

*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 Cricket 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. In 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 without dancing.

Gary France

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## BIOGRAPHY

### GARY FRANCE

*Gary Douglas France* is a native of Syracuse New York, USA. Gary holds degrees from the State University of New York, B.M., and North Texas State University, M.M.

During his freelance career, *Gary* has performed with Jazz Greats, *Theresa Brewer, Warren Covington, Richie Cole, Urbie Green, Emily Remler, Frank Sinatra Jr., Bob Crosby, Ricky May* to name a few. His interest in contemporary music has led to performances with *Alvin Lucier, Linda Hurst, Joan Labarbra, Syracuse Society of Music, Dallas Brass, Nova Ensemble, WA Symphony Orchestra* and numerous others. He has toured the United States (1983), the Peoples Republic of China (1985) Australia and New Zealand (1987), and India (1989).

*Mr France* performs regularly in many different styles and can currently be seen with the Philharmusia Orchestra.

*Gary France* is currently a lecturer in percussion at the WA Conservatorium of Music.

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



WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS

WESTERN AUSTRALIAN  
CONSERVATORIUM  
OF  
MUSIC

## PERCUSSION ENSEMBLE Winter Concert 1990

Director GARY FRANCE

Tuesday 29 May at 1.15pm

## PROGRAMME

### Overture for Percussion

JOHN BECK

#### *Guest Conductor: Neil Craig*

* Chris Mallory	Owen Smythe
Thane Mandin	Evan Jenkins
Daniel Warren	Michael Pigneguy
Jenny Day	Paul Edsall

### Omphalo Centric Lecture

NIGEL WESTLAKE

Michael Pigneguy	Gary France
*Chris Mallory	Paul Edsall

### Downfall of Paris

TRADITIONAL

#### *Arranged by Chris Mallory*

*Chris Mallory	Owen Smythe
Thane Mandin	Evan Jenkins
Daniel Warren	Michael Pigneguy
Jenny Day	Tony Gorgone
Chris Wood	Gavin Darbey
Paul Edsall	Chris Tarr
Neil Craig	Richard Eastman

### Three Brothers

MICHAEL COLGRASS

Jenny Day	Tony Gorgone
Thane Mandin	Gavin Darbey
Michael Pigneguy	Brian Nicholls
Evan Jenkins	Owen Smythe
Paul Edsall	

### Third Construction

JOHN CAGE

Neil Craig	Chris Tarr
Gary France	*Chris Mallory

\* Exchange student, Crane School of Music, State University of New York, College at Potsdam.

## PROGRAMME NOTES

### *Omphalo Centric Lecture 1986*

Nigel Westlake

Inspired by the paintings of Paul Klee, and originally written for Synergy, *Omphalo Centric Lecture* deals with the basic principles of repeated rhythm, melodic fragments and multi-metrics. The Conservatorium Percussion Quartet has adapted this 4 marimba arrangement for two marimbas.

### *Downfall of Paris (August 25, 1944)*

**Traditional**

**The Sound of Freedom**

**The Chant of Victory**

**The Triumphant March down the Champ Elysees**

This march, arranged in the United States Corps style by Chris Mallory, is one of the most remembered cadences by drummers around the world.

### *Third Construction 1941*

**John Cage**

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 of 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. One major figure to emerge from this group 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...'*, and produced works using strict 12 tone technique, notably *Metamorphosis*, and proceeded to compose music for percussion.