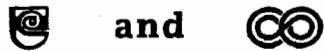


The Canberra School of Music



Canberra Symphony Orchestra

1999 Graduate Stipend in Percussion

The Canberra School of Music and Canberra Symphony Orchestra are offering a graduate stipend for the 1999 academic year commencing February 1, 1999. The successful applicant will receive a 1 year rank and file contract for Assistant Principal Percussion/Timpani with the Canberra Symphony Orchestra and may also receive a graduate teaching assistantship at the Canberra School of Music. Applicants for graduate courses, majoring in percussion, will be assessed for this scholarship during their audition/interview for entry to the following courses.

**Master of Music (1 or 2 years)
Graduate Diploma in Music (1 year)**

For further information please contact:

Gary France
Head of Percussion
Canberra School of Music
Canberra A.C.T., 2801
02 6249 5775 e-mail Gary.France@anu.edu.au



The Australian National University

The Canberra School of Music

Please post on percussion notice board or appropriate bulletin board.



CANBERRA SCHOOL OF MUSIC

Percussion Ensemble

Gary France Director
with special guest
Tor Frømyhr, Violin

SCEGGS Redlands - Wednesday 14th

St. Ignatius' Riverview - Wednesday 14th

St Pious X - Thursday 15th

Wideview Primary School Thursday 15th

Normanhurst Boys School - Friday 16th

Percussive Arts Society Ensemble Day
Sunday 18, October, 1998



PROGRAMME

To be selected from the following

Omphalo Centric Lecture Nigel Westlake, 1986

Gary France, Stuart Lees, Bree Van Reyk, Janine Lapworth
marimba

Lift Off Russell Peck

Rain-Tree Toru Takemitsu, 1981

Gary France, vibraphone
Stuart Lees, marimba, Bree Van Reyk, marimba

Concerto for Violin with Percussion Orchestra Lou Harrison, 1961

I Allegro Maestoso Allegro Vivace

II Largo, Cantabile

III Allegro, Vigoroso, poco presto

Tor Frømyhr, violin

Tim Hauptman, Stuart Lees, Janine Lapworth, Bree Van
Reyk, John Batterham, percussion

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.

PROGRAMME NOTES

OMPHALO CENTRIC LECTURE

"The title comes from the painting by Paul Klee, the direct and centred simplicity of which inspired the composer. The piece also owes much to the music of the African *balofon* (or xylophone), with its persistent ostinati, cross-rhythms and variations on simple melodic fragments. Like African music it seeks, in the words of the composer, "to celebrate life through rhythm, energy and movement"- *Omphalo Centric Lecture* was chosen to represent Australia at the 1986 Paris Rostrum of Composers. Originally written for Synergy, *Omphalo Centric Lecture* deals with the basic principles of repeated rhythmic melodic fragments and multi-metrics.

RAIN - TREE

Takemitsu's Rain-Tree for three percussionists was completed in 1981. It forms one part of his *Waterscape* series of works for different ensembles all on water related topics. This piece is dedicated to the writer Kenzaburo Oe and the celebrated percussion virtuoso Sylvio Gualda.

" The Tree is called the "rain-tree", because its lush foliage still sprinkles the previous night's drops of rain onto the ground in the following afternoon. Its hundreds of thousands of finger-like leaves store moisture, though other trees dry out in an instant. A clever tree, you must admit. "

CONCERTO FOR VIOLIN WITH PERCUSSION ORCHESTRA

American Composer, Lou Harrison, first leapt to prominence in the early 1950's when he received glowing praise from Stravinsky for his vocal work, *Rapunsel*. His early music, much influenced by his studies with Schoenberg and Cowell, was noteworthy for its keen exploration of percussion, and in this context he shared interests with John Cage.

During the 60's his growing commitment to the causes of human rights and personal freedoms, and his general dissatisfaction with the state of American society, led him to make systematic studies of the music of a number of non-Western cultures: Korean court music, Chinese classical music, and Indonesian Gamelan music. *The Concerto for Violin & Percussion Orchestra* dates from 1961 and represents a fusion of both the traditional concerto form with the accompaniment of a percussion orchestra of remarkably diverse instruments: clock coils, wash tubs, automobile brake drums - to name but a few. This deliberately outré orchestration reflects Harrison's adherence to the Cagean aesthetic of "utility music". In addition to exploiting a fascinating palette of percussion sounds the work makes use of highly complex multimetrical patterns which place virtuosic demands on the players.

As one of the first extended essays in percussion music, the *Concerto* enjoys the status of a classic, in its successful combination of an arch-lyrical solo instrument, the violin, with a purely percussion orchestra it has spawned imitations but few rivals.

Robert Curry 1991

GARY FRANCE

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 throughout the United States, The Peoples Republic of China, Indonesia, 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 Saxorn Ensemble, the Dallas Brass (Texas), 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. In a range of percussion capacities, France has participated in numerous broadcasts for Australia's ABC FM radio including conducting a national radio interview with renowned percussionist Evelyn Glennie. Drumset clinics in Australia and New Zealand (1987); workshopping Latin percussion in Adelaide, South Australia (1988);

percussion Masterclasses at the Victorian College of the Arts (1993) and at the Institute Seni Indonesia Yogyakarta (1994), as well as researching percussion instruments of South India at Karnataka College of Percussion (1993) in the Indian city of Bangalore are testimony to a tirelessly inquiring musical mind.

France has taught percussion extensively at tertiary level at, inter alia, State University of New York (1976); New York Summer School of the Arts (1977); Skidmore College (1982); University of North Texas (1985 – 1987, 1997); - and at both the University of Adelaide (1987), The University of Western Australia (1995) and Edith Cowan University in Australia. Mr France is currently head of Percussion at the Canberra School of Music (Australian National University).

TOR FROMYHR

Violinist and conductor Tor Fromyhr, is currently Lecturer in Violin at the Canberra School of Music. He has toured extensively nationally and internationally with many chamber Ensembles including Rialannah String Quartet, Australian Contemporary Music Ensemble, Queensland Piano Trio, Ensemble I, Australian Chamber Orchestra and the Melbourne Chamber Orchestra. He has performed as soloist, conductor and concertmaster with a number of Australian orchestras and conducted and performed in festivals in Berlin, Paris, Huddersfield and throughout Italy as leader of the contemporary music ensemble, Alpha Centauri. After undergraduate studies in Hobart with the renowned teacher Jan Sedivka, the Australia Council awarded Tor a post-graduate performance scholarship for continued advanced study. While in Tasmania he became conductor of the Tasmanian Youth Orchestra and after moving to Queensland in 1980 he conducted for many years for the Queensland Youth Orchestra Council. He was recently made an honorary life member QYO for his contribution to the development of that organization.

Recent positions have been as Associate Concertmaster of the Queensland Symphony Orchestra, Principal Viola with the Queensland Philharmonic Orchestra and Concertmaster of the Canberra Symphony Orchestra. His extensive teaching experience has included positions at the Tasmanian Conservatorium of Music, Melbourne University, University of Queensland and the Queensland Conservatorium of Music. Many of his students have attained a high professional status both in Australia and overseas as performers and teachers. His violin is a modern Italian by the Venetian maker, Guilio Degani made in 1889.

STUART LEES

Stuart began his studies in Sydney before moving to Canberra to study a Bachelor of Music degree with Michael Askill. At that time, Stuart had performed with the Sydney Wind Orchestra, Australian Youth Wind Orchestra, the State Performing Arts, and a United States Tour with the Australian Wind Orchestra. The Highlight of the tour was a performance under the direction of Harry Begian at Carnegie Hall in New York.

While Studying in Canberra, Stuart performed with the Canberra School of Music Symphony Orchestra, Canberra Youth Orchestra, and was percussionist for the Student Opera Company 'Stopera'. Notable performances have been for the ABC's national broadcast 'Sunday Live' program, and performed and worked with Australia's premier percussion quartet 'Synergy', for Youth Music Australia's 'Easter Brass and Percussion Academy' held in Sydney.

At present, Stuart is Principal Timpanist with Canberra Symphony Orchestra, and is studying with Gary France.

BREE VAN REYK

Bree began percussive studies with Daryl Pratt in 1988. She began studying with Michael Askill at the Canberra School of Music on scholarship in 1992. After completing the preparatory courses in both classical and jazz stream's, Bree entered the Bachelor of Music course and is currently studying with Gary France. Bree has been a member of the Canberra Youth Orchestra and is currently a member of the Canberra Symphony Orchestra. This year Bree was a core member of the National Academy of Music, participating in the percussion and Next Wave programmes, as well as the young composers fourm. Bree also plays regularly with jazz and commercial bands as well as hand drumming groups.