Exhibitors

Saturday 9:00am–5:00pm,  
Sunday 9:00am–3:00pm  
Conservatorium Foyer  

Just Percussion  
www.justpercussion.com.au

Shambhala Sound  
www.michaelaskill.com/cms/shambhala-sound/50

Allans Billy Hyde  
www.billyhydemusic.com.au

Optimum Percussion  
www.optimumpercussion.com.au

Rhythmscape  
www.rhythmscape.com.au

John Parker Music  
www.myspace.com/oxfordparker

Percussive Arts Society, Australian Chapter  
www.pas.org

Clocked Out  
www.clockedout.org

Sponsors

Queensland Conservatorium Griffith University, and the Australian Percussion Gathering would like to thank the following sponsors:

Other proud sponsors: Innovative Percussion, Percussive Arts Society, Sabian, Sound Travellers, and Zildjian.
PeRCuSSiON
GaTHeRing

26-30 August 2010
Queensland Conservatorium,
Griffith University
South Bank, Brisbane

Presented by
Queensland Conservatorium Research Centre,
Clocked Out, Just Percussion, Optimum Percussion,
Cooroora Institute and South Bank Corporation
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or visit www.griffith.edu.au/music
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 As 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.
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

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

1,000 Gongs

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.
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

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<th><strong>Masterclasses</strong></th>
<th><strong>Workshop presentations</strong></th>
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<tr>
<td><strong>FRIDAY</strong></td>
<td><strong>SATURDAY</strong></td>
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<tr>
<td><strong>9:00AM</strong></td>
<td><strong>11:00AM</strong></td>
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<tr>
<td>Kuniko Kato. <em>Masterclass for Marimba</em> including performances of Choral from Passio Secundum Matthaeum by J.S. Bach (arr. Kuniko), coup d’ailes by Kuniko Kato and Michi by Keiko Abe. Also Q&amp;A, and a selection of students from Thursday’s competition. (Nozomi Omote - interpreter)</td>
<td>John Griffin. <em>Drum Tuning. Make a drum sound exactly how you want it, not just in the technique of playing</em>. In this presentation, master drum tuner from Allans Billy-Hyde will share his experience in tuning drums and explain his craft.</td>
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<td>Steven Schick. <em>The Percussionist’s Art: same bed different dreams</em>, 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.</td>
<td>Sylvio Gualdo. <em>Orchestral Percussion Class</em>. 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.</td>
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<td><strong>2:00PM</strong></td>
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<td>Phil Treloar. <em>Playful Exchange: An interactive session</em>. 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?</td>
<td>Greg Loxton. <em>Electronic Percussion workshop</em>. 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.</td>
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<td><strong>4:00PM</strong></td>
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<td>Sylvio Gualdo. <em>On Xenakis</em>. 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, Persephossa, Pleiades and Rebonds. (Tom O’Kelly - interpreter)</td>
<td>Claire Edwarde. <em>Percussion concerts; an overview</em>. Choosing, learning and performing concerts.</td>
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<td><strong>SATURDAY</strong></td>
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<td><strong>5:00PM</strong></td>
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<td>Mc Gregor State High School Percussion Ensemble Directed by David Adelit With Sienna Ryan, Taylor Moore, Tssoof Baras, Eve Reynolds, Jamee Seeto, Anna Kho, Amy Yang, Rita Choi, Jessica Chen, Eden Armstrong and Maya Luski</td>
<td>Nigel Bates and Allan Watson. <em>The Pits: playing percussion in the orchestra pits</em>. 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.</td>
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<td><strong>12:00PM</strong></td>
<td><strong>11:45AM</strong></td>
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<td>Feryn 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</td>
<td>Robert Clarke. <em>Orchestral Playing</em>. Principal Percussionist of Melbourne Symphony Orchestra, Robert will share his performing wisdom, and approaches to orchestral excerpts in auditions and in preparation for the orchestra.</td>
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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 transcriptional performance practice.

Panel: How are we (or are we) connected?
Dr Vanessa Tomlinson, Mr Phil Trelor, 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 to 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.
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.
Thursday 26 August – Conference and Competition

Time | What’s on | venue
--- | --- | ---
FROM 9:30AM | **Competition** – multi-percussion solo (notated work) (age limit 30) Australian Percussion Gathering Competition | IH
11:00AM | MORNING TEA | FOY
FROM 11:30AM | **Competition** – own work (age limit 30), including improvisation, own composition, interactive technologies, performance art Australian Percussion Gathering Competition | 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) Optimum Percussion Eisteddfod | 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  
* 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) Optimum Percussion Eisteddfod | 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:**  
Spill by Erik Griswold performed by Vanessa Tomlinson,  
Gong Song by Robert Irving performed by Tim White conducting Ba Da Boom and Defying Gravity  
Credo in US 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 Hanagar 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 Breereton Street in South Brisbane, 1km from the Conservatorium  
**Cooroora Institute, 780 Bell Creek Road, Cooroy. 150km from the Conservatorium.**
Saturday 28 August – Concerts, workshops and schools day

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<td>9:00AM–6:00PM</td>
<td>Industry booth open</td>
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| 10:00AM | **Concert 2:** Morning Fire University and Conservatorium ensembles from WA and Qld  
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 Edwards 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 Saito on building marimbas in the 21st century | OS    |
| 4:00PM  | **Concert 5:** Driftwood and Tuning Forks  
Speak Percussion (from Melbourne)  
performs work by Deborah Hay, Eugene Ughetti & Matthias Schack-Annott, Warren Burt and James Rushford | CT    |
| 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:** Ionisation²  
International guests, a selection of Australian percussionists and emerging artists present works including Vermont Counterpoint by Steve Reich, Mattrayns by Phil Treloar, Ionisation by Edgar Varese conducted Steve Schick, Poppoh by Iannis Xenakis, Ionisation by Edgar Varese conducted Sylvio Gualda  
Announcement of competition winners | CT    |

Sunday 29 August – Masterclasses, community events and schools day

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<td>Industry booth open</td>
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<tr>
<td>9:00AM–10:15AM</td>
<td><strong>Masterclass:</strong> Sylvio Gualdo timpani class with Tom O’Kelly</td>
<td>IH</td>
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<td>10:15AM</td>
<td><strong>Performance:</strong> Leah Scholes will perform on the Foyer Balcony</td>
<td>FOY</td>
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<tr>
<td>10:30AM–11:45AM</td>
<td><strong>Masterclass:</strong> Steve Schick – No Sticks; use of the voice, theatre and body in percussion</td>
<td>BJ</td>
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<tr>
<td>11:45AM–12:45PM</td>
<td><strong>Workshop:</strong> Robert Clarke – Orchestral Playing with Principal Percussion of Melbourne Symphony Orchestra</td>
<td>IH</td>
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<td>12:00PM</td>
<td><strong>Foyer Performance:</strong> Nat Grant will perform on the Foyer balcony an improvisation which explores acoustic sounds – looped, layered and manipulated via digital effects</td>
<td>FOY</td>
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<tr>
<td>1:00PM–2:30PM</td>
<td><strong>Masterclass:</strong> Kunkiko Kato – Donatoni and multi percussion</td>
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<tr>
<td>1:00PM–2:30PM</td>
<td><strong>Masterclass:</strong> Phil Treloar in dialogue with Rabindranath, a performance/lecture</td>
<td>BJ</td>
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</tbody>
</table>
| 3:30PM–5:30PM | **Performance:** 1,000 Gongs, presented by Clocksed Out and directed by Michael Askill. Perform 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 (Melbourne), Nozomi Omote (Brizbane/Japan), Speak Percussion (Melbourne), Claire Edwards (Sydney), Ba Da Boom (Melbourne), 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

<table>
<thead>
<tr>
<th>Time</th>
<th>What’s on</th>
<th>venue</th>
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<tbody>
<tr>
<td>9:00AM</td>
<td>Bus departs the Queensland Conservatorium</td>
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<tr>
<td>11:00AM</td>
<td><strong>Arrive at Coorora, Set up and enjoy morning tea</strong></td>
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<tr>
<td>11:00AM</td>
<td><strong>Session 1:</strong> Sound, Listening and Movement with Vanessa Tomlinson, Jan Baker Finch, Zsuzsi Soboslay</td>
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<td>1:00PM</td>
<td><strong>LUNCH</strong></td>
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<tr>
<td>1:30PM</td>
<td><strong>Session 2:</strong> Spontaneous performances in the bush</td>
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<tr>
<td>2:30PM</td>
<td><strong>Session 3:</strong> Group performance piece led by Vanessa Tomlinson</td>
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</tbody>
</table>
| 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 Coorora |       |
| 5:30PM  | Bus arrives at the Conservatorium                                         |       |
Touché (1973) for percussionist/reciter based 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 philip 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 these 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
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 Grooms, 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 Chávez
Three Places in Kathmandu

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 created additional mayhem – the drum patterns used in this movement were heard during such a procession.

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 Places in Kathmandu (2009)
Michael Askill

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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 Places in Kathmandu (2009)
Michael Askill

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

Pashupati – The Burning Ghats
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Durbar Square
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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: ½, ⅓, ⅛.

Marubatoo 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.

Concert 4
Classics Plus
The Elder Conservatorium and Melbourne Conservatorium Percussion Ensembles
SAT 28 AUG 2:00PM
Conservatorium Theatre $10 entry

The Elder Conservatorium Percussion Ensemble
Directed by Amanda Grigg
Georgina Chadderton, Ellis 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

Melbourne Conservatorium Percussion Ensemble
Directed by Robert Cossom
Finton Hocking, Anna Ng, Philip Rogers, Hannah Schachte, Hugh Tidy, Anna Van Veldhuisen, Sean Warte, Bryn Weightman, Josie Wei-Shih, Angus Wilson, Lara Wilson
In C (1964) Terry Riley

AUSTRALIAN PERCUSSION GATHERING 2010
**Concert 5**

**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 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!

**Driftwood and tuning forks**

**Speak Percussion in concert**

**SAT 28 AUG**

**Conservatorium Theatre**

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

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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 Edwards, Tim White, Timothy Constable, Eugene Ughetti, Rob Cossum, Vanessa Tomlinson.
Conducted by Steven Schick
INTERVaL
Emerging artist #3
Psappha (1975)
Iannis Xenakis
Conducted by Sylvio Gualdo
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.

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.

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.

Psappha (1975)
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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 Edwards is at the forefront of her field. Since winning the ABC Young Performers Award in 1999 her charismatic performances 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 Sen Indonesia Yogyakarta and the University of Las Vegas. It is directed by Amanda Grigg, Head of Percussion.

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.

Ecclectic 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 Clock 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 percussion 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 Clock 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 Gualda 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 Gualda 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.
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
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