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CANBERRA SCHOOL OF MUSIC

presents

Drums Around the World

The CSM Percussion Ensemble

Directed by Gary France

With special guest

Arthur Lipner

Saturday 2 October, 1999

8:15 pm

ANU Arts Centre



PROGRAM

- Head Talk** Mark Ford 1987
- For Mocking Time Mocking *** Kate Moore 1998
CSM Percussion Ensemble
- African Song** Bill Cahn
CSM Percussion Ensemble
- Ogoun Badagris** Christopher Rouse 1981
CSM Percussion Ensemble

INTERVAL

- Some Uptown Hip Hop** Arthur Lipner 1990
Solo and small group numbers to be announced by Arthur
- Lime Juice** Arthur Lipner 1995
- City Soca** Arthur Lipner 1990
CSM Percussion Ensemble

* world premiere

THE CSM PERCUSSION ENSEMBLE presents the rich and diverse repertoire written exclusively for percussion. Numerous percussion ensembles, under Mr France's direction, have performed national broadcast for ABC Fine Music as well as many public performances throughout Australia and North America. The CSM Percussion Ensemble is proud to take part in the 1999 Festival of Contemporary Arts (FOCA).

The Canberra School of Music Percussion Ensemble

Lachlan Smith, Sharon Wright, Jocelyn Fegent,
Peter Olsen, Lisa Lai, Bree vanReyk, Jacinta Dunlop*

*CSM pre tertiary program

Students from the Canberra School of Music Jazz Department

Jesse Green, guitar, Steve Crispin, drums, James Sofo, bass

We would like to acknowledge

Mike Price and the staff of the CSM Jazz Department, The Manuka Jazz Foundation, Roland Manderson and the staff at FOCA, Katie Woods, Andre Zamitt and the Anu Arts Centre Staff, City Place.

PROGRAMME NOTES

HEAD TALK

"Head Talk's inspiration is partly derived from old or used drum heads (skins) stored in closets and cases in hope that someday there would be a need for them. Most of the heads in "Head Talk" are found in Band Rooms and percussion studios, with the possible exception of a set of specially pre-tuned heads created by the Remo Drum Company.

Mark Ford

MOCKING TIME MOCKING

I had the image of a tapestry in mind when I was creating this piece. Something about a half-remembered story that I was told when I was little kept jiggling around in my brain. The story, as I vaguely remember it, involved a girl who stayed forever young. She had a talent, which was to weave cloth. Each thread that she wove was a person's life and she would weave the coloured threads in and out of each other in intricate patterns. When the thread came to an end so would the person's life and a new thread would replace it, a different colour, a new life. This piece was constructed like a tapestry, each note is like a stitch, a colour, which is brought to life when it is sounded. Writing this piece was a daunting task, firstly because I was given a weekend to write it (which partly explains the title) and secondly, I had never written anything specifically for percussion instruments. It was an intriguing and useful exercise and I do not regret doing it for a moment. There are many extraordinary colours to be explored using percussion instruments. Experience is the only way to discover them all. Thank you Gary and The Percussion Ensemble for playing it!

Kate Moore

OGOUN BADAGRIS

Derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. Ogoun Badagris is one of the most terrible and violent of all Voodoo loas (deities) and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point of the work and can be compared with the role of the four most basic drums in the Voodoo religion – the be-be, the seconde, the maman, and the asator. The metal plates and sleigh bells are to a certain extent parallels of the Haitian ogan. The work begins with a brief *action de grace*, a ceremonial call to action in which the high priest shakes the giant rattle known as the asson, here replaced by the cabassa. Then the principal dance begins with a *grouillère*: this is a highly erotic and even

brutally sexual ceremonial dance which in turn is succeeded by the *Dance Vaudou* at the point at which demonic possession occurs. The word "reler", which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo – Christian *amen*.

Christopher Rouse

SOME UPTOWN HIP HOP

LIME JUICE

CITY SOCA

All three of these pieces are inspired by the music and feel of Trinidad. The birthplace of Calypso and Steel drums, Trinidad and it's sister island Tobago are rich in both breathtaking costal vistas and lush tropical jungles. I also play steel drums, and scored the feeling of tropical music for percussion ensemble in these works. Soca is a term which stands for "soul calypso", a music style born when Trinidad musicians moved to Brooklyn, NY in the seventies and blended Calypso with soul and disco". Rich in melody and groove, they are intended to whisk the listener away on a tropical journey to take in natural beauty, palm trees and a freshly squeezed tropical beverage of your choice.

Arthur Lipner

Arthur Lipner has emerged as one of the leading vibes and marimba voices in jazz -today. His critically acclaimed recordings, concerts and clinics reveal a fresh energetic approach to contemporary mallets. Chuck Berg of JAZZTIMES called him "a virtuosic master of vibraphone, marimba, and steel drums, whether coaxing rich, rainforest sounds ... or letting loose free-flowing arcs."

Lipner's first solo project, "IN ANY LANGUAGE," was released in 1991 by Palo Alto Jazz. In 1992, JVC Tokyo released this album in Japan as part of their "Music Of The Mother Earth" series. The '93 CD "ART OF THE DUO: Liquide Stones" on the German label ENJA-Tutu records, was recorded with guitarist Jack DeSalvo. Next came the '94 band project "THE MAGIC CONTINUES ...", with Joel Rosenblatt, Bob Mintzer and others.

His current album is "Portraits In World Jazz" released in Oct. '98. This mostly - acoustic album features Arthur on vibes and marimba joined by percussionist

Glen Velez, bassist Harvie Swartz, guitarist Vic Juris, pianist Fred Hersch and others. A mix of Lipner originals along with Autumn Serenade (DeRose), Vincent (Don McLean) and Couple's Choice (Youssou 'N Dour). It is currently playing on over 200 radio stations in the USA. This remarkable recording combines jazz, percussion and improvisation in a rhythmic and compositional adventure of unparalleled magnitude.

In Nov. '98 Arthur released a sampler CD produced for his publishing company MalletWorks Music. This recording includes collaborations by percussionists Michael Burritt and Nay Rosauo, along with Arthur as a guest artist with university Jazz, Percussion and Drumline ensembles from around the USA.

Over fifty of Arthur's compositions have been released on recordings. His works have been used on radio, film and TV soundtracks in such places as Finland, Japan, Belgium, The Netherlands, and England.

His work as a NYC session player has led to tracks for everything from Bluegrass to Christmas albums, the TV shows Sesame Street, "Designing Women," Bill Cosby's "it's A Different World," Japanese TV, a French film score, and dozens of radio and TV commercials. Other album recordings to his credit include projects with bassist Brian Torff, guitarist Sal Salvador and vocalist Glen Madeiros.

Lipner's bookings have taken him to Japan, Mexico, Brazil, Costa Rica, Morocco, Malaysia, Europe and the Caribbean. He appeared at the VII International Percussion Festival in Opole, Poland (1994), and toured there for one week. The Arthur Lipner Group played The Blue Note (NYC) in 1994 and 1995. He was on tour in Brazil during May 1996 and in Mexico City in '97. 1999 tours will include Scotland/England and Australia.

On the education scene, Arthur has presented over 200 workshops throughout the world. He is sponsored in the USA by the Selmer/Ludwig Company and Mike Balter Mallets as an artist/clinician, and has performed at three PASIC conventions. For several years he was a Guest Faculty member of The Brabants Conservatory in Tilburg, Holland. In April '97 he was invited to present a workshop at the world-famous Juilliard School in NYC. He is currently on the faculty of SUNY Purchase.

Arthur is on the PAS Board of Directors and is a Contributing Editor for the magazine Percussive Notes. His text THE VIBES REAL BOOK is the most

comprehensive guide to jazz vibraphone ever written. All compositions and arrangements are available through MalletWorks Music. These include works for solo vibes, vibes/marimba duo, Percussion Ensemble, Jazz Ensemble (arr. Mintzer) and Drumline Mallet Features.

Gary France hails from Syracuse New York. His early tuition began with Herb Flower, principal percussionist of the Syracuse Symphony Orchestra. France's formal education continued receiving a Bachelor of Music (1979) from the Crane School of Music - S.U.N.Y. Potsdam and a Master of Music (1988) from the University of North Texas. This passion for percussion has lasted until the present day.

A tireless musician, France's unquenchable enthusiasm for percussion has taken him worldwide both in search of new music experience and bringing listening pleasure to an international audience. He has given percussion workshops and masterclasses through out the United States, The Peoples Republic of China, Indonesia, Africa, and extensively in Australia and New Zealand. France's artistry has inspired numbers of composers to write works specially for him, among them the works on his 1996 CD "*Works for Percussion*", and for his performing ensembles such as the Abraxas Percussion Group which Mike Udow dedicated his 1977 percussion quartet "Bog Music". In 1996 France gave the first performance of yet another work written as a vehicle to demonstrate his performing depth: Michael Nelson's "*Concerto for Solo Percussion and Orchestra*", with the West Australian Symphony Orchestra. Gary France's versatility enables him to be as stylistically persuasive in the classical as in the commercial arenas. This, and vast performance experience gained working with, inter alia, the Abraxas Percussion Group (Potsdam, U.S.A.), the Syracuse Society for New Music, The Doddworth Saxhorn Ensemble, the Dallas Brass, the West Australian Symphony Orchestra, and Nova Ensemble combine to give the stamp of distinction to his every music initiative. France's career has been anything but humdrum, the breadth of his performing experience quite extraordinary, ranging as it does from participation in a 59 city tour of the U.S.A. by the Clyde Beatty Cole Brothers Circus (1984), through membership of the Four on the Floor jazz quartet, which made a national tour of India in 1989, and touring Australia with Dude Ranch (1993), a recording of which was described by Rolling Stone Magazine as "... one of the most accomplished country music albums ever released in Australia.", to performing as principle solo percussionist with the West Australian Symphony Orchestra in Peter Brook's *La Tragédie de Carmen* for the 1989 Festival of Perth.

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