

SOUTH AUSTRALIAN DAY OF PERCUSSION

21 JULY 2012, 9AM - 8PM

**Madley Performance Space and Scott Theatre
The University of Adelaide**

PROGRAM

9.30 – 10.00 ***REGISTRATION***

10.00 – 10.10 ***WELCOME***

Gary France, PAS Australia President

10.10 – 11.00 ***ANDREW WIERING & RYAN HARRISON***

Marimba/Snare Technique

11.30 – 12.30 ***JOEL PRIME***

Drums

12.30 – 1.30 ***LUNCH***

Tea, coffee and snacks available for a gold coin donation per item
(also available from the morning onwards)

Madley Performance Space

1.30 – 2.30 ***JIM BAILEY***

Jazz Vibraphone

3.00 – 4.00 ***AMANDA GRIGG***

Orchestral Percussion

4.00 – 5.30 ***RYAN SIMM & THE ALLANS BILLY
HYDES RAIDERS***

Drum Corps

SCOTT THEATRE – SHOWCASE CONCERT 8.00PM

THE ALLANS BILLY HYDES RAIDERS DRUM CORPS

Burundi Steve Todd

Latin Lover Brian Perez, Cavaliers Drum and Bugle Corps

Gospel Texas Drumline

Arranged and Transcribed by Ryan Simm

Z.L.T. Texas Drumline

Arranged and Transcribed by Ben Todd

FLEUR GREEN (VIBRAPHONE/VOCALS)

Improvised Fleur Green for Vibraphone and Voice

Song Cycle

THE ELDER CONSERVATRIUM PERCUSSION

ENSEMBLE, DIR. AMANDA GRIGG

Rubana Loops David Pye

ANDREW PENROSE (SNARE DRUM)

Pezzo da Nebojsa Jovan Zivkovic

Concerto No.1

INTERVAL

Tea, coffee and snacks available

THE ADELAIDE YOUTH ORCHESTRA

PERCUSSION ENSEMBLE, DIR. JAMES BAILEY

Doll's house Marta Istvan

Story

MAX ZILLOTTO (SNARE DRUM)

Scud Attack Marty Hurley

VORTEX PERCUSSION ENSEMBLE

(PERCUSSION: RYAN SIMM, RYAN HARRISON,

JONATHON SICKERDICK,

MARIMBA: ANDREW WIERING)

Marimba

Chichibu Yatai Bayashi - Minoru Miki

Spiritual

THE ELDER CONSERVATORIUM PERCUSSION ENSEMBLE

REBANA LOOPS DAVID PYE

David Pye is one of Western Australia's most experienced musicians, working in Perth as a composer, percussionist and conductor since 1981. In 1983 he founded the Nova Ensemble and over twenty years has developed the group into Western Australia's leading contemporary music ensemble, commissioning, writing, performing and recording the music of our local composers. In 1989 David turned to composition, and his music has been widely recognised for its accessibility and popularity with audiences of all ages.

To quote the composer: rebana loops had its inception in various aspects of Indonesian music, particularly in the technical aspects of the Javanese rebana players.

The rebana is a small, exceedingly simple, hand drum found in a number of Javanese folk percussion traditions. It is not a solo instrument, but when combined in groups (usually of three or four, but occasionally many more), it revels in creating music of great excitement and interest through the use of short interlocking patterns, rapidly changing & contrasted dynamics and tonal contrasts in the playing techniques used. Each player plays quite simple patterns which interlock, often canonically at the interval of an 8th or 16th note and at great speed. The result is a high-energy music which I find exhilarating to listen to and very challenging to play!

The Elder Conservatorium Percussion Ensemble is an integral part of the teaching program at the Elder School of Music and has a long and proud history since its inception with Richard Smith as director in 1968. The ensemble has performed extensively in Adelaide and overseas with the highlights including a cross cultural exchange with the Institute Seni Indonesia Yogyakarta and the ongoing collaboration with University of Las Vegas under the direction of esteemed percussion educator James Bailey from 1983-2008. Its membership varies according to the number of students enrolled in the percussion program with this year all undergraduate students taking part. Tonight's performance features second and third year students prepared for performance by Head of Percussion Studies, Amanda Grigg.

FLEUR ELISE GREEN

IMPROVISED SONG CYCLE FLEUR GREEN FOR VIBRAPHONE AND VOICE

Conservatorium, university of Adelaide where she was a student of Jim Bailey. At university, Fleur developed the skills that gave her opportunities to perform and study percussion nationally and internationally as a soloist, and chamber musician. In 2006 Fleur toured the globe, living in Tokyo and visiting Austria, Croatia, and the United States to compete, learn, and perform with great Artists such as Mrs Keiko Abe, Professor Robert Van Sice, and Professor Igor Lesnik.

Fleur has a passion for working with the very young and has had a broad range of roles with Windmill Performing Arts Theatre Company. She has worked as puppeteer, actor, sound engineer, composer, percussionist, accordionist, violinist, and arranger. In all these guises, Fleur maintains a passion for communicating and presenting work that will challenge, stimulate, and unite. She is a casual percussionist with the Adelaide Symphony Orchestra, and has performed with the Leigh Warren Dancers in a production of Astor Piazzolla's Maria de Buenos Aires at the Dunstan Playhouse, and more recently was in the onstage band for La Boheme. More recently, Fleur has turned her skills to poetry, singing and songwriting. Her works reflect a theatrical nature and communicate quirky, but profound ideas.

ANDREW PENROSE

Melbourne Snare Drum Award – Winner 2010

PEZZO DA CONCERTO NO.1 NEBOJSA ZIVKOVIC

This piece is characterized by high-energy rhythms. According to the composer himself, "The notes need not to be played exactly as written. What is important is that the intensity is kept constant. This however, should not be used as an excuse for not focusing on the technique and consistency, especially for young players. Technique and consistency must be observed while constantly maintaining the 'groove'." The composition comprises timbral variations at high speeds made possible by changing the striking area on the surface of the skin as well as by playing at varying places on the drum's rim with the shafts of the sticks.

Andrew began his musical education in Victor Harbor studying percussion under Barry Lake. After moving to Adelaide in 2008, he received lessons from Jamie Adam until his admission to the conservatorium in 2009 where he was taught by Amanda Grigg and Steven Peterka and completed his bachelor of music by performing his final recital in June. Andrew performs regularly as section leader of the Adelaide Youth Orchestra. In 2010 he won the MSO Snare Drum Award, which resulted in a one-year mentorship with

the Melbourne Symphony Orchestra. He performed at the Australian International Symphony Orchestra Institute (AISOI) in 2010 and 2011, and was a percussionist for the Australian Youth Orchestra in 2011. In the same year he made his solo debut as marimba soloist with the Adelaide Youth Orchestra. Andrew has played casual percussion and timpani for the Adelaide Symphony Orchestra since 2011.

THE ADELAIDE YOUTH ORCHESTRA PERCUSSION ENSEMBLE

DOLL'S HOUSE STORY MARTA ISTVAN

The ADYO Percussion Ensemble was formed in October 2011 as part of the outreach programme of the youth Orchestra under Jim Bailey's direction to foster percussion activity and education with a view of creating an environment enabling the performance of challenging percussion repertoire.

Written in 1985 by Hungarian composer Marta Istvan. Dolls house story is considered to be one of the major percussion works in the repertoire.

The musical story is a rather bizarre one depicting the power struggle that took place between various factions of toys that took place after hours within the toy section of a department store.

The conflict was bloody with many casualties on both sides as they tried to gain dominance, one faction over the other; eventually, after much destruction, neither group was successful in dominating the other with few left standing at the end of the battle.

The following morning an employee arrived to this scene of complete obliteration in the toy department and had no idea as to what has taken place.

MAX ZILLOTTO

Melbourne Snare Drum Award – Winner 2011

SCUD ATTACK MARTY HURLEY

Scud Attack is an extremely challenging rudimental snare drum solo by the recently deceased master American snare drummer, Marty Hurley. Written during the Gulf War period, this work employs very challenging aerial stick manoeuvres, emulating manoeuvres of heat-seeking missiles. The actual musical material draws its inspiration from scotch drumming in the beginning as well as the American marching tradition and in the final moments of the work, the traditional “Basler Trommler” used by military drummers of Switzerland.

Max began learning percussion in 2003 from Peter Matzick from whom he received tuition until 2010 and Jamie Adam from 2009 onwards. From 2006-2010 Max attended Marrayatville High School, participating in many of the school's ensembles large and small, highlights include Mount Gambier for the Generations in Jazz festival. He is in his second year under the instruction of Amanda Grigg. Since 2009 Max has worked in orchestras for The Hills, Northern Light, Adelaide Youth, and Gilbert and Sullivan Theatre Companies. In 2011 Max travelled to Melbourne to participate in the Melbourne Symphony Orchestra's Snare Drum Award which he won resulting in travel to Melbourne throughout 2012 for lessons from Robert Cossom of the Melbourne Symphony Orchestra. Max performs with the Elder Conservatorium Wind Orchestra and the Elder Conservatorium Percussion Ensemble.

VORTEX PERCUSSION ENSEMBLE

MARIMBA SPIRITUAL – PART TWO – CHICHIBU YATAI BAYASHI MINORU MIKI

The Vortex Percussion Ensemble was brought into existence for Adelaide-based percussionists to perform chamber music together – both as an ensemble consisting purely of percussion instruments and in combination with other instrumentalists and voices. The performance of contemporary music is an important goal of the ensemble. Their activities thus far have included a live radio broadcast of Antheil's Ballet Mecanique with pianists Gabriella Smart and Anna Goldsworthy conducted by Roland Peelman for ABC Classic FM and an ongoing recording project featuring percussion trio and quartet repertoire with a focus on Japanese composers. The members of the ensemble are flexible depending on the forces required by the repertoire; the core members for this evening's performance include: Ryan Simm, Jonathon Sickerdick, Ryan Harrison and Andrew Wiering.

Minoru Miki was born in Tokushima, Japan in 1930 and graduated from Tokyo National University of Music in composition and was Director of the Japan Federation of Composers until his passing last year. The composer writes, “this piece was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion, with the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process.” Miki employs three groups of percussion instruments in addition to the marimba: metal, wood, and skin drums. The work thrives on rhythmic interplay borrowed from traditional taiko drumming about which Miki states “the rhythm patterns for the second part are taken from the festival drumming of the Chichibu area northwest of Tokyo.” These rhythms are unique to that region and are known as Yatai Bayashi.

SUPPORTERS

PERCUSSIVE ARTS SOCIETY, AUSTRALIA CHAPTER

President GARY FRANCE
Treasurer JAMES BAILEY
VIC representative SERGEI GOLOVKO
NSW representative MARK ROBINSON
SA representative ANDREW WIERING
WA representatives LOUISE DEVENISH, TIM WHITE

WE WOULD LIKE TO THANK AND ACKNOWLEDGE THE FOLLOWING INDIVIDUALS AND ORGANISATIONS

Special thanks for the commitment the clinicians and concert artists, PAS members and volunteers have shown in getting this Day of Percussion of the ground.

Our appreciation goes out to the conservatorium students for their hard work and dedication in making the event possible.

Many thanks to Amanda Grigg, Jim Bailey and Gary France for facilitating the event.

We would also like to recognise Shirley Bailey and Antonia Frisan for their efforts in all the behind the scenes work!

We are grateful to the Elder Conservatorium of Music for the kind use of the campus facilities.

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