Third Construction for 4 percussion players perhaps best demonstrates Cage's percussion theory. This composition displays Cage's fascination with non-conventional sounds. Each player performs on 5 graduated tin cans, 3 graduated drums, claves and some type of rattle: Tin Can with Tacks, North West Indian Rattle, Wooden Rattle and Indo-Chinese Rattle. Also employed are separate and unique sounds: Lions Roar, Conch Shell, Quijadas, Teponaxtle and Cricket Callers. The notation is quite precise making great use of polyrhythms, however, Cage seemed interested with disguising the obvious. Often throughout this composition simple lines and duets compete with highly complex individual statements. In this quartet Cage is obsessed with the control of pulse. This could well be his fascination with the rise of popular dance music during the late 1930's and early 1940's, or his interest in rhythmic counterpoint, nevertheless, one cannot possibly perform this music without dancing.

Gary France

BIOGRAPHY

GARY FRANCE

Gary Douglas France is a native of Syracuse New York, USA. Gary holds degrees from the State University of New York, B.M., and North Texas State University, M.M.

During his freelance career, Gary has performed with Jazz Greats, Theresa Brewer, Warren Covington, Richie Cole, Urbie Green, Emily Remler, Frank Sinatra Jr., Bob Crosby, Ricky May to name a few. His interest in contemporary music has led to performances with Alvin Lucier, Linda Hurst, Joan Labarbra, Syracuse Society of Music, Dallas Brass, Nova Ensemble, WA Symphony Orchestra and numerous others. He has toured the United States (1983), the Peoples Republic of China (1985) Australia and New Zealand (1987), and India (1989).

Mr France performs regularly in many different styles and can currently be seen with the Philharmusia Orchestra.

Gary France is currently a lecturer in percussion at the WA Conservatorium of Music.

The Western Australian Conservatorium of Music Percussion Ensemble consists of 19 players. Students from both jazz and classical studies combine to explore, workshop and perform percussion literature and world musics.

Tuesday 29 May at 1.15pm
PROGRAMME

Overture for Percussion

Guest Conductor: Neil Craig

* Chris Mallory  Owen Smythe
Thane Mandin    Evan Jenkins
Daniel Warren   Michael Pigneguy
Jenny Day       Paul Edsall

Omphalo Centric Lecture

NIGEL WESTLAKE

Michael Pigneguy  Gary France
*Chris Mallory    Paul Edsall

Downfall of Paris

TRADITIONAL

Arranged by Chris Mallory

*Chris Mallory  Owen Smythe
Thane Mandin    Evan Jenkins
Daniel Warren   Michael Pigneguy
Jenny Day       Tony Gorgone
Chris Wood      Gavin Darbey
Paul Edsall     Chris Tarr
Neil Craig      Richard Eastman

Three Brothers

MICHAEL COLGRASS

Jenny Day       Tony Gorgone
Thane Mandin    Gavin Darbey
Michael Pigneguy Brian Nicholls
Evan Jenkins    Owen Smythe
Paul Edsall     

Third Construction

JOHN CAGE

Neil Craig      Chris Tarr
Gary France    *Chris Mallory

PROGRAMME NOTES

Omphalo Centric Lecture  1986
Nigel Westlake

Inspired by the paintings of Paul Klee, and originally written for Synergy, Omphalo Centric Lecture deals with the basic principles of repeated rhythm, melodic fragments and multi-metrics. The Conservatorium Percussion Quartet has adapted this 4 marimba arrangement for two marimbas.

Downfall of Paris (August 25, 1944)

Traditional

The Sound of Freedom
The Chant of Victory
The Triumphant March down the Champ Elysees

This march, arranged in the United States Corps style by Chris Mallory, is one of the most remembered cadences by drummers around the world.

Third Construction  1941
John Cage

The writing of music is an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvement in creation but simply a way of waking up to the very life we're living which is so excellent once one gets one's mind and one's desire out of the way and let's it act of it's own accord.

John Cage

During the late 1930's a group of composers gravitated around Henry Cowell and his New Music Editions. Working together, to exchange ideas on percussion writing and techniques, these composers, later known as the Pacific Coast Group, were to irrevocably change the shape and boundaries of the conception of musical composition. One major figure to emerge from this group was John Cage.

From 1935 to 1937, Cage studied composition with Arnold Shoenberg. Cage adapted the 12 tone theory, 'No sound any more important than any other...', and produced works using strict 12 tone technique, notably Metamorphosis, and proceeded to compose music for percussion.

* Exchange student, Crane School of Music, State University of New York, College at Potsdam.