

For the comfort and enjoyment of all patrons, please ensure that you have switched off your mobile phone or pager and refrain from eating or drinking whilst in the auditorium.

Please note that unauthorised photography or recording of any kind is strictly forbidden.

For your convenience, a cloakroom is provided in the Audi Foyer (Ground Floor). We ask that large items be cloaked prior to entry into the auditorium.

Please note, latecomers may not be admitted until a suitable break in the performance.

In the event of an emergency please stay calm and follow the directions given by our staff. Your safety is of paramount importance to us and we ask for your co-operation.

All information contained in this program is to our belief and knowledge correct at the time of publication.

+-----+

#### Principal Partner



#### Principal Government Partner



#### International Airline Partner



#### Our Partners



#### Our Supporters

The Kantor Family The Calvert-Jones Family  
Helen Macpherson Smith Trust Robert Salzer Foundation  
Lyn Williams



Opus'09 No2

6 June 2009

6pm

The Salon

## SPEAK PERCUSSION

### American Masters

Eugene Ughetti (Artistic Director)

Peter Neville

Matthias Schack-Arnott

John Arcaro

Gary France (Canberra)

Tim Phillips

Greg Sully

## PROGRAM

John Cage (1912-1992)

*Quartet for Tom-Toms*

Alvin Lucier (b.1931)

*Music for Snare Drum, Pure Wave Oscillator and One or More Reflective Surfaces*

(Australian premiere)

Elliott Carter (b.1908)

*Tintinnabulation*

Steve Reich (b.1936)

*Pendulum Music*

James Tenney (1934-2006)

*Pika-Don* (Australian premiere)

## ARTISTS-PROGRAM NOTES

The repertoire of music for percussion ensemble has grown enormously over the past century, as composers explored a field of sound colours that had previously been relegated to a subordinate role in the back row of an orchestra. From Steve Reich's Minimalism, meditative rhythmic patterns to complex encounters between percussion and electronics, Speak Percussion, in this performance, fills the MRC with the exhilarating sounds of American percussion masters.

**John Cage** was one of America's most innovating composers, philosophers and writers of the last century. He was a pioneer of chance music, electronic music and prepared instrument music. Through his close association with Merce Cunningham he was also an innovator of modern dance. His study of Indian philosophy and Zen Buddhism in the late 1940s led to the development of chance-controlled music. *Quartet* for any four percussion instruments is an early composition created during a period of study with the great Arnold Schoenberg.

**Elliott Carter** celebrated his 100<sup>th</sup> birthday last year. A distinguished career as an academic has seen him in teaching positions at Peabody Conservatory, Columbia University, Yale University, Cornell University and The Juilliard School in subjects as far ranging as physics, mathematics, Classical Greek, as well as music! *Tinntinabulation* is one of a number of compositions composed in his 100<sup>th</sup> year.

## ARTISTS-PROGRAM NOTES cont

**James Tenney** is remembered as both an influential composer and music theorist. The majority of Tenney's mature works are instrumental pieces for unconventional instrumental combinations or for variable instrumentation. *Pikadon* was written in response to the horrific WWII bombing of Hiroshima; the atomic bomb detonation being described both as a brilliant light 'pika' followed by a thunderous blast, 'don'.

**Johanna Beyer** was born in Leipzig and migrated to the USA in 1923. Perhaps Beyer's most important contribution to the development of new music is her repertoire for percussion ensemble; her *March for 30 Percussion Instruments* has been described as the 'most gorgeous orchestrations for percussion ensemble ever composed'. All of her percussion music is distinguished for its sense of humour and 'emphasis on process over more purely rhythmic exploration'. **Alvin Lucier** is an American composer of experimental music and sound installations. Much of his work is influenced by science and explores the physical properties of sound; Lucier was a member of the influential Sonic Arts Union performing and touring together for a decade from the late 1960s. One of Lucier's most important compositions is *I am Sitting in a Room* (1970) in which the composer records himself narrating a text and then plays the recording back into the room, re-recording it. **Steve Reich's** *Clapping Music* is a work of purest Minimalism phasing a static rhythm between two performers note by note until a final unison is reached.