



Exhibitors

Saturday 9:00AM–5:00PM,
Sunday 9:00AM–3:00PM
Conservatorium Foyer

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26-30 August 2010

Queensland Conservatorium,
Griffith University
South Bank, Brisbane

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2010

Presented by
Queensland Conservatorium Research Centre,
Clocked Out, Just Percussion, Optimum Percussion,
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Queensland Conservatorium Griffith University (QCGU) and Queensland Conservatorium Research Centre (QCRC) are excited to host the Australian Percussion Gathering 2010. Many of QCGU and QCRC's key areas of focus are exemplified in the wide variety of high-quality

performances, masterclasses, presentations, and other events held across the five days of APG.

Importantly, the activities and events of APG mirror QCRC's focus on the nexus of artistic practice and research. This is evident not only in the symposium *Moving Ground*, which examines the contemporary realities of percussion and issues of its diverse identity, but in the performances and workshops themselves—each demonstrating to the listener the critical thought and informed choices that were made in composing or rehearsing the music.

Also a focus of QCRC is APG's emphasis on community engagement, and its rethinking of spaces for artistic presentation: two of the highlights of the Gathering, *1,000 Gongs* and the *Environmental Day*, present unique artistic experiences in both innovative and inclusive spaces.

As will be increasingly apparent throughout the five days of APG, it is in percussion's very nature to interface with a number of domains outside of itself, including technology, composition, improvisation, and ecology, often blurring the boundaries between all of these disciplines. This interdisciplinarity is a particular commitment of QCRC, and shows a model for young musicians and researchers in the 21st Century.

QCGU warmly welcomes the national and international guests who will contribute as performers, presenters, and engaged participants and spectators across the coming five days, and encourages all to experience as much as possible of the event and the local surroundings.

Professor Huib Schippers

*Director, Queensland Conservatorium
Griffith University*



I am delighted to be hosting the Australian Percussion Gathering 2010 at Queensland Conservatorium, and extend a warm invitation to all of you. It is a great chance to find out about new ideas, meet new people, and experience the work of some of the best musicians working in the world today.

It is a great honour to welcome our four international guests, and also a great honour to hear a cross section of the emerging percussive artists in Australia from tertiary institutions and secondary schools.

I am particularly excited to hear Clocked Out's 1,000 gongs in the Suncorp Piazza, and to travel out to a beautiful part of the Australian bush for a day of spontaneous performances and listening.

Thank you to all the participants for making the journey to Griffith University, and I hope I have the chance to meet you all over the next five days.

Dr. Vanessa Tomlinson

*Artistic Director, Australian Percussion Gathering
Senior Lecturer in Music, Head of Percussion*

Welcome to Queensland Conservatorium Griffith University

International guests

Steven Schick



Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than one hundred new works for percussion. Schick is Distinguished Professor of Music at the University of California, San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. In addition to founding the percussion group, “red fish blue fish,” and the “Roots and Rhizomes” summer course, he has held the positions of percussionist of the Bang on a Can All-Stars (1992–2002), and Artistic Director of the Centre International de Percussion de Genève (2000–2004), Music Director and conductor of the La Jolla Symphony and Chorus (2007–present). Steven Schick has recorded a 3 CD set of the complete percussion music of Iannis Xenakis, and published the book “The Percussionist’s Art: Same Bed, Different Dreams.”

Kuniko Kato



Kuniko Kato is recognized throughout the world as one of the most gifted and significant percussion soloists of her generation. She is renowned for her flawless technique to play both keyboard technique and percussion instruments and her deep musical intelligence. Kuniko studied under the marimba legend Keiko Abe at Toho Gakuen School of Music in Tokyo, Japan and advanced her study under Robert Van Sice at Rotterdam Conservatorium in the Netherlands. After graduated she continued to stay in Europe for over 10 years and further advanced her music and artistic career, where she was awarded from various competitions and foundations, that include “Kranichstein Musikpreis” in Darmstadt (1996), 2nd prize at 1st International Leigh Stevens Marimba Competition (1995), and the Cultural Award from her town Toyohashi, Japan (2002). Her first solo CD “To the Earth” was released in 1999 by alacarte cie label.

Sylvio Gualda



Sylvio Gualda, a conductor’s son, trained at the Paris Conservatoire where he developed a desire to broaden the expressive possibilities of percussion, an instrument for which composers did not often write. He simultaneously forged a career as an orchestral musician – solo timpanist in the National Opera Orchestra, Paris (from 1968) – while creating new works, working closely with the composer Jolivet, and recording modern masterworks (*Le marteau sans maître* under the direction of Boulez). Gualdo went on to give “the first recital of percussion in the history of music” in 1976, the same year presented the world premiere of Xenakis *Psappha*. He commissioned and premiered numerous concertos with the world’s leading orchestras, premiered *Ais* by Xenakis, performed extensively with Katia and Marielle Labeque, Jean Pierre Drouet, and Elisabeth Chojnacka. In addition to his immense contribution to repertoire and interpretation, Gualdo has significantly contributed to teaching. He has been on faculty at the Versailles Conservatoire since 1970 and the Acanthes Centre of the Aix-en-Provence Festival since 1978.

Phil Treloar

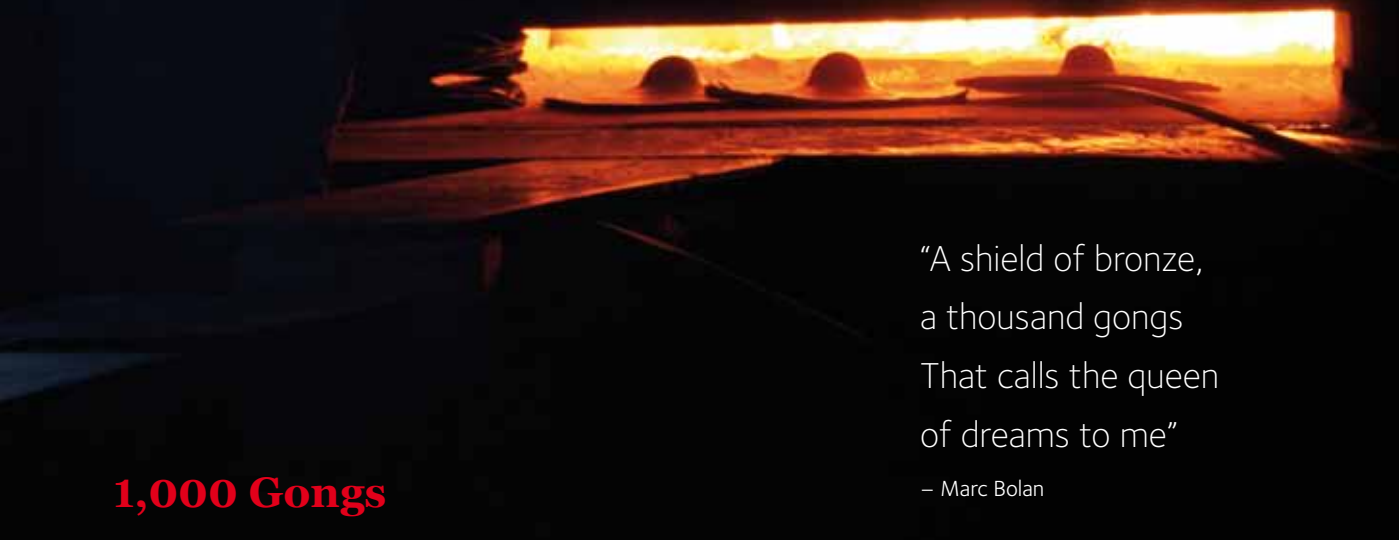


In an extensive career devoted to creative pursuit the composer/performer, Phil Treloar has addressed himself to the problem concerning relationships as these are found at the intersection of notated music-composition and improvisation. In 1987 he coined the term *Collective Autonomy* to signify this endeavor. Born in Sydney, Australia, his creative journey led to Kanazawa, Japan, with this still quite traditional city becoming his home in 1992. Increasingly since the late 1980s, a growing understanding of Buddhist life and practice has become intrinsic to Treloar’s expression. In recent years greater access to the exchange and sharing of his creative ideas has been opened up with the advent of Feeling to Thought, an independent record label established for the purpose of documenting his research and collaborations in *Collective Autonomy*.

2010

clocked out

presents



1,000 Gongs

“A shield of bronze,
a thousand gongs
That calls the queen
of dreams to me”

– Marc Bolan

Gongs play an intrinsic part in many Asian cultures and the tam-tam (the gong most commonly used in Western music) has an important role in music by Mahler, Tchaikovsky, Shostakovich, Messiaen, Sculthorpe and Edwards.

1,000 Gongs is an immersive performance that pays homage to the subtlety and power of the gong reflected in compositions by Karlheinz Stockhausen, Olivier Messiaen, Erik Griswold, Michael Askill, Guo Wenjing, James Tenney, John Luther Adams and Robert Irving.

Clocked Out team up with guest curator Michael Askill and Suncorp Piazza to create a unique community event that explores the sonic beauty of this instrument. Included within the presentation will be gong healing, gong performances in the waterways of South Bank, and new compositions and improvisations in the Piazza.

Featured performers include; Speak Percussion (Melbourne), Claire Edwardes (Sydney), Ba Da Boom (Brisbane), Tim White (Perth), Nozomi Omote (Brisbane/Japan), Ben Marks and the Queensland Conservatorium Trombone Ensemble, Janet Mackay (Brisbane), Steven Schick (USA) and many more.

AUGUST 29TH, 3:30–5:30PM

Suncorp Piazza and surrounding areas.

The universe is powered by sound. The gong is the basic creative sound. Out of the gong comes all music, all sounds, all words. The sound of the gong is the nucleus of the Word. The mind was created out of this sound. It is like the father and mother together. The gong is the first and last instrument for the human mind. It is the one thing that supersedes the mind. The mind has no power before the gong.

– Yogi Bhajan





Cooroora Institute is situated at 780 Belli Creek Road, Cooroy, 90 minutes north of Brisbane. The Cooroora Institute is a community place of landscape memoir bringing together artists and artisans with public intellectuals to celebrate community connectedness to place and environment. www.cooroorainstitute.org

Environmental Day

An invitation and a provocation to listen.

**Sound, Listening and Movement in the Bush:
Cooroora Institute**

The environmental day is a day trip to the Cooroora Institute in the Sunshine Coast Hinterland. The bus will be departing Queensland Conservatorium at 9am and returning at 5.30pm. The day will involve improvisation/movement/listening sessions with Vanessa Tomlinson, Jan Baker-Finch, Zsuzsi Soboslay, Steven Schick, Phil Treloar and spontaneous performances by many others.

“It strikes me that the galvanising aspect of percussion is the art of creating sound. But to execute this task one must learn to listen. Through listening it becomes possible to discern subtle changes: presence-absence, addition-subtraction, foreground-background, known and unknown.

The wind sounds differently in the pine tree and the eucalypt, and sounds different when blown from the ocean or the desert. The birds command their space as soloist and in chorus, despite the frogs, despite the insects. And the undergrowth in drought, where every movement echoes for miles in an eruption of cricks and cracks, is not the same as the softness after rain.

The more one tunes into the infinite variability of sound – both natural and man-made – the greater the sound palette becomes. Percussion is free of restriction and we are the only ones defining it. We are at liberty to create and recreate our instrument, our sounds and our attitude on a daily basis. The fact that as percussionists we have always been the repository of any new, awkward, and unloved sound – that composers have challenged us to exceed boundaries – has turned us into amazingly adaptable 21st Century musicians.

The bush day is an invitation and a provocation to listen. Familiar works will be performed in new environments. New works will be spontaneously created within their own sites. Listening exercises will guide us to cleanse our ears and reignite the specialness of sound. Movement will remind us of the kinetic trigger in percussion.

I have never really known what percussion is and am no longer interested in searching for that answer. But I am endlessly interested in finding ways to hear our world, and to connect with communities, ecologies, cultures and place.

Will a bush day help your snare drum roll? You may be surprised.”

Vanessa Tomlinson

Masterclasses, workshop presentations, and foyer performances

Masterclasses

FRIDAY

9:30AM

Kuniko Kato. *Masterclass for Marimba* including performances of *Choral from Passio Secundum Mattheaum* by J.S. Bach (arr. Kuniko), *coup d'ailes* by Kuniko Kato and *Michi* by Keiko Abe. Also Q&A, and a selection of students from Thursday's competition. (Nozomi Omote - interpreter)

11:30AM

Steven Schick. *The Percussionist's Art: same bed different dreams*, Schick's landmark 2006 publication, changed the way we think about percussion. This session will look at choreography and memory, using his own examples with students to discuss learning processes, kinetic gesture in percussion and memorisation.

2:00PM

Phil Treloar. *Playful Exchange: An interactive session.* This is an interactive class with seven students performing notated or improvised works. Each performance is followed by discussion with these guiding principles: Is there a necessary relationship between notation, composition and improvisation? How does improvisation impact upon a written work?

4:00PM

Sylvio Gualdo. *On Xenakis.* Sylvio shares one of his great contributions in percussion: his close working relationship with Iannis Xenakis. In this talk, Sylvio discusses working on the seminal works of our time including *Psappha*, *Persephassa*, *Pleiades* and *Rebonds*. (Tom O'Kelly - interpreter)

SUNDAY

9:00AM

Sylvio Gualdo. *On timpani.* Leading French timpanist Sylvio Gualdo leads a masterclass on timpani playing, featuring select students performing orchestral excerpts and repertoire. He will be joined by Australian timpanist, Tom O'Kelly, formerly of the Kanazawa Orchestra.

10:30AM

Steve Schick. *No Sticks.* A look at the use of theatre, voice and the body in percussion today. Using key repertoire that exposes the performer including Globokar and Rzewski, Schick will discuss approaches to expanding the percussionist's palette.

1:00PM

Kuniko Kato. *Donatoni and the rest.* A performance presentation of Donatoni's *Omar*, followed by a discussion about Reich and Xenakis. There will be room for Q&A and student performance.

1:00PM

Phil Treloar. *In Dialogue with Rabindranath.* A performance/lecture, this session includes narrated writings by Rabindranath Tagore, music presented as a dialogic exchange alternating between narrated text and marimba improvisations, and a discussion uncovering relationships between text and improvised musics.

Foyer showcases

FRIDAY

1:30PM

Phil Treloar & Daryl Pratt performance. Daryl Pratt: "Phil and I shared many musical excursions in the late 1980s early '90s when he joined the Ensemble Pipeline, a project formed by Trombonist Simone de Haan and myself in 1985. 'Pipeline', in the latter stages of its existence, was primarily engaged the development of its own music and 'Improvisation'. It has been almost twenty years since he and I last played together. No planning or discussion was involved prior to this afternoon's performance."

SATURDAY

5:00PM

McGregor State High School Percussion Ensemble
Directed by David Adelt
With Sienna Ryan, Taylor Moore, Tsoof Baras, Eve Reynolds, Jamee Seeto, Anna Kho, Amy Yang, Rita Choi, Jessica Chen, Eden Armstrong and Maya Luski.

SUNDAY

10:30AM

Leah Scholes. *solo performance project*

11:45AM

Nat Grant. *Taking Time*, for percussion and live looping.

12:00PM

Ferny Grove State High Percussion Ensemble
Directed by Stephanie McCaw
With Neevan Alavi, Hobey Bennett, Rob Hase, Julian Lawrence, Zoe Lawrence, Sarah McPhee, Josh Appleton-Miles, Alex Neil, Rachel Western

Workshop presentations

SATURDAY

11:00AM

John Griffin. *Drum Tuning.* Making a drum sound exactly how you want is not just in the technique of playing. In this presentation, master drum tuner from Allans Billy-Hyde will share his experience in tuning drums and explain his craft.

11:00AM

Sylvio Gualdo. *Orchestral Percussion Class.* Bring along an orchestral percussion excerpt for Sylvio to hear and workshop with you. Sharing more than 40 years of experience in the National Opera Orchestra, Paris, Sylvio will illuminate perspectives on French percussion style, musical interpretation and technique.

1:00PM

Greg Loxton. *Electronic Percussion workshop.* Find out how you can get the most out of you electronic drums for use in teaching (schools and private studios) and in live gigs. with leading expert from Allans Billy Hydes.

1:00PM

Claire Edwardes. *Percussion concertos; an overview.* Choosing, learning and performing concertos.

3:00PM

Nigel Bates and Allan Watson. *The Pits: playing percussion in the orchestra pits.* From the Northern Hemisphere, former Royal Opera House Principal Nigel Bates joins Southern Hemisphere Sydney Opera House Principal Allan Watson for a presentation of the trials, tribulations and triumphs that they have experienced over many years in these iconic buildings.

3:00PM

Toru Saito. *Saito Factory Instrument Building.* Toru, from Saito Japan, will talk about his approach to marimba, xylophone, vibraphone and mallet manufacturing. (Nozomi Omote - interpreter)

SUNDAY

11:45AM

Robert Clarke. *Orchestral Playing.* Principal Percussionist of Melbourne Symphony Orchestra, Robert will share his performing wisdom, and approaches to orchestral excerpts in audition and in preparation for the orchestra.

Symposium: Moving Ground – The Changing Face of Percussion

As the world of music continues its perplexing and exciting journey toward an environment that embraces a kaleidoscopic view inclusive of every permutation, ‘the art of percussion’ (to quote Steven Schick) can stand comfortably at the sidelines – already one step ahead. But with such a diverse practice, what territory does percussion occupy in the contemporary musical world, how does percussion found its identity on moving ground, and what is the task of a percussionist in the 21st Century?

Session 1: Transcription as innovation

THU 26 AUG 1:30–3:00PM

Boardroom

Chair: Assoc Prof Gary France

A new facet of percussion literature: Expanding the repertoire through timbral arrangement

Bradley Scott, Queensland Conservatorium Griffith University

Multiple percussion and prepared piano are very similar instruments. They are both modern developments of instruments (or groups of instruments) with a much older heritage. They allow a vast amount of timbres to be manipulated by one performer, and are both characterised by lack of a definitive sound. Despite the many similarities, the academic comparative study of multiple percussion and prepared piano has yet to be completed. This paper examines this connection, with reference to John Cage’s *Sonatas and Interludes for Prepared Piano*.

The transcription of J. S. Bach’s Unaccompanied Cello Suites for the modern marimba

Rob Oetomo, University of Sydney

From Johann Sebastian Bach to Stravinsky and beyond, composers have transcribed their own music and the music of others for other instruments. Focussing on the process of transcribing J. S. Bach’s *Unaccompanied Cello Suite No. 1 in G Major – BWV 1007*, this paper aims to discuss ideas of transcription, reasons for percussionists transcribing music, and issues of historical performance practice.

Panel: How are we (or are we) connected?

Dr Vanessa Tomlinson, Mr Phil Treloar, Prof Steven Schick

For a percussionist, performing on instruments from a variety of cultures, the need to be flexible with an improvisational attitude, the confidence to be the maverick, the radical, the pathfinder, are all part of our heritage and our realities. But without boundaries how do we teach percussion, what kinds of music can we make, how do we embrace new technologies, and how are we (or are we) connected? In fact, what really is percussion?

Session 2: Revitalising percussive traditions: the technological and the intercultural

THU 26 AUG 3:30–5:00PM

Boardroom

Chair: Dr Vanessa Tomlinson

New directions in Afro-Cuban percussion

Matthew Horsley, Victoria College of Arts and Music

Afro-Cuban music, once considered a vibrant and limitless frontier of musical possibility, appears to have drifted into a backwater of conservatism and nostalgia. Can a reassessment of traditional sacred and secular musical styles reinvigorate the genre? This presentation will demonstrate some approaches to the integration of Afro-Cuban percussion instruments, styles and techniques with experimental jazz and classical languages.

New media technologies in percussion education and performance

Assoc Prof Gary France, Australian National University

This interactive session for percussion performers, educators and aficionados will explore the ever expanding family of interactive digital percussion controllers and processors. A special

emphasis will be placed on basic musicianship through improvisation with technology.

This paper is sponsored by the ANU, Roland Music Corporation, Innovative Percussion, Sabian and Alternate Mode.

Improvisation by Nat Grant: an exploration of acoustic sounds, looped, layered and manipulated via digital effects.

Nat Grant, Victoria College of Arts and Music

Performance using live media technologies such as looping has a brief past and a bright future. This technological terrain gives percussionists the capacity to explore new aural realms through a process with numerous possibilities for live performance, composition and improvisation.

Prof Steven Schick keynote address

Dreams and Deserts: The landscape of new percussion music

THU 26 AUG 5:30PM

Foyer

The keynote address will be followed by a mini-concert – three pieces that in many ways summarise this Gathering. Spanning almost 70 years, these works all pay homage to our sounding environment, connecting us to people, places and events across the globe.

Spill (2007) Erik Griswold performed by Vanessa Tomlinson

Gong Song (1976) Robert Irving directed by Tim White with Defying Gravity and Ba Da Boom

Credo in US (1942) John Cage performed by Rebecca Lloyd-Jones, Cameron Kennedy, Stephanie Mudford and pianist Philip Eames.



Competition and opportunity for emerging artists

Presented in partnership with Optimum Percussion and Just Percussion

The 2010 Australian Percussion Gathering Competition gives emerging artists the opportunity to play before an esteemed panel of adjudicators drawn from visiting international guests and leading Australian performers and teachers.

A selection of not more than four performers will be chosen by the panel to perform at the Gala Concert in the Conservatorium Theatre, August 28th at 7.30pm. This decision will be at the discretion of the judges and may not be the winners of any particular category. However, the prize winners will be announced at the concert.

We gratefully acknowledge the donation of prizes: the main prize of a 4.3 octave Seito marimba from Just Percussion; secondary prizes of hand made Wuhan Chau and Wind gongs from Shambhala Sound; and a range of quality mallets from Optimum Percussion.

And, for a little bit of fun in each category, there will be an audience prize for the best performance.

The four categories of the Australian Percussion Gathering Competition are:

- ∴ Open Marimba (Age Limit 30 years) Optimum Percussion Eistedford
- ∴ Open Vibes (Age Limit 30 years) Optimum Percussion Eistedford
- ∴ Multi-Percussion Solo (notated work involving instruments other than solo marimba or solo vibes) The Australian Percussion Gathering Competition
- ∴ Own Work (improvisation/ performance piece/own composition/interactive technologies) The Australian Percussion Gathering Competition.

Suite Synergy Auditions

Presented in association with Mod Dance Company

Auditions for a back-up or reserve player, based on the repertoire for Suite Synergy, a dance piece featuring live percussion touring nationally and internationally in 2011, will be held at the Australian Percussion Gathering.

Suite Synergy is based on two of Graeme Murphy's seminal dance works *Synergy with Synergy* (1992) and *Free Radicals* (1996).

Congratulations to young percussionists Rebecca Lloyd Jones, Cameron Kennedy and Stephanie Mudford who have already been selected to join Michael Askill for this exciting new project.

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Program at a glance

Thursday 26 August – Conference and Competition		
Time	What's on	venue
FROM 9:30AM	Competition – multi-percussion solo (notated work) (age limit 30) <i>Australian Percussion Gathering Competition</i>	IH
11:00AM	MORNING TEA	FOY
FROM 11:30AM	Competition – own work (age limit 30), including improvisation, own composition, interactive technologies, performance art <i>Australian Percussion Gathering Competition</i>	IH
1:00PM	LUNCH BREAK	FOY
1:30–3:00PM	Symposium: Moving Ground – The Changing Face of Percussion Session 1: Transcription as innovation Chair: Assoc. Prof. Gary France *A new facet of percussion literature: Expanding the repertoire through timbral arrangement Bradley Scott, Queensland Conservatorium of Music *The transcription of J. S. Bach's Unaccompanied Cello Suites for the modern marimba Rob Oetomo, University of Sydney *Panel: How are we (or are we) connected? Vanessa Tomlinson, Phil Treloar, Steven Schick	BR
FROM 2:15PM	Competition – vibes (age limit 30) <i>Optimum Percussion Eisteddfod</i>	IH
2:30–3:30PM	Suite Synergy Auditions Auditions for Suite Synergy – a dance piece featuring live percussion, touring nationally and internationally in 2011.	1.77
3:00PM	AFTERNOON TEA	FOY
3:30–5:00PM	Symposium: Session 2 – Revitalising Percussive Traditions Chair: Dr. Vanessa Tomlinson * New directions in Afro-Cuban percussion Matthew Horsley, Victoria College of Arts and Music *New media technologies in percussion education and performance Gary France, Australian National University <i>This paper is sponsored by the ANU, Roland Music Corporation, Innovative Percussion, Sabian and Alternate Mode.</i> * Live looping – An exploration of acoustic sounds, looped, layered and manipulated via digital effects. Nat Grant, Melbourne Conservatorium and the VCA, University of Melbourne	BR
FROM 3:30PM	Competition – marimba (age limit 30) <i>Optimum Percussion Eisteddfod</i>	IH
5:00PM	BAR OPEN	FOY
5:30–7:00PM	Keynote address from Professor Steven Schick. Dreams and Deserts: The landscape of new percussion music. Concert: <i>Spill</i> by Erik Griswold performed by Vanessa Tomlinson, <i>Gong Song</i> by Robert Irving performed by Tim White conducting Ba Da Boom and Defying Gravity <i>Credo in US</i> by John Cage performed by Ba Da Boom Percussion.	FOY
7:30PM	Opening & Conference Dinner	FOX
Friday 27 August – Masterclasses and Performances		
Time	What's on	venue
9:30–11:00AM	Masterclass: Kuniko Kato – Masterclass for Marimba	IH
11:00AM	MORNING TEA	FOY
11:30–1:00PM	Masterclass: Steve Schick – The Percussionist's Art. Choreography and memory	IH
1:00PM	LUNCH	FOY
1:30PM	Performance: Still in the pipeline, an improvisation by Daryl Pratt and Phil Treloar	FOY
2:00PM–3:30PM	Masterclass: Phil Treloar – A Playful Exchange: An interactive session	IH
3:30PM	AFTERNOON TEA	FOY
4:00PM–5:30PM	Masterclass: Sylvio Gualda – On Xenakis	BJ
5:30PM	BAR OPEN	FOY
6:30–8:00PM	Concert 1: Resonant Bodies International Guests with Ba Da Boom Works by Globokar, Xenakis, Treloar, Griswold and Adams.	IH

Festival venues:

IH	Ian Hangar Recital Hall
BJ	Basil Jones Orchestral Hall
OS	Opera Space
CT	Conservatorium Theatre
FOY	Foyer
BR	Board Room
SB	The Piazza at Southbank, 100 metres from the Conservatorium,
FOX	The Fox Hotel, Cnr of Melbourne and Hope streets in South Brisbane, 200 metres from the Conservatorium,
SR	The Sapphire Resort, Cnr of Boundary Street and Breerton Street in South Brisbane, 1km from the Conservatorium Cooroora Institute, 780 Belli Creek Road, Cooroy. 150km from the Conservatorium.

Saturday 28 August – Concerts, workshops and schools day

Time	What's on	venue
9:00AM–6:00PM	Industry booth open	FOY
10:00AM	Concert 2: Morning Fire University and Conservatorium ensembles from WA and Qld Defying Gravity and the University of Queensland Percussion Ensemble with Tom O'Kelly. perform works by Frere-Harvey and Mariano, Pye, Askill, Tanner, Chavez and Stockhausen.	CT
11:00AM	Presentation: John Griffin – Drum Tuning: the craft, presented by Allans & Billy Hyde.	BR
11:00AM	Workshop: Sylvio Gualdo Orchestral Percussion class; the French Style	OS
12:00PM	Concert 3: Purge, Place, Percussion University and Conservatorium ensembles from NSW and ACT The Sydney Conservatorium Percussion Ensemble and Drumatix perform works by Pratt, Askill, Astrand, Udow and Zappa.	CT
1:00PM	Presentation: Claire Edwardes Percussion concertos – choosing and performing.	OS
1:00PM	Presentation: Greg Loxton on Electronic Percussion presented by Allans & Billy Hyde.	BR
2:00PM	Concert 4: Classics Plus University and Conservatorium ensembles from Vic and SA Melbourne Conservatorium Percussion Ensemble and the Elder Conservatorium Percussion Ensemble perform works by Riley, Helble, Reich and Wyre	CT
3:00PM	Presentation: Nigel Bates and Allan Watson The pits – playing percussion in the orchestra pits in Sydney and London	BR
3:00PM	Presentation: Saito Factory – Toru Seito on building marimbas in the 21 st century	OS
4:00PM	Concert 5: Driftwood and Tuning Forks Speak Percussion (from Melbourne) performs work by Deborah Hay, Eugene Ughetti & Matthias Schack-Arnott, Warren Burt and James Rushford	CT
5:00PM	BAR OPEN	FOY
5:00PM	Foyer Performance: McGregor State High School performance (a Brisbane high school)	FOY
6:00PM	Concert 6: Sympatico featuring vibist David Kemp An interaction between electronically generated sound, real-time electro-acoustic sound manipulation and the pure acoustic instrumentation of piano, percussion and trumpet. Works by Thomas Green, Dafnis Prieto, Dave Kemp, Daniel Hamburger	IH
7:30PM	Gala Concert: Ionisation? International guests, a selection of Australian percussionists and emerging artists present works including <i>Vermont Counterpoint</i> by Steve Reich, <i>Maitrayani</i> by Phil Treloar, <i>Ionisation</i> by Edgar Varese conducted Steve Schick, <i>Psappha</i> by Iannis Xenakis, <i>Ionisation</i> by Edgar Varese conducted Sylvio Gualda Announcement of competition winners	CT

Sunday 29 August – Masterclasses, community events and schools day

Time	What's on	venue
9:00AM–3:30PM	Industry booth open.	FOY
9:00–10:15AM	Masterclass: Sylvio Gualdo timpani class with Tom O'Kelly	IH
10:15AM	Performance: Leah Scholes will perform on the Foyer Balcony	FOY
10:30AM–11:45AM	Masterclass: Steve Schick - No Sticks; use of the voice, theatre and body in percussion.	BJ
11:45AM–12:45PM	Workshop: Robert Clarke – Orchestral Playing with Principal Percussion of Melbourne Symphony Orchestra	IH
11:45AM	Foyer Performance: Nat Grant will perform on the Foyer balcony an improvisation which explores acoustic sounds – looped, layered and manipulated via digital effects	FOY
12:00PM	Foyer Performance: Ferny Grove State High Percussion Ensemble	FOY
1:00PM–2:30PM	Masterclass: Kuniko Kato – Donatoni and multi percussion	IH
1:00PM–2:30PM	Masterclass: Phil Treloar in dialogue with Rabindranath, a performance/lecture	BJ
3:30PM–5:30PM	Performance: 1,000 Gongs, presented by Clocked Out and directed by Michael Askill. Performed in and around Southbank, and featuring work by Karlheinz Stockhausen, Olivier Messiaen, Erik Griswold, Guo Wenjing, James Tenney, John Luther Adams and Robert Irving. Featured performers include; Steven Schick (USA), Ben Marks and the Queensland Conservatorium Trombone Ensemble, Janet Mackay (Brisbane), Nozomi Omote (Brisbane/Japan), Speak Percussion (Melbourne), Claire Edwardes (Sydney), Ba Da Boom (Brisbane), Tim White (Perth) and many more.	SB
7:00PM	Farewell Dinner at Sapphire Resort	SR

Monday 30 August – Environmental Event at Cooroora Institute, 780 Belli Creek Road, Cooroy

Time	What's on	venue
9:00AM	Bus departs the Queensland Conservatorium	
11:00AM	Arrive at Cooroora, Set up and enjoy morning tea	
11:00AM	Session 1: Sound, Listening and Movement with Vanessa Tomlinson, Jan Baker Finch, Zsuzsi Soboslay	
1:00PM	LUNCH	
1:30PM	Session 2: Spontaneous performances in the bush	
2:30PM	Session 3: Group performance piece led by Vanessa Tomlinson	
3:30PM	Pack up and depart. Note however that some may remain to enjoy and perhaps improvise in the renowned early evening ambience with the bush birds and frogs at Cooroora.	
5:30PM	Bus arrives at the Conservatorium	



Concert 1

Resonant Bodies

International Guests
with Ba Da Boom

FRI 27 AUG

6:30PM

IHRH

\$10 entry

Touché (1973)
Vinko Globokar
Performed by Steven Schick

Rebonds (1987–1989)
Iannis Xenakis
Performed by Kuniko Kato

Paths in the Ten Directions
Solo marimba improvisation
Performed by Phil Treloar

Excerpt “Burst” from *The Mathematics of Resonant Bodies* (2003)
John Luther Adams
Performed by Steven Schick

Concerto for Prepared Piano and Percussion (2008)
Erik Griswold
Performed by Erik Griswold
and Ba Da Boom

Touché (1973) for percussionist/reciter based is on the drama *The Life of Galileo* by Bertolt Brecht

The music of Slovenian-French trombonist and composer Vinko Globokar is characterised by the constant questioning of the sonic border of individual instruments, which he often treats as extensions of the human body and of human thinking. *Touché* (“Touch”) for percussion explores the relationship between music and words through the adaptation of fragments from Brecht’s *Life of Galileo*. The percussionist selects instruments, movements and techniques that imitate the sounds and shapes of the distinct vowels and consonants that the text is based on. While performing, the percussionist passes through three phases: speaking while mimicking his voice using instruments; whispering while playing; and finally he just plays, but he must ‘understand’ what he plays.

Rebonds (1987–1989)
Iannis Xenakis
Rebonds (“Rebounds”), Xenakis’ second work for solo percussionist, is in two parts, A and B. The order of play is not fixed: either AB or BA, without a break. *Rebonds B* is based on two-part drumming, which is more and more disrupted by monophonic interventions. As Steven Schick notes, “eventually the increasingly frequent and potent monophonic interpolations mount an attack sufficient to atomize the original material. The piece becomes a centrifuge, flinging fragments of the opening complex into extreme associations with the now-dominant monophonic music.” In contrast, the elaboration in *Rebonds* is fundamentally rhythmic rather than textural. Kuniko’s recording of this piece is available on her solo album *To The Earth*.

Paths in the Ten Directions
Solo marimba improvisation by Phil Treloar
Phillip Maurice Treloar (born 7 December 1946, Sydney) is an Australian jazz drummer, percussionist and composer. In an extensive career devoted to creative pursuit, Treloar has addressed himself to the problems of relationships found at the intersection of notated music-composition and improvisation. In 1987, Treloar coined the term, “collective autonomy”, to signify his endeavor in this field of

work. Fundamental in this pursuit has been composition and performance-development projects, which at times involve electronic media.

Burst from *The Mathematics of Resonant Bodies* (2003)
John Luther Adams

The composer writes: All noise contains pure tone. And the complex sonorities of percussion instruments conceal choirs of inner voices. In *The Mathematics of Resonant Bodies*, my search has been to find and reveal those voices. All the instruments used are noise instruments. They’re also generic, mainstays of Western percussion. And although each individual instrument sounds different, in a general sense they all sound alike. So it’s the percussionist (with his sticks and his touch) who makes them specific, who gives them their particular names and profiles. Like the listener, the soloist in these pieces is a solitary figure traversing enveloping landscapes of resonance.

Concerto for Prepared Piano and Percussion (2008)
Erik Griswold

The composer writes: “The ‘Concerto’ mingles sounds and objects from everyday life with techniques and ideas spanning from John Cage’s early prepared piano experiments to Ross Bolleter’s ‘Ruined Pianos’ of outback Australia. The fairly compact percussion quartet comprised of glockenspiel, xylophone, vibraphone, drums, and cymbals, is augmented by natural and found objects such as stones, ceramic bowls, and suspension springs, as well as toy instruments. This combines with the prepared and ‘retuned’ piano to create an unreal hybrid, folk-like sound. Rhythms from everyday life found their way into the composition; for example, the heavy breathing and pounding footsteps of a run through the mangroves, or the quirky syncopation of a car door falling shut.”



Seven-Seven-Two (2010)

Performed by Louis Frere-Harvey and Adrian Mariano

The Australian rhythm-meister Greg Sheehan visited Western Australia Academy of Performing Arts in 2009, and his dynamic workshops with Defying Gravity inspired Louis and Adrian to experiment with Greg's rhythm diamonds, and the various patterns that pulses can form within bars to create funky loops and overlays... strange and exciting sounds began to emerge from their practice room... and the result was 'Seven-Seven-Two'!

Rebana Loops (2003)

David Pye

Performed by Joel Bass, Catherine Betts, Daniel Hall and Kaylie Melville
The composer writes: "'Rebana Loops' had its inception in various aspects of Indonesian music, particularly the technical aspects of Javanese 'rebana' players. Rebana are small, exceedingly simple hand drums found in a number of Javanese folk percussion traditions. When combined in groups of three or four (or occasionally many more), the rebana creates music of great excitement and interest through the use of short interlocking patterns, rapidly changing and contrasted dynamics and tonal contrasts in the playing techniques used the result is a high-energy music I find exhilarating to listen to and very challenging to play! The application of these techniques to contemporary instruments of a quite different nature was the source of inspiration for much of 'Rebana Loops'."

Fire (2000)

Michael Askill

Performed by Defying Gravity with guest artist Michael Askill
Michael Askill wrote *Fire* for the Opening Ceremony of the Sydney Olympic Games. During the ceremony, a team of drummers performed the work while dozens of fire-breathing dancers swept flames and bushfires across Stadium Australia. The piece opens with spot fires breaking out on the cymbals and closes with the last bushfires being snuffed out, and features a series of solos bouncing across the stage between two Brazilian 'tambourin' drums.

Cuba (1993)

Paul Tanner

Performed by Defying Gravity

The composer writes: Cuba has a wonderful living music tradition, of which the rumbas are a more traditional, percussion-based style. Cuban 'son' (or salsa) – like American jazz or Brazilian bossanova – is a younger cousin, growing from the incredibly fertile musical soil of the Americas, where African and European ideas mingled so freely. My piece 'Cuba' uses typical elements of the *son* style; piano and bass patterns (*montunos*) are played on the marimbas, and the percussion parts are those that you would find in any salsa band.

Toccata (1942)

Carlos Chávez

Carlos Chávez (1899–1978), arguably the most influential figure so far in the musical life of Mexico, had a lifelong fascination with percussion instruments and the exploration of broader roles for them. Of his *Toccata*, composed in 1942, the composer writes: The *Toccata* was written as an experiment in orthodox percussion instruments; those used regularly in symphony orchestras, that is, avoiding the exotic and the picturesque. Therefore it relies on its purely musical expression and formalistic structure. The thematic material is, for obvious reasons, rhythmic rather than melodic. However, themes proper, integrated by rhythmic motifs, are developed as I would have done with melodic elements.

Concert 2

Morning Fire

Defying Gravity and University of Queensland Percussion Ensemble

SAT 28 AUG

10:00AM

Conservatorium Theatre \$10 entry

Defying Gravity

Guest artist: Michael Askill

Musical director: Tim White

Defying Gravity: Joel Bass,

Kieran Beard, Catherine Betts,

James Chong, Anthony Doherty,

Louis Frere-Harvey,

Rebecca Growns, Tegan LeBrun,

Elizabeth Lyon, Adrian Mariano,

Kaylie Melville, Shaun Pickett,

Lionel Pierson, Ingrid Purich and

Thea Rossen

Seven-Seven-Two (2010)

Louis Frere-Harvey &

Adrian Mariano

Rebana Loops (2003)

David Pye

Fire (2000)

Michael Askill

Cuba (1993)

Paul Tanner

University of Queensland Percussion Ensemble

Musical Director: Michael Askill

Owen Tilbury, Sophie Quinn,

David Petherick, Winnie Lin,

Tammy Chang

Special Guest: Tom O'Kelly

Toccata (1942)

Carlos Chavez



Concert 3

Purge, Place, Percussion

Sydney Conservatorium of Music Percussion Ensemble and DRUMatiX (ANU)

SAT 28 AUG

12:00PM

Conservatorium Theatre

\$10 entry

DRUMatiX

Yvonne Lam, Jeremy Gallant,
Izac Sadler, Antony Ratzer,
Will Jackson, Cary Finlay
Directed by Gary France

Purge (2003)
Anders Astrand

*Four Movements for Percussion
Quartet*
Michael Udow

Black Page
Frank Zappa

The SCM Percussion Ensemble

Josh Hill, Andrew Chan, Anna Zeltzer
Directed by Daryl Pratt

*Quartet for Vibraphone and
Percussion* (2007)
Daryl Pratt

- i. Juxtapositions
- ii. Improvisation
- iii. Hocket

Three Place in Kathmandu (2009)
Michael Askill

1. Swayambu-Dawn Bhajan
2. Pashupati-The Burning Ghats
3. Durbar Square

Three Places in Kathmandu (2009)
Michael Askill

This work was commissioned by
Father Arthur Bridge for the Sydney
Conservatorium Percussion Quartet led
by Daryl Pratt.

The composer writes: In April 2009 I
visited Kathmandu for the first time.
Each of the three movements of *Three
Places in Kathmandu* refers to one of
the many places that left their strong
impressions.

Swayambu – Dawn Bhajan
The steep, early morning climb to
Swayambunath (the Monkey Temple)
was accompanied by a sweet song - it
was a group of elderly singers with
harmonium, drum and small cymbals
stationed at the top of the steps
within the temple complex.

Pashupati – The Burning Ghats
Pashupatinath is the main Hindu holy
place in Kathmandu on the banks of
the Bagmati River. Platforms on the
riverbank are used for cremations.
The Bagmati was almost dry but some
pockets of water were enough for
children to bathe and families to wash
clothes while monkeys wandered,
cows gathered and smoke drifted
gently into the sky.

Durbar Square
Crowded with palaces and temples,
this ancient square is the heart of
Kathmandu. The evenings are a
frenetic, chaotic and an invigorating
mixture of traders, 'guides', tourists,
bicycles, motorbikes and honking
rickshaws. Wedding processions led
by raucous brass bands with drums
create additional mayhem – the drum
patterns used in this movement were
heard during such a procession.

APG 2010



Concert 4

Classics Plus

The Elder Conservatorium and Melbourne Conservatorium Percussion Ensembles

SAT 28 AUG

2:00PM

Conservatorium Theatre

\$10 entry

Diabolic Variations (1985)

Raymond Helble

Raymond Helble completed his undergraduate and graduate studies at the University of Rochester, Eastman School of Music where his teachers included Samuel Adler, Warren Benson and Joseph Schwantner. Due to his long association with marimba virtuoso Leigh Howard Stevens, Helble has produced a large body of works for both the marimba and percussion ensemble. *Diabolic Variations* was commissioned and premiered by the Oklahoma Percussion Orchestra in 1985. It is a large scale tonal work in the tradition of the Bach Passacaglia in C minor, which employs only tuned percussion instruments.

Music for Pieces of Wood (1973)

Steve Reich

One of the central figures of American minimalism, Steve Reich was born in New York in 1936 and, while growing up, studied music with special focus on percussion. Intertwined with his traditional studies was a budding interest in the music of other cultures.

The composer writes: *Music for Pieces of Wood* grows out of the same roots as *Clapping Music*: a desire to make music with the simplest possible instruments. The claves, or cylindrical pieces of hard wood, used here were selected for their particular pitches (A, B, C-sharp, D-sharp, and D-sharp an octave above), and for their resonant timbre. ... The rhythmic structure is based entirely on the process of rhythmic "build-ups" or the substitution of beats for rests and is in three sections of decreasing pattern length: $\frac{6}{4}$, $\frac{4}{4}$, $\frac{3}{4}$.

Marubato (1987-1988)

John Wyre

Marubato is based on *Maruba*, a composition for marimba and tuba written in 1987. It was originally conceived as a dialogue between John Wyre, a percussionist, and his late father, a tubist. In 1988 John reworked the piece for performance by Nexus. The marimba part remains intact. The Tuba part is given to the bass marimba, generally assuming the melodic role, highlighted by crotales. After the solo marimba introduction, vibraphone and marimba parts combine to support the melody often twining in and out of a triplet and quaver feel. The piece is highly textured and rhythmically challenging.

In C (1964)

Terry Riley

Terry Riley's pioneering minimalist work *In C* (1964) is a truly elegant and ground-breaking composition. A semi-aleatoric work comprising 53 brief musical cells lasting anywhere from half a beat to 32 beats, *In C* may be performed by an indeterminate number of musicians on the instruments of their choosing. It is customary for one musician ("traditionally a beautiful girl!" Riley notes in the original manuscript, although we have opted for a swarthy man) to play the note C in repeated quavers, "The Pulse". The piece progresses from cell to cell by unspoken collective will, becoming a hypnotic ritual of musical community lasting anywhere from twenty minutes to several hours and more.

The Elder Conservatorium Percussion Ensemble

Directed by Amanda Grigg
Georgina Chadderton,
Elis Frawley, Ryan Harrison,
Wynn Hearne-Sautelle,
Christopher Neale,
Andrew Penrose,
Jonathan Sickerdick,
Micaela Thomas,
Elliot Zoerner

Diabolic Variations (1985)

Raymond Helble

Music for Pieces of Wood (1973)

Steve Reich

Marubato (1987-1988)

John Wyre

Melbourne Conservatorium Percussion Ensemble

Directed by Robert Cossom
Finton Hocking, Anna Ng,
Phillip Rogers, Hannah Schachte,
Hugh Tidy, Anna Van Veldhuisen,
Sean Waite, Bryn Weightman,
Josie Wei-Shih, Angus Wilson,
Lara Wilson

In C (1964)

Terry Riley

Concert 5

seeing, seeing, seeing (2009)
Deborah Hay

Excerpt from *Driftwood*
Eugene Ughetti &
Matthias Schack-Arnott

Vibraphone and Tuning Forks
(2010)
Warren Burt

Lucas Stumbles (2007)
James Rushford

Performers:
Eugene Ughetti, Peter Neville,
Matthias Schack-Arnott,
Leah Scholes



Driftwood and tuning forks

Speak Percussion in concert

SAT 28 AUG

4:00PM

Conservatorium Theatre

\$10 entry

Speak Percussion will be presenting a cross section of works that it has commissioned over the last decade. *seeing, seeing, seeing* is a choreographed performance piece for percussionist by world renowned Texas-based choreographer Deborah Hay. James Rushford's blistering percussion and electronics piece *Lucas Stumbles* was premiered by Speak in

2007 and was released in 2008 on the Cajid media label on Rushford's portrait disc *Vellus*. Warren Burt's latest percussion work for vibraphone and 39 micro-tonally tuned tuning forks, as well as an excerpt from Speak's long-term creative development work *Driftwood* forms its musical offering for the 2010 Australian Percussion Gathering.

Sound Travelers



Concert 6

Sympatico Suite (World premiere)
Thomas Green

Trail of Memories
(Australian premiere)
Dafnis Prieto

Still for Solo Vibraphone
(World premiere)
Dave Kemp

Reminiscences of Laura
(Australian Premiere)
Daniel Hamburger

Performers:
Kellee Green, Piano; Clint
Allen, Trumpet; Thomas Green,
Composer/Electronics;
Dave Kemp, Percussion



SYMPATICO featuring vibist David Kemp

SAT 28 AUG

6:00PM

IHRH

Adult: \$20, Concession/Under 30: \$12.

Sympatico present a program exploring the interaction between electronically generated sound, real-time electro-acoustic sound manipulation and the pure acoustic instrumentation of piano, percussion and trumpet. Featured works by Thomas Green are a hybrid of synthetic sounds, albeit mainly from analogue sources such as the Moog synthesiser. The careful placement of acoustic

instrumentation within this sound world results in an organic use of electronic sources. The concert also marks the DVD launch of a project *Sympatico* completed with film artist Joel Deveraux and audio engineer Mark Smith in 2009. Embracing new media and cutting edge developments in audio and visual production, *Sympatico* are an ensemble born of the age of information who are not afraid to show it!

new music network



Ionisation² APG Gala Concert

SUN 29 AUG

7:30PM

Conservatorium Theatre

Vermont Counterpoint (1982)
Steve Reich
Vermont Counterpoint is originally scored for three alto flutes, three flutes, three piccolos and one solo part pre-recorded on tape, plus a live solo part. The piece develops across four sections that are focussed primarily on building up canons between short repeating melodic patterns and their permutations. Kuniko Kato arranged this beautiful piece for vibraphone in 2009. She recorded all pre-recorded parts in a four-octave vibraphone (specially made by Saito). Kuniko has recently completed three recordings of Reich's signature counterpoint pieces (*Electric Counterpoint*, *Six Marimbas* and *Vermont Counterpoint*).
Maitrayani (# 10 of the *Sudhana Cycle*) (world premiere)

Phil Treloar
Performed by Phil Treloar and Ba Da Boom Percussion
This new work is composed for marimba soloist and seven percussionists.

Ionisation (1929-31) for thirteen percussionists
Edgard Varèse
Ionisation is credited with being the first Western concert hall composition for percussion alone. It features the expansion and variation of rhythmic cells, and the title refers to the ionisation of molecules (the physical process of converting an atom or molecule into an ion by adding or removing charged particles such as electrons or other ions). *Ionisation* is an example of spatial construction, building up to a great complexity of interlocking planes of rhythm and timbre, and then relaxing the tension with the slowing of rhythm, the entrance of the chimes, and the enlargement of the silences between sounds.

Concert 7

Vermont Counterpoint (1982)
Steve Reich
Performed by Kuniko Kato

Emerging artist #1

Maitrayani (#10 of the *Sudhana Cycle*) (world premiere)
Phil Treloar
Performed by Phil Treloar and Ba Da Boom Percussion

Emerging artist #2

Ionisation (1929-1931)
Edgard Varèse
Performer by Michael Askill, Daryl Pratt, Peter Neville, Tom O'Kelly, Amanda Grigg, Barry Quinn, Gary France, Claire Edwardes, Tim White, Timothy Constable, Eugene Ughetti, Rob Cossum, Vanessa Tomlinson.
Conducted by Steven Schick

INTERVAL

Emerging artist #3

Psappha (1975)
Iannis Xenakis
Performed by Steven Schick

Announcement of competition winners including the Just Percussion Marimba Prize.

Emerging artist #4

Ionisation (1929-1931)
Varese
Conducted by Sylvio Gualdo

Psappha (1975)
Iannis Xenakis
Psappha is an archaic form of Sappho, a great Greek poetess from the Island of Lesbos, born in the 7th century BCE. Her style was sensual and melodic, and she was one of the first poets to write in the first person, describing love and loss as it affected her personally. This emotion and sentimentality does not seem to manifest in Xenakis' interpretation. Written for six groups of instruments, three of wood and skins and three of metal, *Psappha* is sharp, brittle, and even violent at times. This intensely masculine work seems almost in contradiction to its title. The inspiration here, however, manifests not as aesthetic, but as structure. The work's rhythmic structures are derived from small rhythmic cells characteristic of Sappho's poetry. These rhythms pervade the entire work and make both local and large-scale appearances.

Ba Da Boom was established in 2003 with the arrival of Dr Vanessa Tomlinson, Head of Percussion Studies at the Queensland Conservatorium. Focusing equally on improvisation, new work and pre-existing repertoire, Ba Da Boom have become an important laboratory for percussion in Australia. They have performed new music of composers Liza Lim, Erik Griswold, Jennifer Fowler, Gerardo Dirie, Michael Askill and Gerard Brophy. In 2009 they were invited guests at the 2009 PASIC in the USA.

Now in its 23rd year, WAAPA's award-winning Defying Gravity percussion ensemble creates a new world of sound. Formed by seventeen percussionists from WAAPA and UWA, **Defying Gravity** performs more than twenty concerts each year, and has established a national following through its recordings and broadcasts for ABC Classic FM. Later this year, Defying Gravity will tour to the USA to perform at the 2010 International Convention of the Percussive Arts Society.

The DRUMatiX Percussion Group is the resident percussion ensemble of the Australian National University School of Music. Operating under their present name since the beginning of 2003, they are comprised of percussion students and graduates of the ANU 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.

A rising star in the international percussion world, **Claire Edwardes** is at the forefront of her field. Since winning the ABC Young Performers Award in 1999 her charismatic presentations and unique interpretations of new and old works, have won over audiences worldwide. Likewise, she has inspired composers from Shanghai to London to write specifically for her. In 2007 Claire was awarded the coveted AMC/APRA Classical Music award for "Outstanding contribution by an individual" through her commitment to Australian music and in 2005 she was awarded the Freedman Fellowship.

The Elder Conservatorium Percussion Ensemble is an integral part of the teaching program at the Elder School of Music. Its numbers vary according to the number of students enrolled in the percussion program and this year all students in the undergraduate program are taking part. The ensemble has performed extensively in Adelaide and overseas, including a cross cultural exchange with the Institute Seni Indonesia Yogyakarta and the University of Las Vegas. It is directed by Amanda Grigg, Head of Percussion.

Additional Performer Biographies

Gary France is one of the leading percussionists in Australia, and has championed percussion music both nationally and overseas for over twenty years through the conducting and performance of seminal works, as well as through composition. Gary was the first Australian appointed to the International Board of Directors of the Percussive Arts Society International in 2006.

Nat Grant is currently completing her Master's of Music (performance) at the Victorian College of the Arts, and performs regularly around Melbourne. She works predominantly as a freelance artist and her experiences as a performer encompass orchestral, pop, theatre and session work, as well as new compositions for puppetry, theatre and dance. Recently Nat has begun composing music for film and theatre.

Eclectic Australian-American musician **Erik Griswold** fuses experimental, jazz and world music traditions to create works of striking originality. Specializing in prepared piano, percussion and toy instruments, he has created a musical universe all his own that is "sincere" (neural.it), "playful" (igloo magazine), "colourful and refreshingly unpretentious" (Paris Transatlantic). Griswold performs as a soloist, in Clocked Out Duo (with percussionist Vanessa Tomlinson), and collaborates with musicians from diverse backgrounds as well as visual artists, writers and dancers.

Speak Percussion is Melbourne's most diverse percussion arts enterprise; its activities span a wide variety of contexts and genres ranging from regular music festival concerts to experimental hybrid-arts events. Speak Percussion presents a cross-section of percussive arts activity engaging percussion soloists through to large ensembles. Speak Percussion has collaborated with installation artists, choreographers, dancers, instrument builders, visual artists, lighting designers, sound designers and architects.

The limitless creativity of **Vanessa Tomlinson** has spawned significant contributions in the fields of solo percussion, contemporary chamber music, improvisation and performance art. As a soloist she has worked closely with influential European composers Vinko Globokar and Brian Ferneyhough, prominent Australian/American composers Erik Griswold, Liza Lim and Anthony Pateras, and instrument builder Rosemary Joy. She performs frequently with a wide array of contemporary chamber and improvisation ensembles, including Australian Art Orchestra, The Golden Orb, Twitch, and Clocked Out Duo. Vanessa is a Ziljian artist.

Robert Oetomo is currently in his final year completing his Bachelor of Music (Performance) with Honours, studying with Daryl Pratt. Recently, he won the 2010 Sydney Conservatorium Percussion Concerto Competition and will be performing as soloist with the Sydney Conservatorium Symphony Orchestra in September 2010. Robert has toured Europe and China with several orchestras, and will be touring the USA with the Sydney Conservatorium Chamber Orchestra in October 2010.

After studying with Barry Quinn, **Tom O'Kelly** was invited to study with Sylvio Gualdo at the Nationale Conservatoire de Versailles and in May 1985 was awarded Premier Prix de Percussion. Tom has worked with Pierre Boulez and the Ensemble Intercontemporain, Percussion Ensemble de Aix En Provence under the direction of Sylvio Gualdo and Iannis Xenakis, Orchestra Ensemble Kanazawa, the Tasmanian Symphony Orchestra, Melbourne Symphony Orchestra and Melbourne Chamber Orchestra.

The Sydney Conservatorium of Music Percussion Ensemble was founded in 1991 by Daryl Pratt, Chair of Percussion at the Sydney Conservatorium of Music. The ensemble has presented recitals at *The Sydney Spring Festival* including critically acclaimed performances of the two major works by Xenakis for percussion ensemble, embarked on a tour of Taiwan, Hong Kong and Macau in 2009 and most recently performances at World Expo 2010 in Shanghai. The SCM is especially interested in performing new works by Australian Composers. Commissions include *Octet* by Gareth Farr in 2006, *Three Places in Kathmandu* by Michael Askill and *Two Views from Here* by Gerard Brophy in 2009.

British-born **Nigel Bates** started his musical career in the Band of the Scots Guards, leaving the army to join the Orchestra of Sadlers Wells Royal Ballet, and to hold an appointment as a Professor at London's Guildhall School of Music & Drama. After a freelance period working with most of the London orchestras and ensembles Nigel was appointed Section Principal Percussion of the Royal Opera House Orchestra, Covent Garden in 1993. He left the Orchestra in 2009 to emigrate to Central Queensland.

a P G 2010

Acknowledgments

Australian Percussion Gathering committee:

Artistic Director

Dr. Vanessa Tomlinson

Artistic Advisors

Mr. Tom O'Kelly,
Mr. Michael Askill

Project Management

Dr. Michael Whiticker

Registration Advisor and

Research Assistant

Mr. Liam Flenady

Production team:

Ms. Suzannah Conway

Ms. Sarah Sullivan

Ms. Clare Wharton

Mr. Cameron Hipwell

Ms. Abigail Zrobok

Volunteers:

Mitchell Albury

Matt Brennan

Claire Carvolth

Callum Farquharson

Kathleen Gallagher

Tracey James

Liz John

Rebecca Lloyd-Jones

Cameron Kennedy

Christina Marangelli

Steph Mudford

Cj Nash

Nicholas Ng

Nozomi Omote

Madison O'Reilly

Sue Punshon

Hannah Reardon-Smith

Clare Said

Bradley Scott

Declan Taylor



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