

Chinese ensemble

Kathryn Jenkinson (soprano), Elizabeth Mitchell (dizi - transverse bamboo flute), Rachel Howie (dizi - transverse bamboo flute, tang gu -Tang drum), Krishnamurti Worthy (xiao - vertical bamboo flute), James Larsen (erhu - 2-string fiddle), Elyane Bennett (erhu - 2-string fiddle), Erika Ikenouchi (pipa - 4-string lute, shengling - bells, muyu - wooden fish), Elisha Balanga (zhongruan - 4-string guitar, luo -gong, pengling - tongueless bells, luo - gong), Simon Pauperis (xiaoluo - small gong, zhonghu - 2-string 'alto' fiddle), Tom Conyers (bo - cymbals, gu - drum)

Instructors: Wu Ru Gway (dizi - transverse bamboo flute), Chow Peiqian (zhongruan - 4-string guitar), Nicholas Ng (erhu - 2-string fiddle, pipa - 4-string lute, percussion, course co-ordinator)

The students in the Chinese Ensemble have been learning a combination of Chinese folk and art music on a range of Chinese instruments. Some students have chosen an instrument that is close to what they normally play; others have been adventurous in exploring something completely foreign. What you are about to hear is the result of much dedication and hard work over the past 12 weeks. Associate lecturer Nicholas Ng was assisted by members of the ANU Chinese Classical Music Ensemble: Wu Ru Gway and Chow Pei Qian, who agreed to tutor the students as part of a voluntary mentorship program. Please make the ensemble welcome.

Program:

Cai Chá Pu Dié ('Picking Tea, Chasing Butterflies') (Traditional)

Rachel Howie (dizi - transverse bamboo flute)

Feng Yáng Hua Gu ('Feng Yang Flower Drum') (Anhui Folksong)

Man Jiang Hóng ('Full River Red') (arranged by Nicholas Ng)

ANU Brasileiro Choro Ensemble

Gary France (Director), Anthony Bottaro (Mandolin), John Burgess (Bass), Ewan Foster (Violin), Erika Ikenouchi (Clarinet), Samantha Joseph (Flute), Larry Mays (Guitar), Charles Martin (Percussion), Christina Hopgood (Percussion)

In 2006 I was fortunate to spend some time in Rio de Janeiro Salvador Brazil studying Bossa Nova, Samba Batucada, Samba Reggae and Baio. It was in the back streets of Rio that I discovered small street ensembles consisting of a wind instrument (flute, clarinet or sax, a percussionist (pandeiro, and a Guitar (Cavaquinho or Brazilian Mandolin Bandolim). To me, this music sounded like a combination of Klezmer and Dixieland: fast intricate melodies, jazzy harmony, and a strong sense of improvisation and spontaneity. While visiting the very watering hole where Jobim composed Girl from Ipanema, I inquired about this wandering band of street musicians who were performing this wonderful music. My host informed me that his was a local Chôro ensemble. I was shortly escorted around the corner to a record and book store where the owner was indeed a Chôro master. After some discussion I was presented with three volumes of Chôro "lead sheets" a tribute to the works of was the flutist Alfredo da Rocha Vianna Jr. (1897-1973), or Pixinguinha. In the past I have presented ensembles that focused on the Batucada (Brazilian Street Samba,) South Indian Ensembles, Gamelans and West African drumming and dance ensembles. This semester I thought it would be fun to explore music that allowed classical and Jazz students to explore their own instruments while "stretching out " in some new horizons. I am proud to present he first concert in what I will hope to be a continuing ensemble. The ANU Brasileiro Chôro ensemble - Gary France

Program:

Urubatã (Pixinguinha e Benedito Lacerda)

Brasileirinho (Waldyr Azevdo)

Chora chorão (Luiz Bonfá)

Desendo a Serra (Pixinguinha e Benedito Lacerda)

Andre de Sapato Novo (André Victor Corrêa)

Chinese Lion dance

David Wong (instructor), Andrew Dang, Scott Rossiter, Sheree Kwong, Emily Kwong, William Fong, Gordon Chan, Shaun Mellick, Oliver Hague, Celena Hobbins, Joshua Creek.

The Chinese Lion Dance is performed by members of the Prosperous Mountain Lion Dance (henceforth PMLD) in collaboration with students from the ANU School of Music. PMLD was formed by trainer David Wong in 2007 to become Canberra's first locally-based lion dance troupe. PMLD is a small, but growing non-profit troupe that welcomes people of all ages and ethnic backgrounds to participate in the physical and ancient traditional artform of lion-dancing.

Cover image: John Juda and Warren Saunders at the reopening of Llewellyn Hall, May 2008. Photo by Stuart Hay, ANU Photography.

SCHOOL OF MUSIC



THE AUSTRALIAN NATIONAL UNIVERSITY

WORLD MUSIC CONCERT

Thursday 23 October 2008, 7.30pm
Llewellyn Hall, School of Music

ANU COLLEGE OF ARTS & SOCIAL SCIENCES



WORLD MUSIC CONCERT PROGRAM

Indigenous Australian performance

Gamelan Ensemble 1

Celtic ensemble

Kuroyamadaiko
(Black Mountain taiko)

INTERVAL

Milonga

Gamelan Ensemble 2

Chinese ensemble

ANU Brasileiro Choro Ensemble

Chinese Lion dance



Indigenous Australian performance

Warren Saunders (didgeridoo)

Warren Saunders is the didgeridoo tutor for the School of Music's Indigenous Australian Music course, and was the runner up in the ACT didgeridoo championships playing his own composition.

Gamelan ensemble 1

Ella Luhtasaari, Adrian Moran, Imad Nassir, Izac Sadler, Nicholas Combe, Laura McKinley, Alexander Johnson, Sam Conway, Ryan Montoya-Val, Ty Quinn, Anthony Dellamarta

Instructors: Bapak Soegito (gamelan master), Nicholas Ng (assistant).

Both gamelan items will be led by gamelan master Bapak Soegito, who has been teaching gamelan at ANU for some 15 years, courtesy of the Embassy of the Republic of Indonesia. The Embassy has always been very supportive of the program and recently donated a gamelan ensemble to the Music School. Other teachers involved are Dr Hazel Hall, Nicholas Ng and Cornelia Dragusin.

Program:

*Lancaran Kebogiro, pelog pathet barung.**

Lancaran Ricik Ricik, pelog pathet barung

Lancaran Maesa Liwung, pelog pathet

* The title means "Angry Buffalo". The piece is always played at the beginning of a gamelan performance to welcome the guests, and is greatly loved.

Celtic ensemble

Rob Fell, Donna Peet, Laura McKinley, Adrian Moran, Julian Hunt, Whitney Erickson, Rebecca Collins, Katherine Dinale, Ella Luhtasaari, Alex Scotton, Ty Quin, Ellen Malone, Chloe Angel.

Program:

Fionn's Jig (Ruth Lee Martin) / Thornton Jig (Traditional)

Chuir lad Mise dh'Eilean Leam Fhin (They put me on an island alone -Traditional)

Mouth Music: *Siuthaidibh Bhalachaibh* (Raise your sails boys-Traditional) / *Far am bi Mi-Fhin* (Where I will be - Traditional)

The students this year in Celtic Ensemble have been focusing on songs and tunes from the Western Isles of Scotland where Gaelic is still spoken even today. There are two main categories of music in this culture: the Great Music or Ceol Mor and the Small Music, Ceol Beag. The dance tunes and mouth music belong in this latter category and would have provided well needed relaxation on a cold winter evening after a heavy days work. For many students it is their first real exposure to playing music of Celtic origin and they have done a remarkably good job at assimilating the sounds and nuances of this wonderfully rich and diverse music.

Kuroyamadaiko (Black Mountain taiko)

Michael Churchman, Cornelia Dragusin

The Japanese taiko (literally meaning "fat drum") is a very old musical instrument usually made from the hollowed-out trunk of a tree and two pieces of cow hide. Until the 1950's the drums were mainly played at ceremonies at local Shinto shrines, though in earlier times they had also been used to spur on soldiers during battle. Because of the population drift to the cities in 1960's Japan people worried that the local traditions of drum playing would be lost and they began to found taiko organisations to preserve the art of taiko playing. These organisations began a new trend of performing taiko on stage, which has become popular in many countries outside Japan.

Program:

Soroiuchi (Mr. Michiyo Saitoo)

Tanjippu (Mr. Michiyo Saito and Michael Churchman)

Shinkyoku (Michael Churchman)

Milonga

Guillermo Anad, Faye Bendrups

Milonga Plural - A collage of original pieces by Argentine composer Guillermo Anad, with spoken poetry texts of Jorge Luis Borges and Julio Cortázar. Performed by Guillermo Anad (viola) and Faye Bendrups (piano and voice).

Program:

Piano and viola duo: Milonga para piano (Anad, 1995)

Poem: Milonga (Cortázar, 1950)

Prose: Borges on Tango (1955)

Song: Milonga de Manuel Flores (poem by JL Borges, 1965; music by Anad, 1995).

The Milonga music form derives from a 19th century payada song style in Argentine, Uruguay and Southern Brazil. A precursor to the tango, its meaning is closely associated with 'word' or 'place'. The name Milonga is also given to the location where tangos and milongas are danced.

Guillermo Anad: Composer of contemporary works for violin, viola, piano, voice and orchestra music. Former member of the Teatro Colón orchestra in Buenos Aires, the Berliner Barock Ensemble, the Antonio Agri String Orchestra, the Mariano Mores Tango orchestra, and the Academia Nacional del Tango. Currently teaches Spanish at the ANU.

Faye Bendrups: Performance-maker and writer. Composer of verbatim-style music theatre works, including the opera Sindromtango: una ópera grotesca. In Australia, her works have been commissioned by the MTC, QTC, Playbox Theatre, Drama Project Trust, among others. Currently Visiting Fellow at the ANU Australian Centre for Latin American Studies (ANCLAS).

Gamelan ensemble 2

Alex Ross, Toby Lewis, Tomoni Sato, Samantha Joseph, Cherimoya Preston, Vanessa Nimmo, Dorothy Lee, Annaliese Roberts, Rachel Howie, Hui Yin, David Hanxomphou, Simon Riordan, Ewan Foster, Imad Nazir and Bettina MacKay.

Program:

Lancaran Suwe Ora Jamu, pelog pathet nem

Lancaran Gambirsawit, pelog pathet nem

*Lancaran Udan mas, pelog pathet barung.**

The final item will be a short gender piece by Bapak Soegito himself

* This piece is known as "Golden Rain" and normally concludes a gamelan performance.