

PERCUSSION '88

LONDON
BRISTOL
CARDIFF



24 April - 3 May

presented by
THE PERCUSSION FOUNDATION

PERCUSSION '88

Rhythm forms the basis of music, as it forms the basis of every form of life. In earliest times, musical rhythm evolved out of speech and body movement just as the drum languages of Africa were developed as a sophisticated method of communication across vast distances.

PERCUSSION '88 is about communication - between people and peoples, and communication across cultures, distances and time.

The last fifty years' music from the so-called 'developed world' might appear of little significance beside the vast heritage of music from ancient cultures such as Asia and Africa. The fact that the complete history of western percussion music lies within the last fifty years is, however, highly significant. Pioneers such as Varèse, Cage and Partch introduced into twentieth century music philosophies and techniques which at the time seemed startlingly new. Ironically, many of these had been a part of Asian and African music for thousands of years. The growing accessibility of ethnic music during the twentieth century has given rise to an enormous upsurge in correspondence and communication between the very old and the very new, and in no medium is this more evident than in the percussive arts. Recent percussion music thus gives us a glimpse of the very beginnings of man's music, and an overall glance at the vast history of music's most universal medium.

PERCUSSION '88 is presented by The Percussion Foundation
Charity No. 327524

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Cover photo by James Wood

All artists and programmes are subject to change.
Programme Editor: David Allenby

To try to show a little of these influences, PERCUSSION '88 opens in London with a colourful event by the African culture group, Kantamanto. Thereafter, the festival speaks for itself - an unprecedented explosion of exciting, beautiful, mysterious, comic and compelling percussion music from all over the world, performed by the leading percussionists of our time.

In the festival's essential spirit of communication, PERCUSSION '88 boasts two unique events - firstly the formation of the 'Festival All Stars', when two Americans, two Swedes and three Britons join to perform Xenakis' *Pleades* (London, 28 April), and secondly the coming together of the Hungarian group Amadinda and the Canadian group Nexus, to perform Steve Reich's *Drumming* (London, 29 April/Bristol, 1 May). These works are two of the masterpieces of percussion music and are played by a unique blend of players from different traditions, but all with a like sense of excitement and fun in the performance of the percussion music of our time.

The Percussion Foundation is particularly proud that PERCUSSION '88 is taking place in three cities: London, Bristol and Cardiff. The concept of repeating many of the concerts increases the accessibility of the artists and music, and reinforces the central aim of communication!

James Wood
Artistic Adviser

The Percussion Foundation acknowledges sponsorship from:

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The sponsorship of Simon Limbrick's concert in PERCUSSION '88 by AKAI Professional has been recognised by an award under the Government's Business Sponsorship Incentive Scheme, which is administered by the Association for Business Sponsorship of the Arts.

Financial assistance from the following organisations is also acknowledged:

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The Almeida Theatre is funded by Arts Council of Great Britain, London Borough of Islington, London Borough Grants Scheme, Greater London Arts and Visiting Arts.

Arnolfini is financially supported by Bristol City Council and South West Arts.





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FESTIVAL DIARY

	LONDON	BRISTOL	CARDIFF
SUN 24 APRIL	KANTAMANTO <i>page 4</i> Royal Festival Hall/2.30pm KANTAMANTO <i>page 4</i> Almeida/8.00pm	STEVEN SCHICK <i>page 5</i> Arnolfini/7.00pm/8.00pm	
MON 25 APRIL	STEVEN SCHICK <i>page 5</i> Almeida/7.00pm/8.00pm		KROUMATA <i>page 6</i> St. David's Hall/7.30pm
TUE 26 APRIL	KROUMATA <i>page 6</i> Almeida/8.00pm	KANTAMANTO <i>page 7</i> Arnolfini/8.00pm	
WED 27 APRIL	AMADINDA <i>page 7</i> Almeida/8.00pm		
THU 28 APRIL	PERCUSSION SPECTACULAR <i>page 10</i> Queen Elizabeth Hall/7.45pm		
FRI 29 APRIL	LLOYD RYAN <i>page 13</i> Barbican foyer/6.45pm NEXUS & AMADINDA <i>page 13</i> Barbican/7.45pm		
SAT 30 APRIL	SIMON LIMBRICK <i>page 14</i> Almeida/3.30pm/5.00pm NEXUS <i>page 16</i> Almeida/8.00pm		
SUN 1 MAY		NEXUS & AMADINDA <i>page 18</i> St. George's Brandon Hill 6.30pm/7.30pm	
TUE 3 MAY			NEXUS <i>page 18</i> St. David's Hall/7.30pm

EXPERIENCE PERCUSSION

The PERCUSSION '88 education programme.

Throughout the festival, a photographic exhibition of Harry Partch's collection of home-made percussion instruments is on display in the Almeida Winebar. Steven Schick formally opens the exhibition with a talk at 7.00pm on Monday 25 April.

In addition to the public talks in both London and Bristol detailed in the festival brochure and programme book, EXPERIENCE PERCUSSION includes a number of workshops and open rehearsals for schoolchildren and students. These events are an important element of The Percussion Foundation's work, complementing the concerts and enabling a wide range of young people to benefit from the talents of the artists performing in PERCUSSION '88.

EXPERIENCE PERCUSSION has been made possible with the financial assistance of AKAI Professional and Greater London Arts.



Harry Partch

SUN 24
APRIL
ROYAL FESTIVAL
HALL
LONDON
2.30pm

KANTAMANTO
African drumming

SUN 24
APRIL
ALMEIDA
THEATRE
LONDON
8.00pm

KANTAMANTO
African drumming

Introduction: I have many names such as KWASI ASARE, KWASI KWAKYE, KWASI ADAE, ASUO GYEBI, KATAMANTO KRUTI, AYISI and AKAMANI. I can be called by each of these names at any time and I shall respond.

Origin: I was born in the AKWAPIM district of GHANA in a town called LARTEH.

Background: Musical and spiritual background - I am the grandson of the venerable NANA OKOMFOHENE OPAREBEAH, High Priestess of the AKONEDI shrine and spiritual leader of the most respected and widely-spread religious cult in GHANA. I received a lot of religious and cultural training and education from my grandmother. I owe her my gratitude.

My music, in effect, strictly spiritual and traditional. It is the type of music which the people who were forcefully taken from AFRICA during the inhuman slave trading period brought with them to Europe. Incidentally, according to chronicle, their music was banned because their European masters found close association between this music, witchcraft (or VOODOO) and the

witchdoctor. Since you can dehumanise a person but you cannot kill his spirit, the music continues to live, albeit changed in its form.

Meeting the great musicians: When I arrived in Britain in the 1950s, I came into contact with such great musicians as COUNT BASIE, DUKE ELLINGTON, LOUIS ARMSTRONG, MONK, ROLAND KIRK and many others. I researched a great deal from their music. In particular, deep insight into Western music (jazz) was obtained from FREDDIE GREEN, the guitarist of the COUNT BASIE BAND. I would like to point out that in view of the fact that these renowned musicians had their own origin in AFRICA, many ideas pertaining to Authentic music were exchanged.

I started my career with the ALTO SAXOPHONE and DRUM TAPS. I decided to switch to ROOT MUSIC with a view to reviving, promoting and preserving the AFRICAN CULTURE, TRADITION and PERSONALITY.

Spontaneous music: In this realm of traditional and authentic music the AFRICAN DRUMS are the most important instruments. They create sounds which help to express their individual's emotions. Every sound is a message and the rhythm is fundamental to human life. The music is, so to speak, produced spontaneously - that is, it is an impromptu invention. My basic aim is to pass on this music to my people in Manchester - particularly MOSS SIDE, and other parts of the UK. KANTAMANTO will perform anywhere in Britain and the World for the people to experience this.

Kwasi Asare

KANTAMANTO is a spiritual force led by KWASI ASARE (ASUO GYEBI) who is our cultural teacher. His background and expertise in African culture has taught us that every human being is a musician. So when you see KANTAMANTO performing, you will experience something that you thought you never had. It is a very mysterious force; one you must see and hear to believe this musical force which happens very dramatically.

A member of Kantamanto



SUN 24

APRIL

ARNOLFINI

BRISTOL

8.00pm

Free Introductory
Talk 7.00pm

STEVEN SCHICK

Karlheinz Stockhausen Zyklus
Frederic Rzewski To the Earth
James Wood Rogosanti

interval

Morton Feldman King of
Denmark
Iannis Xenakis Psappha

Karlheinz Stockhausen Zyklus
1959/10-16 mins

Zyklus was written by Stockhausen as a percussion test-piece in 1959, and is one of his earliest works to incorporate elements of chance. This clearly shows the influence of John Cage who had visited the Darmstadt summer-course in 1958, although Stockhausen had previously experimented with the possibilities of mobile form in his own *Klavierstück XI* of 1956. Stockhausen intends the *Zyklus* of the title to have several layers of meaning. The score is arranged on a circular binding and the performance can start on any of the sixteen pages, then continuing in sequence until the original page is reached once more. This musical cycle is paralleled by the positioning of the instruments about the performer, who travels around the circle as the piece progresses. *Zyklus* is one of Stockhausen's most striking graphic scores, moving the percussionist effectively from clear notation to near improvisation.

DA

Frederic Rzewski
To be introduced.

To the Earth

James Wood

Rogosanti
1986/12 mins

In most early civilisations percussion instruments were (and to a certain extent still are) considered sacred, and to possess the power of magic. In Sri Lanka the Kandayan Drum is used in religious rituals and is considered to possess healing powers. In Java, and other parts of South East Asia and China, the gong has been credited with healing sickness, expelling evil spirits and defending against ghosts. It is even said that bathing from a gong gives health, and to be touched by a gong strengthens the soul and creates strength and happiness.

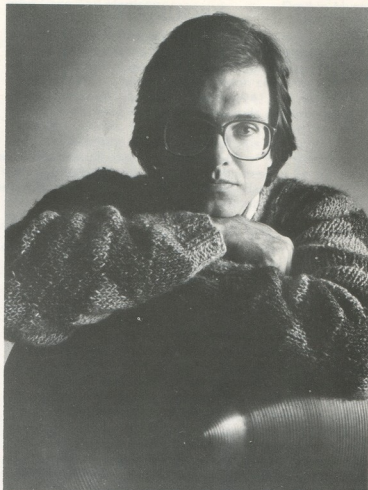
Rogosanti is the Sanskrit word for 'healing' or 'quietening of disease'. Here the evil spirit is represented by a rhythmic cell from North India called *Ata Trisa* (3.3.2.2) and is associated with the drums and wooden instruments - the good spirit by a rhythmic cell from South India called *Dhamar-tala* (5.2.3.4) and is associated with the metal instruments. If healing is to be achieved, the evil spirit must become possessed by the good spirits. *Rogosanti* was written in November 1986 for Steve Schick.

JW

Morton Feldman

King of Denmark
1964/7 mins

The enormous dynamic range of percussion music is limited in *King of Denmark* to an exploration of the quieter (and subtler) end of the sound spectrum. This is achieved through the percussionist using only fingers and flats of the hands rather than sticks. Although Feldman specifies a few instruments such as the gongs and vibraphone, the choice of percussion is largely left to the discretion of the performer. The score, written in 1964, is not in the strictest sense graphic, but uses the unconventional notation developed by the composer to allow a high level of freedom in terms of interpretation. The choice of title is unclear - perhaps Feldman had



Steven Schick

images of Shakespeare's Hamlet in mind, or was it the King of Denmark who motivated passive resistance against the Third Reich...?

DA

Iannis Xenakis

Psappha
1976/11 mins

Psappha, a virtuoso showpiece for solo percussionist, was written in 1976 to a commission from the English Bach Festival with funds made available by the Gulbenkian Foundation. The premiere was given at the Round House by Sylvio Gualda.

This work is concerned with pure rhythm. That is to say that sound is totally subordinated to rhythm and is only there to bring a greater clarity to the polyrhythms. No part is improvised. *Psappha* (archaic version of the name Sappho) is a tribute to the poetess of antiquity (7th century BC) who introduced the abstract principle of (metabolic) variations of the rhythmic cells of the feet and metres known as Sapphic.

IX

MON 25

APRIL

ALMEIDA

THEATRE

LONDON

8.00pm

STEVEN SCHICK

Karlheinz Stockhausen Zyklus
Frederic Rzewski To the Earth
James Wood Rogosanti
London première

interval

Morton Feldman King of
Denmark
Iannis Xenakis Psappha

Free Introductory
Talk 7.00pm

Steven Schick talks about
Harry Partch.

Programmes notes as above

MON 25
APRIL
ST. DAVID'S
HALL
CARDIFF
7.30pm

KROUMATA

Anders Loguin
Johan Silwmark
Ingvar Hallgren
Jan Hellgren
Anders Holdar
Leif Karlsson

Henry Cowell	Pulse
Per Nørgård	Square and Round
	<i>British première</i>
John Cage	Third Construction
interval	
Jan Sandström	Campi aperti
	<i>British première</i>
Sven-David Sandström	Drums

Henry Cowell

Pulse
1939/4 mins

Pulse, for six percussionists, was composed in 1939 for John Cage's newly formed percussion ensemble. Its pace (in rapid 7/8) and instrumentation (three each of Korean dragon's mouths, woodblocks, Chinese tom-toms, drums, rice bowls, temple gongs, cymbals, gongs, pipes, and brake drums) give it a distinctly Oriental character.

The piece contains two simple principal motives. After one bar of introduction the motive that dominates the A section is presented by the Korean dragon's mouths (which sound like soft wood blocks) and repeated by tom-toms and wood blocks. The rhythmic character of the motive and its frequent repetition create a Baroque fugal quality - an assimilation of Eastern and Western musical elements that might have been the product of some great Oriental Bach. The B section is characterised by a steady repeated impulse accented on the first beat of every bar and banded between the resonant, metallic-sounding rice bowls and the Japanese temple gongs. The simple A-B-A-B is delineated by the clearly audible presence of the two distinct motives. Following a pause at the end of the second B section, a coda begins with long notes in gongs and cymbals, to which is added the B motive played in syncopation and at different speeds.

Per Nørgård

Square and Round
1986/12 mins

This two movement work was written for Kroumata, and received its first performance on 3 March 1986 on Danish Radio. The title refers to the differences between male and female, but it also draws attention to a Square Dance and a Rondo form. The instrumentation consists of two opposing groups: a rhythmically orientated section with tom-toms and congas stands against a group structured through colour of sound including marimba, vibraphone and steel pans resembling Trinidad steel drums.

John Cage

Third Construction
1941/15 mins

Third Construction was written in 1941 for four percussionists. Each musician performs on five graduated tin cans and three graduated tom-toms as well as a selection of other instruments. Cage is very specific about the instruments to be used and where to strike them. He specifies different striking areas on the cans and tom-toms and devised a clear way to notate his ideas. *Third Construction* employs metal sounds (tin cans, cymbals, cowbells and metal rattles), skin sounds (tom-toms, tambourine and bass drum rubbed to produce a roaring sound), wood sounds (rattle, claves, log drums, cricket callers made from split bamboo, and woodratchet), and the unique sound of the conch shell.

Cage developed the idea of a rhythmic structure in which there is a proportional relationship between phrase lengths and the lengths of the larger parts of a whole composition. This structural principle shifted its basis from pitch to duration and hence to the basic components in music of sound and silence. Cage uses *ostinatos*, shifting accents, and groups of five, seven and nine in the time of four. Continuous, rather than progressive, the work reflects a non-Western philosophical view. Nevertheless, the piece proceeds to two climaxes, audible towards the conclusion, which are characterised by the presence of two sustaining instruments - the bass drum roar and the blown conch shell.

Jan Sandström

Campi aperti
1986/12 mins

Campi aperti was composed to a commission from Regionmusik Stockholm in 1986, and is an enlargement of the piano piece *Campane in Campi aperti* written the previous year, which was included in the 1985 anthology *Swedish Pianorama*. The title of both works can be translated "Bells in the open country", words which allow diverse meanings, not only in the musical/visual imagery of the setting of the "Bells in the open country" which ring sometimes nearby, sometimes afar, but also the 'open fields' of a notational technique without exact note values. For the composer, *Campi aperti* is above all a symbol for the yearning for Freedom, specifically the yearning of contemporary Man when his freedom of speech is denied.

Sven David Sandström

Drums
1980/15 mins

Composed in 1980, *Drums* is written for five percussionists, four on drums and one on timpani. The combination of instruments is thus not chosen to create the greatest possible variation but rather the greatest possible intensity.

The music starts vaguely, feeling its way, lacking both order and pulse. It quite soon becomes apparent that the timpanist is a born leader who tries in every way to get the others to follow him. At the beginning he uses quite gentle attacks to influence the drummers' aimless patterning. One after the other they pick up the timpanist's motif and expectantly try it out. There is a sort of 'follow my leader' game which becomes increasingly powerful and brutal. The contributions get closer to each other, becoming more and more alike. In the end the four drummers have been absorbed by the timpanist's efforts - they have become his obedient and blind followers. The music grows more compact and is tied together: accents begin to coincide and for a moment the music is completely in unison. But when the timpanist has finally achieved this with his scheming he loses interest in it. He goes off in a devastating slaughter with a triplet motif which, towards the end, is marked ffffff. One by one the drummers abandon the pulse and the music again falls to pieces...

TUE 26

KROUMATA

APRIL

ALMEIDA

THEATRE

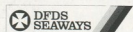
LONDON

8.00pm

Henry Cowell	Pulse
Per Nørgård	Square and Round
John Cage	Third Construction
interval	
Jan Sandström	Campi aperti
Sven-David Sandström	Drums

Programme notes as above

Sponsored by



TUE 26
APRIL
ARNOLFINI
BRISTOL
8.00pm

KANTAMANTO
African drumming

For programme notes see page 4

WED 27
APRIL
ALMEIDA
THEATRE
LONDON
8.00pm

AMADINDA

Karoly Bojtos
Zoltan Racz
Zsolt Sarkany
Zoltan Vaczi
with
James Wood, piano*

John Cage/
Lou Harrison
Laszlo Sáry

Double Music
Pebble Playing
in a Pot
Story in a
Doll's House

Istvan Márta

interval

John Cage

Amores
London première

Steve Reich

Piano Phase
(marimba version)

John Cage

Second

Amadinda

Construction
African Music

John Cage/Lou Harrison

Double Music
1941/7 mins

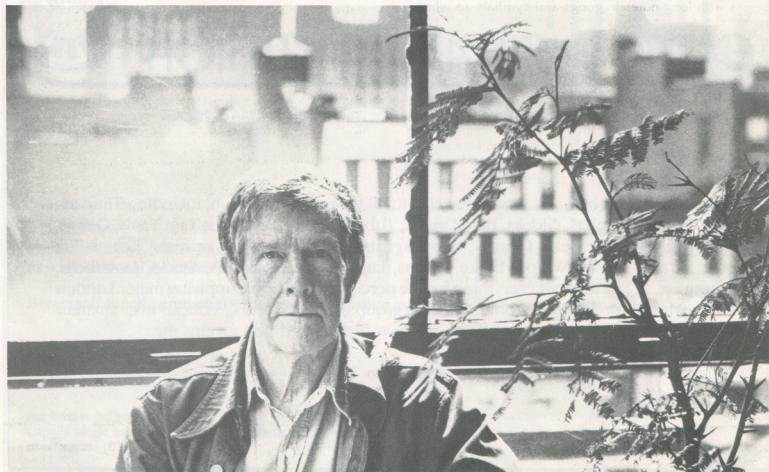
In 1939 Cage moved from Seattle to San Francisco and became a member of Cowell's circle of friends, where he met Lou Harrison. Cage and Harrison subsequently collaborated on a series of percussion concerts and jointly composed *Double Music* in 1941. The work restricts its palette of colours to sounds produced by metal instruments. The first of the four players uses six water-buffalo bells and six brake drums from old automobiles. (Brake drums are made of fine steel and are of just the proper shape and thinness to become excellent chimes when their braking days are over. At one time, composers haunted automobile junk yards in search of choice brake drums as often as they frequented music schools or concert halls.) The second player has two sistrums, six sleighbells, five brake drums, and a thundersheet. The equipment for player number three consists of three Japanese temple gongs (huge bronze kettles beaten with heavy sticks), a large tam-tam, and six cowbells. The remaining player handles six muted gongs, another large tam-tam, and a water gong.

Laszlo Sáry

Pebble Playing in a Pot
1978/8 mins

Composed in 1978, the piece is a set of variations. The number of performers may alter between one and four and although each additional player enriches the sound and structure, the composition is also authentic in its solo version. The pitches featured in the work are permanent throughout, but there is a change in the order of their occurrence. Though the piece is of a repetitive character, the building up and dismantling of the various figurations is different in each cycle. However, as in all of Laszlo Sáry's compositions, the clarity of sound, the elemental nature of motion and the seeming simplicity of the construction should not be allowed to divert attention from the most basic characteristic of his works: his radicalism, which accepts nothing already known and received second-hand, either on a formal or on a technical level.

Andras Wilhelm



John Cage

Istvan Márta

Story in a Doll's House
14 mins

This work is programmatic, describing how the inhabitants of a Doll's House cause havoc as they riot, before order is finally restored.

John Cage

Amores
1943/8 mins

Amores, written in 1943, consists of four movements, the first and last of which are solos on the prepared piano. This instrument was invented by Cage who developed Cowell's early experiments with the string piano. The piano is prepared by means of screws, nuts and bolts, and pieces of rubber, which are inserted between the strings, completely altering their sound and providing the instrument with a whole new range of tone colours. The second movement of *Amores* is a trio for nine tom-toms and a pod rattle. The third movement is headed "Trio: Seven Wood Blocks (not Chinese)", and uses seven pieces of wood, graduated but not definite in pitch, which are beaten with small hardwood sticks. The wood blocks used must be resonant, but "without the extreme richness of the marimba or xylophone or, on the other hand, the extreme sharpness of the conventional Chinese wood block."

Steve Reich

Piano Phase
(marimba version)
1967/10 mins

The origins of *Piano Phase* lie in Reich's early experiments with the phasing of tape loops, such as in *It's Gonna Rain* and *Come Out*. Both these works used pre-recordings of speech, and Reich looked for a means of transferring the same phasing phenomena to the realm of the live instrumentalist. The intermediate stage

was reached as Reich became engrossed in playing a repeated pattern on piano against a pre-recorded tape of the same pattern. *Piano Phase* came into being with the notation of both parts, to form a work for two pianos. In each section of the piece, one player remains constant whilst the other travels gradually out of phase by moving one beat ahead. When both players reach unison the next pattern begins. Reich intends the work to be as much a listening exercise for the performers as a standard example of concert fare: "... the psychology of performance, what really happens when you play, is total involvement with the sound, total sensuous intellectual involvement".

John Cage

DA
Second Construction
1940/7 mins

The four players in *Second Construction* conjure some remarkable sounds from instruments which are largely familiar such as drums, tam-tam, gongs, maracas and piano, through the use of novel playing methods. For instance, a large gong is beaten whilst it is pulled out of a bath of water creating a bizarre glissando effect. The piano in *Second Construction* is prepared in a manner which Cage had recently adopted under the influence of his friend Henry Cowell. From a compositional point of view, the rhythmic structure of the work is of the greatest interest. The piece starts with a catchy dance rhythm, comfortably regular, but this is then subjected to all means of distracting additional beats and cross rhythms as the piece progresses, creating patterns of rich complexity.

Amadinda

DA
African Music
4 mins

Music for the amadinda, the African instrument from which the group takes its name.

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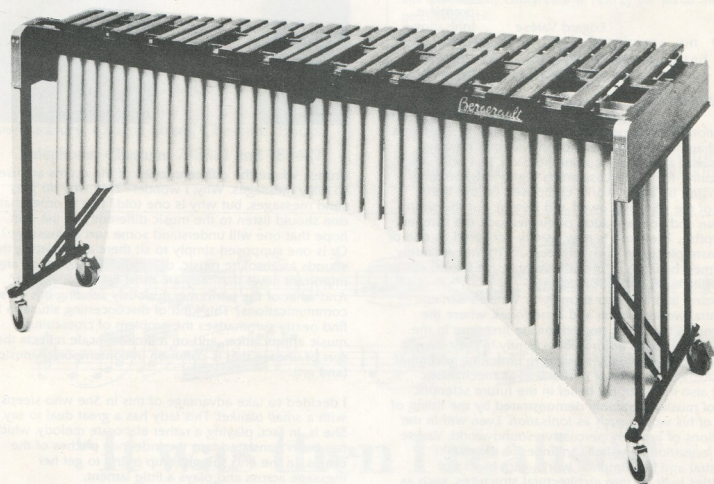
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THU 28
 APRIL
 QUEEN
 ELIZABETH
 HALL
 LONDON
 7.45pm

PERCUSSION
 SPECTACULAR

Robyn Schulkowsky*
 Simon Limbrick
 Anders Loguin
 Steven Schick
 Johan Silvmark
 James Wood
 Endymion Ensemble+:
 Elizabeth Davis, Philip Ellis, Mark
 Glentworth, David Hockings
 (principal), Gary Kettel, Gerald Kirby,
 Tony Lucas, John McCutcheon, Clive
 Malabar, Alasdair Malloy, Chris Nall,
 Nick Ormrod, Andrew Tyrrell.
 John Whitfield, conductor+
 Edwin Roxburgh, conductor#

Edgard Varèse Ionisation+
 Kevin Volans She who sleeps
 with a small
 blanket*

Edgard Varèse London
 première
 Ionisation+

interval

Iannis Xenakis Pleiades#

Edgard Varèse

Ionisation
 1931/7 mins

Ionisation was first performed in New York in 1931 to a baffled audience, whose reaction was split between enthusiasm and total incomprehension. Not only was the scoring for 13 percussionists highly original (only anticipated by a few works composed on the West Coast of the USA by Cowell and Partrich), but the short duration and concentration of events took the listeners by surprise. The work is now readily accepted as one of the masterpieces of twentieth century music, yet rarely performed because of the labour intensive nature of rehearsing such a short piece.

Percussion had featured strongly in Varèse's earlier orchestral works *Arcana* and *Amérique*, where the instruments had been treated for the first time in the history of music as an orchestral family in their own right, rather than merely serving to underline accentual structure. Varèse's use of percussion as mechanistic sound also matched his belief in the future scientific basis of music, admirably demonstrated by the titling of many of his works, such as *Ionisation*. Even within the limitations of a purely percussive sound-world, Varèse plans *Ionisation* in a similar manner to the earlier orchestral and instrumental works with blocks of sonorities built up into architectural structures, such as the crescendo near the beginning of the work on the 'family' of metal instruments (gongs, tam-tams, cymbals and triangle). The composer keeps a card up his sleeve by reserving the pitched instruments (piano, bells and glockenspiel) for the final climax of the work, before the pianissimo conclusion.

Two performances of this percussion masterpiece will frame the first half of tonight's concert.

DA

Kevin Volans She who sleeps with a small blanket
 1985/20 mins

The work is one of a series of African paraphrases and was composed for Robyn Schulkowsky. The scoring is economical, employing congas, bongos, bass drum, glockenspiel and marimba.

Often in concerts of African music one is told that the piece one is about to hear will be played on 'talking



Kevin Volans

drums', where the different tones of the drums are used to relay messages. Why, I wonder? Not, why do they send messages, but why is one told? Is it in order that one should listen to the music differently, in the vain hope that one will understand some sort of message? Or is one supposed simply to sit there appreciating the sounds as absolute music, determined to overlook any important news that they are most likely conveying? And what of the performer, furiously sending out these communications? This kind of disconcerting situation I find neatly summarises the problem of crosscultural music appreciation, and on a broader scale reflects the sort of unease that is common in contemporary music (and art).

I decided to take advantage of this in *She who sleeps with a small blanket*. This lady has a great deal to say. She is, in fact, playing a rather elaborate melody, which has been translated into the indefinite pitches of the drums. In the end she gives up trying to get her message across and plays a little lament.

KV

Iannis Xenakis

Pleiades
 1978/46 mins

- I Claviers
- II Metaux
- III Mélanges
- IV Peaux

Pleiades, 'pluralities', 'several', since there are six percussionists and four sequences. The primordial element is rhythm, in other words the ordering in time of events, the combination of durations, intensities, timbres. It is constructed in several parallel fields but with transverse circulations, i.e. figures are simultaneously deformed or not as the case may be. Some of the fields are made manifest by accents which superimpose rhythms onto the normal beat. The timbres of the membranes are also functional, being subject to rhythmic fields.

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Iannis Xenakis


The sole source of this polyrhythm is the idea of periodicity, repetition, duplication, recurrence, copy, faithfulness, pseudo-faithfulness, unfaithfulness. For example: a beat incessantly repeated with the same pattern represents a faithful copy of a rhythmic atom (of course a metre in ancient music is already a repeating rhythmic molecule). In this way, small variations in the pattern produce internal rhythmic activity without damaging the fundamental period. Greater and more complex variations of the initial period create a disfiguration which may lead to immediate non-recognition. More diverse variations of still greater complexity or (which often comes to the same thing) resulting from the chance distribution of a particular stochastic procedure, lead to total arhythm, to a

knowledge through mass events, to notions of clouds, nebulae, dust galaxies of rhythmically organised beats. In *Plelades* this basic idea of the duplication (recurrence) in time of an event or of a state of being in which our physical but also human universe is submerged is also taken up in another musical 'dimension', that of pitch. In this dimension European (western) music has remained immobile since Greek antiquity. The system of the diatonic scale still holds sway, even, indeed especially, in those kinds of music (such as serial music) in which total chromaticism is the basis for the choice of notes. Moreover its extension to a scale in which the unit would be the comma would not change the 'climate', the forcefield of the melodic lines or the pitch sounds.

This is why I have undertaken this double endeavour. The first, as was already the case in *Jonchaies* for orchestra, being to construct a frankly non-western scale of sufficient firmness and character, but capable of being played on diatonic keyboard instruments such as the marimba, xylophone or vibraphone. The second endeavour was to have a new metallic instrument built called the SIX-XEN comprising nineteen irregularly distributed pitches with steps of quarter-tones or thirds of tones or their multiples. In addition the six copies of the instrument taken as a whole should never produce unisons. As far as the first question is concerned after long trial I constructed a series (scale) which by surprise was similar to the scales of ancient Greece, of the Near East or of Indonesia. However my scale, unlike these traditional scales, is not based on the octave: it possesses internal symmetries and manages to cover the total chromatic space in three consecutive copies (periods), thus enabling it to create by itself, without any transpositions, supplementary harmonic fields when polyphonic superimpositions are made.

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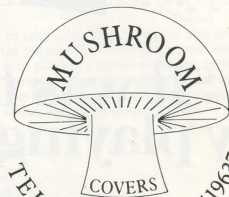
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John Wyre	Zoltan Vaczi
with	
William Lockhart, percussion	
Sarah Leonard, soprano	
Nicole Tibbels, soprano	
Nancy Ruffer, piccolo	
John Whiting, sound projection	

Steve Reich

Drumming
1971/75 mins

Drumming took more than a year to compose and rehearse. It lasts continuously for about one and a quarter hours, and is divided into four sections which are played without pause. The first section is for eight small tuned drums and male voices, the second for three marimbas and female voices, the third for three glockenspiels, whistling and piccolo, and the last section for all these instruments and voices combined.

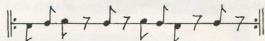
The basic assumption about the voices in *Drumming* was that they would not sing words, but would precisely imitate the sound of the instruments. The vocalists sing melodic patterns resulting from the combination of two or more sets of drums, marimbas, or glockenspiels playing the identical pattern one or more quarter notes out of phase with each other. By exactly imitating the sound of the instruments, and by gradually fading in the patterns the singers cause them to gradually rise to the surface of the music and then by fading out, to slowly subside allowing the listener to

hear these patterns along with many others, actually sounding in the instruments. In the case of the drums this has necessitated using the male voice singing syllables like 'tuk', 'tok', 'duk' and so on. For the marimbas, the female voice was needed using consonants like a soft 'b' or 'd' with a more or less constant 'u' as in 'you' vowel sound. In the case of the glockenspiels the extremely high range of the instrument precluded any of the voices as such and necessitated whistling. Even this form of vocal production proved impossible when the instrument was played in its higher ranges, and this created the need for a more sophisticated form of whistle; in this case the piccolo. In the last section of the piece these vocal techniques are combined simultaneously with each imitating its particular instrument.

These sections are joined together by the new instruments doubling the exact pattern of the instruments already playing. Thus, at the end of the drum section there are three drummers playing the same pattern two quarter notes out of phase with each other. The marimbas enter softly with the exact same pattern played by three players also two quarter notes out of phase with each other. The drummers gradually fade out so that the same rhythm and pitches are continued with a gradual change in timbre. At the end of the marimba section three glockenspiels played in their lowest range exactly double three marimbas played in their highest range so that the process of maintaining rhythm and pitch while gradually changing timbre is repeated.

The transition from the glockenspiels to the last section of the piece for all the instruments and voices combined is made through a new musical process I have called construction and reduction. The very beginning of the piece begins with two drummers constructing the basic rhythmic pattern of the entire piece from a single drum beat, played in a cycle of twelve beats with rests on all the other beats. Gradually additional drum beats are substituted for beats, one at a time, until only a single beat remains. The reduction at the end of the glockenspiel section leads to a reconstruction for the glockenspiels, marimbas, and drums simultaneously.

There is, then, only one basic rhythmic pattern for all of *Drumming*:



This pattern undergoes changes of phase position, pitch, and timbre, but all the performers play this pattern, or some part of it, throughout the entire piece.

SR



Steve Reich

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SIMON LIMBRICK

Vic Hoyland to be announced
Javier Alvarez as*í* el acero
World premiere
James Dillon *Ti.Re-Ti.Ke-Dha*
David Owen *Toque*
Man Jumping *Tokyo Mix*
world premiere

Free pre-concert talk
and demonstration
3.30pm

Vic Hoyland
To be announced

Javier Alvarez *así el acero*
1988/8 mins

This work for steel drum and computer-controlled system was commissioned by Simon Limbrick, and forms part of a projected cycle of pieces for percussion and electronics called *Manos* (hands). The work explores two aspects of the instrument: firstly, its potential for agile rhythmic playing. Throughout the piece, the player is asked to combine and juxtapose varying rhythmic patterns against those of the computer. The overall result is an unpredictable shift of accents and rhythmic modulations of the underlying pulses. Secondly, in terms of the work's resonance, the computer acts as an extension of the live steel drum, reinforcing or adding harmonics above and below the instrument's range, as well as other percussive and electronic sounds used to articulate the phrases and modulation points. The extension is also achieved by triggering other sounds from an extra sampler via two interfaces patched to the drum.

The technical set-up today consists of two Akai S900 samplers and a sequencer plus a Yamaha TX81Z synthesizer, but the work can also be performed using a pre-recorded tape. *Así el acero* was composed and realised at the Electro-acoustic Music Studio at the City University in London between March and April 1988.



Javier Alvarez

James Dillon

Ti.Re-Ti.Ke-Dha
1979/8 mins

Ti.Re-Ti.Ke-Dha grew out of a desire to write a short drum solo during 1979, to celebrate the 'spirit', (and not the political exploits) of the International Year of the Child. Ideas for the piece were suggested whilst watching a friend's young son, Kino, improvising on a large barrel drum. The work was written down in the autumn of '79 and is dedicated to Kino. The work is scored for an 'expanded' jazz kit, and is inscribed on the manuscript 'for solo drummer'. By using a constellation of sonorities that are both familiar and timbrally defined I could concentrate on the central issue of 'rhythm'. At the same time more satisfactorily integrate the implicit layers - that is colour and the quasi-dramatic situation of the soloist.

The overall form of the work represents the net result of a whole set of controlling actions dictated by the concept of feedback. For example, as rhythmic components change in magnitude, contract-expand etc., then the interactions between these components correspondingly alter so as to generate alternative actions. The work therefore moves in and out of varying degrees of stability and should give the impression of controlled improvisation rather in the manner of North Indian drumming. When a period of maximum instability is reached, a split or branching (catastrophe!) occurs which brings about a new period of stability. There are five large periods contained within an asymmetric arc, that moves from a dominance of membraphones through to metal idiophones and returns to the untuned membraphones. The title of the work is comprised of a pattern of mnemonics from North Indian drumming (something I studied in 1976) and refers to one of a number of rhythmic components that recur throughout the work.

JD

David Owen *Toque*
1986/11 mins

The rhythmical patterns are introduced through the sound of the drums, using the different playing areas of the skins to provide the sound world. The rhythmic material is layered contrapuntally against itself, literally and by implication. The music is never far away from its roots in Cuban and Puerto Rican dance music, and the performance really boils.

SL

Man Jumping *Tokyo Mix*
1988/10 mins

The piece has been composed collaboratively between the four members of Man Jumping. Each member creating a part directly to the sequencer. A structure was imposed at the start of the recording process and alters once the sequences were complete. The final part is the one performed live on the Midi tuned percussion instrument. *Tokyo Mix* is part of an 8 hour cycle of music by Man Jumping.

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John Cage Quartet for percussion
Toru Takemitsu Rain Tree
Nexus Mbirá
Nexus Kobina

interval
John Cage Trio
Nexus African Funeral Song
Nexus Quartet

George Hamilton Green/
Becker/Cahn Ragtime Selections

John Cage Quartet for Percussion
no instruments specified
1935/13 mins

John Cage met Oscar Fischinger, an abstract film maker, in 1935 and Fischinger talked to Cage about the spirit which is inside every object. All one needed to do was brush past the object and draw forth its sound. That idea led Cage to percussion. Cage detached himself from Schoenberg's teachings on the structural character of tonality when he began work with percussion. Cage's structures became rhythmic. Tonality was a closed door; all possible sounds could be accommodated within a musical structure. A structure based on rhythm or time - on duration - could be just as hospitable to noises as to so called musical sounds. The nature of sound included four dimensions: pitch, amplitude, timbre and duration. All noises interested Cage and he began a collection of instruments from trash heaps, junk yards, living rooms and kitchens. Having no money was a factor. He could not afford to buy or rent traditional instruments. With a group of friends, he began to play pieces he had written with instrumental possibilities not yet catalogued.

The *Quartet for Percussion, no instruments specified*, is his first work for percussion and is dated 1935.

Toru Takemitsu Rain Tree
1981/12 mins

Rain Tree belongs to Takemitsu's *Rain Series* and is scored for vibraphone, two marimbas and crotales. When Takemitsu was planning the piece he was greatly influenced by a novel of Kenzaburo Oe titled *Atama no Ij Ame no Ki*. The opening page of the score has a paragraph quoted from this novel:

"It has been named the *Rain Tree*; for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves - finger-like - store up moisture while other trees dry up at once. What an ingenious tree. Isn't it?"

Nexus Mbirá
8 mins

The mbirá is a type of plucked idiophone found throughout Africa and sometimes called a 'thumb piano' in the West. The mbirá being played is a 22-keyed Shona mbira, known as 'mbira dza Vadzimu' (mbira of the ancestral spirits). The mbirá is Nexus' own interpretation of a traditional Zimbabwean melody. Accompanying instruments include a marimbula (bass mbira from the Caribbean Islands), gankogui (iron bell), Axatse (rattle) and a variety of drums.

Nexus

Kobina
12 mins

Kobina is Nexus' synthesis of one of the more popular recreational dances performed by the people of Ghana in West Africa. The captivating rhythm of the music has travelled with the Ewes on their migrations from northern Nigeria through Togo and Dahomey into southeastern Ghana. The music is played on the standard 'family' of Ewe drums: the high-voiced Kagan, the medium Kiki, the bass Sogo, and the leader or 'master drum' Atsimevu. Completing the ensemble are the iron bell Gankogui and the gourd rattle Axatse. The drum ensemble music of Ghana is renowned for the intricate complexity of its cross-rhythms and for the 'musical call and response' which gives the performance something of the quality of group conversation. Nexus has taken the basic traditional rhythms and format of the piece and used these to develop their own drumming ensemble.

John Cage Trio
1936/6 mins

In catalogues of Cage's music, the *Trio* for percussion is the only work listed as being composed in 1936. Specific instruments are called for, and like all Cage early percussion ensembles the technique of 'rolling' is avoided. Cage and his friends did not possess advanced percussion techniques and it was this shortcoming that led to his inability to play the world premiere of Carlos Chavez's *Tocatta for Percussion Instruments* which he commissioned in 1942.

The *Trio* is in three movements titled *Allegro, March* and *Waltz*. Each movement employs ostinatos, one in duple form, the other triple. These patterns are most evident in the extremely sparse and charming *Waltz* (quarter note = 84) which Cage later incorporated in *Amores* (1943). The ideas employed in the *Trio* and the earlier *Quartet* were further expanded in the *First Construction in Metal* (1939), to include durations of spaces of time. Together they form a principle which appears in almost all of his work until 1952.

Nexus African Funeral Song
1942/10 mins

A haunting melody originally played by the Atenteben flute ensembles of Ghana.

Nexus Quartet
1988/12 mins

The *Quartet* by Nexus was proposed by Bob Becker whose wish was to limit, for economic and musical reasons, the number and weight of instruments carried on tour. Each player had to choose one or more instruments selected without regard for the choices of other players. These restrictions created opportunities for evaluating dependency on familiar sounds and techniques. There is no discussion of instrumentation or musical intentions prior to performance.

Novelty Ragtime Music c. 15 mins

During the 1920s, a type of ragtime became popular in the United States; known as 'novelty ragtime', this music was highly technical, programmatic and speedier than previous ragtime music, and it was a perfect vehicle for the xylophone. Many of the tunes which Nexus performs were written by the xylophone virtuoso George Hamilton Green and have been arranged by two members of Nexus, Bob Becker and William Cahn. These unique arrangements are scored for xylophone solo and marimba accompaniment and have such lighthearted titles as *Fluffy Ruffles*, *Jovial Jasper* and *Dill Pickles*.

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Sarah Leonard, soprano
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Nancy Ruffer, piccolo
John Whiting, sound projection

For programme notes see page 13

TUE 3
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Bob Becker
Russ Hartenberger
Robin Engelman
John Wyre
with
John Whiting, sound projection

John Cage	Quartet for percussion
Toru Takemitsu	Rain Tree
Nexus	Mbira
Nexus	Kobina

interval	
John Cage	Trio
Nexus	African Funeral Song
Nexus	Quartet
George Hamilton Becker/Cahn	Green/ Ragtime Selections

For programme notes see page 16

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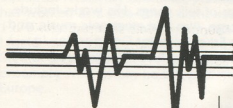
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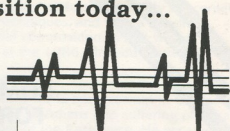


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PERCUSSION '88 COMPOSERS

Javier Alvarez (b. 1956)

Alvarez was born in Mexico and studied composition at the National Conservatory, the University of Wisconsin, and the Royal College of Music in London. At present he is involved in composition and computer music research at the City University. He is particularly acclaimed for his electro-acoustic scores including *Temazcal*, *Luz Caterpillar* and *Papalotl*. Alvarez performs with *Metanoia* and is Joint Concert Producer for EMAS.

John Cage (b. 1912)

Cage is widely regarded as the most influential American composer of the twentieth century. After studying non-Western music with Cowell and counterpoint with Schoenberg, Cage's early style shows serial thinking, but this was soon replaced by a concentration on rhythm at the expense of harmony in his innovative works for percussion and prepared piano. Since 1950 Cage has incorporated varying elements of chance into his works, using charts derived from the *I Ching*, random procedures or graphic notation. Through these techniques Cage hoped to reduce the dominance of the composer over the final musical result and encourage spontaneity of performance and experience.

Henry Cowell (1897-1965)

After an unconventional upbringing with no formal schooling, Cowell developed into a radically experimental composer, breaking new ground with the two 'rhythm-harmony' quartets, and a series of piano works using clusters and preparation of the strings.

During the 1920s Cowell shocked audiences with recital tours of avant-garde piano music, whilst in the '30s he fully embraced non-Western music and began his promotion of the music of his friend Charles Ives. His later works are more traditional, yet his reputation rests on the early music, which together with that of Ives formed the basis of avant-garde American music.

James Dillon (b. 1950)

Although Dillon studied music and acoustics, he is self-taught as a composer, coming to prominence in the early 1980s with a series of works written for leading contemporary music interpreters. Over the past five years the scale and importance of commissions has grown to include *Überschreiten* for the London Sinfonietta, and *helle Nacht* for the Scottish National Orchestra at the 1987 Musica Nova festival (in Dillon's home town of Glasgow) where he was a featured composer. Dillon's current projects include *La Coupere*, a large-scale work involving percussion and electronics, commissioned by the Arts Council for Simon Limbrick.

Morton Feldman (1926-87)

Feldman was born in New York and studied piano and composition. His career received impetus in 1950 through his association with John Cage, Earle Brown, Christian Wolff and David Tudor, sharing with them an advocacy for indeterminacy and the potential of graphic notation, but Feldman gradually retreated from this extreme stance by reincorporating elements of strict notation. His later music explores the borders of sound and silence in an attempt to leave time and sound "undisturbed by the act of composition".

Lou Harrison (b. 1917)

After studying with Cowell and Schoenberg, Harrison collaborated with Cage on a series of works and

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Another feature of the Forum will be the opportunity to find out about, and work with, the Yamaha DX7 Compositions for the DX7 or DX7 Mark II are also invited for inclusion in the Forum.

Closing date for the receipt of scores 1 June, 1988.

All scores must be accompanied by an application form, available from the SPNM Office, 10 Stratford Place, London W1N 9AE.

concerts for their newly founded percussion ensemble. Moving to New York in the 1940s, Harrison worked as a journalist and championed the music of Charles Ives by preparing many of his manuscripts for performance. Already influenced by non-Western music, Harrison experienced it first-hand in the 1960s with a number of trips to the Far East. His subsequent music has explored the potential of oriental scales and non-diatonic tuning.

Vic Hoyland (b. 1945)

Hoyland considered careers in architecture, the visual arts and theatre but decided on music, studying composition at York University under Sherlaw Johnson and Rands. Hoyland's early interests remain influential on his output, with drama, artistic imagery and sound combining in his many music-theatre works. This genre occupies his attention in his current work at the Universities of Birmingham and Ferrara. 1987 saw the premiere at the Proms of his BBC Symphony Orchestra commission, *In Transit*, and he is currently composing a setting of a monodrama by Dario Fo.

Man Jumping

Now in its 4th year, Man Jumping is organised collectively with administrative and musical tasks (including composition and arranging) being shared. The group has produced two albums, *Jumpcut* (Cocteau Records) and *World Service* (Editions EG). Man Jumping has collaborated in dance projects with London Contemporary Dance Theatre in *Unfolding Field* and with Second Stride in *Weighing the Heart*. A new piece with LCDT *Maybe Tomorrow* was premiered in December 1987, and was described as "dance music for the head as well as the feet".

Istvan Márta (b. 1952)

Márta studied at the Liszt Academy in Budapest, receiving his diploma in 1981. He is now a composer, teacher, and collector of folk songs. His works include over 30 pieces of stage, film and electronic music, and he was awarded the Erkel Prize for Composition in 1987. Márta also performs with several classical, rock and punk groups in Hungary.

Per Nørgård (b. 1932)

Nørgård initially followed in the Nordic tradition of Nielsen and Sibelius who influenced him as a student at the Royal Danish Academy of Music, and whose spell was not broken by lessons with Nadia Boulanger in Paris. The turning point came in 1959 when Nørgård encountered the music of the Darmstadt School at the ISCM festival in Rome, and began to incorporate avant-garde elements into his own music. In the 1960s and '70s Nørgård developed a theoretical basis for his composition known as "hierarchical music" culminating in the *Symphony No.3*, and his recent scores have refined these principles into music exploring the confrontation of opposites.

David Owen

Owen was educated at Chetham's School in Manchester, and at Cambridge University where he studied composition with Alexander Goehr. He has composed works for the Lost Jockey, Michael Finnissy, the Hallé Choir and Gregory Rose, and provided music for dance pieces by Extemporary Dance Theatre and Performance Six. Current projects include a new work for Vocem.

Steve Reich (b. 1936)

Reich graduated in philosophy from Cornell University, and went on to study composition at the Juilliard School and Mills College where his teachers included Milhaud and Berio. Reich's first association with minimal music came in 1964 when he helped to mount a performance of Terry Riley's *In C*, after which he began to experiment with phasing of repeated patterns over extended periods of time. Steve Reich and Musicians was formed in 1966 to play each new Reich work, usually to capacity audiences throughout the USA and Europe. In the '70s Reich's style was expanded through his study of African drumming, Balinese gamelan, and Hebrew cantillation and the '80s have seen Reich leaved away from his own ensemble to write new works for varied forces. Current projects include commissions from the Kronos Quartet, London Sinfonietta and Ensemble InterContemporain.

Jan Sandström (b. 1954)

After studying composition at the Stockholm Music College, Sandström became composition and theory teacher at the Petea Music College in North Sweden. His carefully crafted compositions brought him acclaim in the late '70s as one of the most talented young Swedish composers.

Sven David Sandström (b. 1942)

Rather than following in his father's footsteps as a watchmaker, Sandström transferred the same fastidious craftsmanship to musical composition. Whilst studying at the State College of Music in Stockholm in the late '60s he came under the influence of Ligeti's "interference patterns" and Nørgård's "infinite melody". His own music concentrated on solo and small ensemble composition, before encompassing orchestral writing and in the 1980s a renewed interest in the voice. Sandström's music is uncompromising in its virtuosity and often disturbing in impact.

László Sály (b. 1940)

Sály studied composition with Endre Szervánszky at the Budapest Academy of Music, graduating in 1966. He has worked as a free-lance composer ever since. In 1970 together with Zoltán Jeney, Zoltán Kocsis and László Vidovszky he formed the Budapest New Music Studio. Sály is also active as a pianist with the Studio ensemble with whom he has performed throughout Europe.

Karlheinz Stockhausen (b. 1928)

For nearly 40 years Stockhausen has been a dominant figure in European new music. Studying in Cologne and with Messiaen in Paris, Stockhausen's early works moved from Webernian pointillism to the development of integral serialism. Simultaneously, he was composing pioneering works at the Electronic Music Studio at Westdeutscher Rundfunk. The '60s saw a rapprochement between serialism and indeterminacy, an expansion in compositional scale and the formation of the Stockhausen Ensemble. His later style shows a return to melodic thinking and an output centring on the continuing composition of *Licht*, a projected seven day operatic cycle.

Toru Takemitsu (b. 1930)

Takemitsu was first influenced by Debussy and Messiaen, and the sensuous character of French music has been a continuing feature of his own soundworld. He has not however ignored the artforms of the East, respecting the formal principles of the Japanese garden and including traditional instruments in many of his scores. After a series of early piano pieces and tape works, Takemitsu's first success came with his *Requiem for Strings* in 1957, since when his international reputation has grown with many major commissions, the most recent of which are a guitar piece for Julian Bream, a viola concerto and a new work for the London Sinfonietta. Takemitsu is also acclaimed as a composer of film music.

Edgard Varèse (1883-1965)

Of mixed Italian and French parentage, Varèse studied the sciences in Turin and music under Roussel and d'Indy in Paris. Between 1907 and 1914 he lived in Berlin where he was befriended by Busoni, before emigrating to the USA and settling in New York. Although only composing a dozen major works, mostly concentrated between 1920 and 1935, these have had a remarkable influence on contemporary composition through their novel construction and treatment of musical sound as an acoustic phenomenon. The 1950s saw Varèse once again working at the forefront of the avant-garde in the field of electronic music.

Kevin Volans (b. 1949)

Volans was born at Pietermaritzburg in South Africa, and although he has become associated with the European avant-garde, he has pursued his 'African' origins, specifically in a set of fourteen 'African Paraphrases'. In 1972 Volans moved to Cologne where he studied with Stockhausen, Kagel and Aloys Kontarsky at the Musikhochschule, subsequently working as assistant to Stockhausen and teaching at the Darmstadt summer courses in 1984 and '86. Volans is currently composer in residence at Queen's University Belfast where he has recently completed a new work for the Kronos Quartet entitled *White Man Sleeps*.

James Wood (b. 1953)

Wood studied composition with Nadia Boulanger in Paris. Much of his music has been written for specific performers such as percussionists Robyn Schulkowsky and Steven Schick, as well as for the King's Singers, Electric Phoenix, the Arditti String Quartet and the New

London Chamber Choir whom he conducts. In the last few years Wood's music has been especially concerned with polyrhythmic techniques, and with a specific method of microtonal composition. Wood was a featured composer at the 1986 Almeida Festival.

Iannis Xenakis (b. 1922)

Xenakis was born in Romania and grew up in Greece, training as an engineer in Athens and suffering physical violence as a member of the Resistance. He escaped to Paris and in 1945 gained a job as an assistant to Le Corbusier, collaborating with the great architect on the Philips Pavilion in Brussels. His work as a composer was encouraged by Messiaen and he embraced music full-time in 1960. His scores developed out of his graphic work as an architect and his knowledge of natural forms. His love of mathematics influenced his use of computers, probability theory and stochastic science as a means of musical construction. Xenakis is a prolific composer with almost 100 works in his catalogue.

DA

PERCUSSION '88 PERFORMERS

Amadinda

The Amadinda Percussion group, which is the first professional percussion ensemble from Hungary, was formed in 1984 by four fellow students from the Franz Liszt Academy of Music. As well as performing as Amadinda the musicians are percussion soloists of the Hungarian National Philharmonic Orchestra. Amadinda has won honours throughout Europe, including the Stipendium prize at Darmstadt, first prize in the Gaudeamus competition, and most recently the Franz Liszt prize. The group has been heard on radio in Hungary and West Germany, and has recorded works by Cage, Márta, Sándy and Reich for Hungaroton.

Endymion Ensemble

Endymion Ensemble was formed in 1979 by bassoonist John Whitfield from ex-principals of the National Youth Orchestra and the European Community Youth Orchestra. As well as performing a wide range of classical music, the Ensemble has become particularly well-known for its advocacy of 20th century music. It has given series devoted to Schoenberg and Birtwistle and has presented South Bank retrospectives of the music of Knussen, Bainbridge, Muldowney and Osborne. The Ensemble has also been associated with contemporary opera, performing Birtwistle's *Punch & Judy* with Opera Factory and presenting a triple bill at the 1987 London International Opera Festival including the premiere of *Vital Statistics* by Nyman. This year's Festival sees another triple bill of works by Knussen, Weir and Gruber, and other 1988 performances include concerts at the Brighton, Almeida, City of London and Helsinki Festivals.

Kantamanto

Since its formation in 1982 Kantamanto has been engaged in drumming performances at the Band on the Wall, the Rusholme, Hulme and Roots Festivals and the Contact Theatre. In addition, Kwasi Asare has been performing drum workshops at schools and colleges in the Greater Manchester area. The aims and objectives are: to teach authentic African drumming, music and dancing; to organise drumming and music workshops; to teach African ethics, morals and way of life; to expose African religion to those who need it.

Kroumata

Kroumata was founded in 1978, by a group of young percussionists working professionally in Stockholm. All the players had similar backgrounds: they had started

on drums and progressed via pop and jazz to a proper training as percussionists. Since Kroumata has become a full-time ensemble under the auspices of the Swedish Regional Music Authority, the percussionists can now devote their time exclusively to Kroumata. The name Kroumata was borrowed from the ancient Greek where it is thought to have been applied to percussion instruments in general. As well as giving frequent concerts and broadcasts in Scandinavia, Kroumata has toured throughout Europe and the USA, and has made two recordings on the BIS Label including works by Cage, Cowell, Taira, Jolivet and S. D. Sandström.

Sarah Leonard

Sarah Leonard's high soprano voice has brought her success in a wide repertoire, which extends from baroque operas, through standard oratorios, to the most taxing of contemporary works. Sarah Leonard is much in demand for her performances of modern music which have recently included Ligeti's *Requiem* and Donatoni's *Arie* with the BBC Symphony Orchestra under Peter Eötvös, Birtwistle's *Down by the Greenwood Side* and Nyman's *Vital Statistics* with Endymion Ensemble and Birtwistle's *Songs of Autumn* and Boulez's *Improvisations sur Mallarmé* with the London Sinfonietta. Sarah Leonard will give the premiere of Birtwistle's *An die Musik* with the London Sinfonietta in May.

Simon Limbrick

After studying percussion and electronics at the Royal College of Music, Simon Limbrick went on to perform with many of the UK's leading contemporary music groups, including Music Projects/London, Capricorn, Lontano and Suoraan. As well as developing his solo career, Simon Limbrick played in a number of rock groups and Lost Jockey. He has performed on the Contemporary Music Network and the Regional Contemporary Music Circuit with Dreamtiger, Opera Factory, English Brass Ensemble and pianists Andrew Ball and Julian Jacobson. Current engagements include concerts with the Berliner Band, English Brass Ensemble and London Contemporary Dance Theatre. Simon Limbrick is a member of Man Jumping and shares the activities of performer, manager and writer with the other members of the group. He is also regularly involved in educational work, taking classes at Goldsmiths' College and running workshops throughout the country.

William Lockhart

After a brief yet undistinguished career in physics, Bill Lockhart studied at the Royal College of Music where he was a founder member of the RCM Percussion Ensemble. Although much of his work has been as a specialist timpanist, his freelance work covers virtually the whole spectrum of British musical life. He helped found the New London Percussion Ensemble in 1982, and the Guild of Ancient Fife and Drums in 1985, and is currently principal timpanist with English National Opera. Bill Lockhart feels a particular affinity with Steve Reich's music and took part in the highly successful 'Reich at 50' series at the 1986 Almeida festival. He is the UK's leading exponent of the Swiss Basle style of snare drumming and he and his wife Jill became the first ever British participants in the Basle Carnival in 1986.

Anders Loguin

Anders Loguin studied as a solo percussionist at the Academy of Music in Stockholm, and trained as an orchestral percussionist in Sweden and England, as well as studying conducting in the USA. He has worked as a percussionist with the Stockholm Philharmonic, the Swedish Radio Symphony Orchestra and the Oslo Philharmonic, and has been a member of Kroumata

since its foundation in 1978. Anders Loguin has conducted orchestras and ensembles in Scandinavia, and a number of Kroumata productions and is a lecturer at the Academy of Music in Stockholm.

Nexus

The Canadian group Nexus was formed in 1971 when its members came together to improvise on their vast collection of instruments gathered from all over the world. Responding to the ideas which surfaced from this meeting, they combined their backgrounds in jazz, symphonic and contemporary music with the indigenous music of many cultures. Aside from compositions by members of the group, Nexus also performs contemporary works by John Cage, Steve Reich, Lou Harrison, Toru Takemitsu, Jo Kondo and Bruce Mather. Nexus has delighted audiences throughout the world, and their international engagements have included a four-month global tour in 1984 with concerts in China, Korea, Japan, Canada, the Netherlands, West Germany, Denmark, Finland and the UK, culminating in a BBC Prom at the Royal Albert Hall in London.

Edwin Roxburgh

Edwin Roxburgh studied music at the Royal College of Music and St. John's College, Cambridge, and composition with Nadia Boulanger, Dallapiccola and Nono in Europe. Equally active as a composer, conductor, oboist and teacher, Edwin Roxburgh has been on the staff of the Royal College of Music since 1967 as director of the Twentieth Century department and professor of composition. Following his conducting debut with a performance of his *Overture 57* with the Royal Liverpool Philharmonic Orchestra, he has regularly conducted London orchestras and ensembles including his own 20th Century Ensemble of London which has premiered many works in this country.

Nancy Ruffer

Nancy Ruffer was born in Detroit and studied at the University of Michigan. In 1976 she came to the UK on a Fulbright-Hays Scholarship to study at the Royal Academy of Music, and subsequently has made London her home. She has given the premieres of new works by Michael Finnissy, Chris Dench and Christopher Fox. In addition to her solo career, Nancy Ruffer has performed with Espose, Circle, Music Projects/London, Uroboros and the English Touring Opera Company. In 1984 she was awarded the Kranichsteiner Prize for performance at the Darmstadt Summer Course for New Music, and in 1986 participated in the Pittsburgh International New Music Festival.

Lloyd Ryan

Lloyd Ryan has been performing professionally since 1960, and his life-long love of drumming has taken him from semi-pro bands to top-flight cabaret backing with such stars as Duncan Norvelle, Joe Longthorne, Danny La Rue, Michael Barrymore and Cannon and Ball. He has also played in many bands including Ken Mackintosh, Cyril Stapleton and Nat Temple. Lloyd Ryan is equally active as a teacher and his pupils have included Phil Collins (Genesis) and John Coghlan (Status Quo). He presents about 75 Drum Clinics a year, in shops, schools, colleges and arts centres.

Steven Schick

Born at Clear Lake, Iowa, Steven Schick studied music at the University of Iowa and the Staatliche Hochschule für Musik in Freiburg, West Germany. Awards have included the Kranichstein Prize for performance at the Darmstadt summer course, a prize in the Gaudeamus International Competition, and both a Fulbright and an Annette Kade Fellowship. He specialises in solo



James Wood, Artistic Adviser of PERCUSSION '88

percussion recitals featuring the most demanding new repertoire, and has given concerts throughout the USA, and in West Germany, the Netherlands, Australia and New Zealand. Steven Schick is currently on the faculty of California State University at Fresno.

Robyn Schulkowsky

Robyn Schulkowsky was born in Eureka, South Dakota and studied at the University of Iowa. She then played in the New Mexico Symphony Orchestra whilst directing percussion studies at the University of New Mexico. In 1980 she moved to West Germany working at the Musikhochschule in Cologne, and subsequently formed a percussion-trumpet duo with Markus Stockhausen. In 1987 she directed the DRUMMING festival in Munich and collaborated with Michael Jullich on 'Drum Ritual' in Karlsruhe. Robyn Schulkowsky has given the first performance of works by many leading contemporary composers including Kevin Volans, Walter Zimmermann, Roberto Sierra, Karlheinz Stockhausen, Erhard Grosskopf and John Cage.

Johan Silvmark

Johan Silvmark studied at the Stockholm Academy of Music as a solo percussionist, and has participated in chamber music courses in Sweden and France. He has worked as an orchestral percussionist with the Swedish Radio Symphony Orchestra, the Stockholm Philharmonic and at the Stockholm Opera. Johan Silvmark has been a member of the Kroumata percussion ensemble since 1983.

Nicole Tibbels

Nicole Tibbels studied French at Sheffield University and singing at the Guildhall School of Music and Drama. From 1977 until 1981 she was a member of the Swingle Singers, and was introduced to contemporary music through the group's association with Luciano Berio. Since then she has performed his *Sinfonia* throughout the world, as well as his *Laborintus II*, *A Ronne* and *Cries of London*. Nicole Tibbels sang and danced Stravinsky songs with Ballet Rambert for several seasons, and sings regularly with Electric Phoenix, Singcircle and London Sinfonietta Voices. She has recently premiered new works by Simon Holt, Robert Platz and Michael Nyman and has performed Reich's *Tehillim*, Bryars' *Effarene* and Stockhausen's *Stimmung*.

John Whitfield

John Whitfield was educated at Chetham's School of Music and Keble College Oxford. As a performer he has been principal bassoon of the National Youth Orchestra, European Community Youth Orchestra, the Israel Chamber Orchestra and London Mozart Players, with whom he appeared as a concerto soloist. As a conductor he is founder and director of the Endymion Ensemble with whom he has appeared throughout Europe and in Mexico. John Whitfield conducted Endymion Ensemble on their recent first recording for EMI, featuring Britten's *Phaedra* and *Les Illuminations* with Felicity Palmer and Jill Gomez as soloists.

John Whiting

John Whiting began working with sound and music more than 25 years ago at radio station KPFA in Berkeley, California. Since then he has devoted most of his time to recording, writing and live electronics. As sound projectionist, John Whiting is a member of Electric Phoenix and the London Sinfonietta and performs regularly with most of the London-based contemporary music ensembles, as well as solo/electronics recitals with James Wood, John Potter and Jonathan Impett. He tours regularly throughout Europe and America and has appeared recently on BBC2 TV with Electric Phoenix, James Wood, the Arditti String Quartet, the CBSO under Simon Rattle, and Glyndebourne Opera's production of *The Electrification of the Soviet Union* by Nigel Osborne.

James Wood

James Wood is equally busy as composer, percussionist and as the conductor of the New London Chamber Choir. Since 1982 he has been Professor of Percussion at the Darmstadt 'Internationale Ferienkurse für Neue Musik' and has been active in investigating the potential of microtonal percussion, and the construction of suitable instruments. In 1987 James Wood presented a TV programme on recent solo percussion music as part of the BBC2 series 'Music in Camera'. As a conductor, he has worked with many leading choirs and ensembles including the BBC Singers, Endymion Ensemble and the Ensemble InterContemporain. Earlier this year James Wood conducted the London Sinfonietta on BBC TV in a programme featuring the music of Lilli Boulanger, sister of Nadia Boulanger, who was his teacher.

DA

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