has taken part in many ensembles and orchestras including the Melbourne Youth Orchestra, Victorian College of the Arts Symphony Orchestra, Canberra School of Music Orchestra, Opera in the Alps Orchestra, and Canberra Choral Society Orchestra. Adrian also enjoys playing in Chamber Music groups and is currently involved in a Flute Quartet.

**Dominique Chaseling** is currently completing her Honors year at the ANU School of Music. Commencing her tertiary studies at the ANU in 2003, she has since been involved in a wide range of ensemble performances including orchestral programs, chamber music and world music groups.

**THE DRUMatiX PERCUSSION GROUP** is the resident percussion ensemble of the ANU School of Music. Operating under their present name since the beginning of 2003, they are comprised of percussion students and graduates of the ANU School of Music and are dedicated to presenting the rich and diverse repertoire written exclusively for percussion. Associate Professor Gary France has directed the percussion program at the ANU since his appointment in 1998. Major initiatives for the ANU Percussion program have included performing African Drumming for Nelson Mandela, 2000, hosting the inaugural Australian Marimba Conference, 2001, performing for the Australian National Academy of Music "Rhythms of Life" Percussion Festival, Perth W.A., 2002, hosting the inaugural Australian National Percussion Symposium and Eisteddfod, 2003, and participating in the Melbourne Festival's International Youth Masterclass in Percussion, 2006.

## **The Friends of the School of Music**

The Friends of the School of Music is a non-profit association whose aim is to be a source of practical and financial support to staff and students of the School of Music. The Friends raise funds and provide prizes for musical performance and academic achievement, grants to students and staff for music-oriented projects, master classes by visiting artists and musical events.

For further information about becoming a Friend, visit our website [www.anu.edu.au/music/about/friends.php](http://www.anu.edu.au/music/about/friends.php) or contact the President of the Friends, Mr. Haddon Spurgeon, on 02 6249 7332.

## **School of Music Foundation**

If you've enjoyed a music performance in Canberra, or any other Australian city for that matter, chances are one of the performers came from the School of Music. Our School of Music is one of the finest in Australia, with an enviable reputation in performance, composition, training and research. The School's staff members are held in high regard as leaders in their respective fields of both in Australia and worldwide. Now, as a music lover, we are asking you to give practical support to these talented artists and students through the School of Music Foundation. The Foundation provides a focus to nurture and encourage the teaching, performance and research of music. Donations to the School of Music Foundation can be used in a range of projects designed to encourage the best from the students and staff of the School.

### **Contact the Foundation**

For further information about the School of Music Foundation or opportunities to assist, please contact:

School of Music Foundation  
The Australian National University  
Canberra ACT 0200 Australia  
T: 02 6125 5700  
E: [schoolofmusic@anu.edu.au](mailto:schoolofmusic@anu.edu.au)  
[www.anu.edu.au/music](http://www.anu.edu.au/music)

### **Sponsorship**

The School of Music welcomes the support of local businesses and the community. If you would like information on becoming a sponsor of concerts or other events at the School, please contact the General Manager, Karen Hill on 02 6125 5700.

## **The ANU DRUMatiX**

Gary France – Artistic Director

Christina Hopgood, Richard Spong, Adam Dickson, Ben Wilson, Michael Stevens, Veronica Walshaw, Charles Martin. Special guests for this concert: Dominique Chaseling and Adrian Failla (Bolivian Pan Flutes)

Would you like to be on the ANU DRUMatiX mailing list?

Send mail to: Gary.France@anu.edu.au

Gary France and the ANU DRUMatiX would like to thank and acknowledge:

Estelle Muspratt, Erika Zywczak, Penny Cox, John McFarlane, Daniel Zivkovich, Catherine Bennetts, Tor Fromyhr, Andrew Murray, Vicki Dawes, Professor John Luxton and the SOM Executives.

## **The ANU School of Music**

Since its establishment in 1965, the School of Music has become a 'meeting place' for local, national and international professionals, students and visitors who all share a common passion for, and commitment to, music.

The 2006 Concert Program is a celebration of the School's long reputation in creativity and excellence in music-making and performance. We celebrate our achievements and the significant contribution that the School, through its staff and students, has made and continues to make to the Australian cultural landscape.

We extend an invitation to our friends, supporters and the broader community to come and enjoy all the events and performances that the School has to offer.

For more information about the School of Music and its concert program please contact the School on 6125 5700 or email schoolofmusic@anu.edu.au or visit [www.anu.edu.au/music](http://www.anu.edu.au/music)

## **Upcoming events at the ANU School of Music.**

### **UNIVERSITY HOUSE MUSIC AT LUNCHTIME CONCERT CHAMBER MUSIC**

The Hall of University House is the perfect place to enjoy music performed by staff and students from the School of Music. Attendees enjoy a light lunch, wines and excellent music. These events take place every second Tuesday of each month and run for approximately 90mins including lunch.

**Tuesday 13 June, 12:30pm**  
University House Hall  
The Australian National University

\$15 for members of University House,  
\$17 for non-members.  
Tickets available on the day at the door.



## **Coming up in Semester 2.**

### **ANU SYMPHONY ORCHESTRA MAHER 4TH SYMPHONY**

Conducted by Tor Fromyhr

**Saturday 19 August, 7:30pm**

Llewellyn Hall

School of Music

The Australian National University

### **VISITING ARTIST: BOB MINTZER**

**WITH THE ANU SCHOOL OF MUSIC BIG BAND**

**Friday 4 August, 7:30pm**

Arts Centre

The Australian National University

## **ANU COLLEGE OF ARTS & SOCIAL SCIENCES**