



Timothy Constable
Percussion

We acknowledge and celebrate the First Australians on whose traditional lands we meet and pay our respect to the elders of the Wodi-Wodi people past, present and future.

Serenata Series

Concert Four

Sunday 11 November 2018, 2.30 pm

Timothy Constable *Percussion*

Tim Brigden *Percussion (Associate Artist)*
Robert Constable *Piano (Associate Artist)*

Timothy will introduce each item on the program

JOHANN SEBASTIAN BACH Sonata in C major for
Unaccompanied Violin BWV 1005 (1720)
Arranged for keyboard percussion by Timothy Constable

Adagio

Fuga - allabreve

Largo

Allegro assai

TRADITIONAL Kiongi Dodang Kut
(Suite of ritual music from Kiongi province, South Korea)
Arranged and transcribed by Timothy Constable

MARTIN WESLEY-SMITH For Marimba and Tape (1982)

INTERVAL

TIMOTHY CONSTABLE Last Waltz (2012)

With Tim Brigden, percussion

ROBERT CONSTABLE Stargazer for Vibraphone, Metal
Percussion and Piano (2016/2018)

With Robert Constable, piano

MINORU MIKI Marimba Spiritual

With Tim Brigden, percussion

THE PERFORMERS

TIMOTHY CONSTABLE



It is brilliant and thrilling stuff, and when percussionist Timothy Constable played, indeed practically danced, the solo, Psappa, the audience gasped for breath.*

Sydney Morning Herald

(* A multi-percussion solo work (1975) by Greek composer, Iannis Xenakis)

Timothy Constable is an award-winning percussionist and composer, and a permanent member of the Sydney Symphony Orchestra's percussion section. A compelling, creative and sensitive performer, he has performed as concerto and chamber music soloist at the majority of Australia's classical music festivals, as well as in New Zealand, Sweden, Switzerland, Poland, UK, Ireland, Senegal, USA, China, South Korea, Nepal, and across South-East Asia.

Timothy was the artistic director of Synergy Percussion between 2009 and 2017. During this time the group undertook some of its most ambitious work, including its 40th anniversary season in 2014, extensive collaboration with renowned ensemble Noreum Machi (S. Korea), commissions

of Steve Reich and Anthony Pateras, many recordings, and the video project '40under40'.

Timothy's current composition commissions include Omer Backley Astrachan (Maholohet Festival, Israel), Orava String Quartet (Australian Festival of Chamber Music). Recent compositions include *Cinemusica* (Australian Chamber Orchestra), *Ordinary Time and Spirals* (Southern Cross soploitst), and a number of works for Noreum Machi, Synergy Percussion and Taikoz. Contemporary dance score credits include works for Meryl Tankard, Shaun Parker, legs on the Wall and Dance Makers Collective.

He is committed to performing and realising a range of music from the classical, new music and ancient music repertoires, with a large body of World/Australasian premiers to his name. These include Steve Reich's Mallet Quartet, György Ligeti's *Sippal*, *Dobbal*, and *Nádihegedűvel*, Anthony Pateras' *Beauty Will Be Amnesiac or Will Not Be At All*, and *Flesh and Ghost*, works by Australia's Lisa Lim and Gerard Brophy, Simon Holt (Professor of Composition, Royal College of Music), Arvo Pärt, and many others.

In the realm of ancient music, he has undertaken detailed study with Senegales master drummer Aly N'Dyiae Rose, and (currently) Korean Jangoo with Kim Yeong-Taek and Kin Chong-Hee.

In addition to his extensive orchestral and classical repertoire, Timothy has transcribed Johann Sebastian Bach's *Sonatas* and *Partitas for Solo Violin* for marimba, performing all six of these works at the Australian Festival of chamber Music over a period of several years.

In recent weeks, Timothy has undertaken concerts in Japan and Korea, touring with acclaimed Korean new-music ensemble, Noreum Machi. On this tour he performed *Earth Cry*, a work he created in collaboration with Noreum Machi and Synergy Percussion between 2014-2016. Timothy has been fascinated by Korean traditional Shaman music for

some years, and his *Earth Cry* is a personal response, in musically notated form, to many of the musical devices, rhythms and styles found in traditional Korean music. Responses to Timothy's music were extremely positive, both from Norem Machi and from his Korean and Japanese audiences.

Timothy Constable is a Freeman Music Fellow, an Elizabethan Theatre Trust Scholar, a university medallist (Newcastle University), and a graduate of Royal College of Music, Stockholm, Sweden.

Timothy Constable played sensitively balanced marimba tremolos and evocative metallic and wooden percussion in the first section, before leading to a manically charged closing section, projected against the robust energy of the taiko drums – a brilliant tour-de-force. **Sydney Morning Herald**

Timothy Constable gave it everything he had and delivered a powerful, sophisticated and graceful performance. Easily one of the best performances I've seen this year. When Constable closed the night with an African song, singing like no white man I've heard before, I was moved to tears. **Brisbane Courier Mail**

In 'Psappha', soloist Timothy Constable became Spiderman traversing a scaffold. He played a contest between a glockenspiel and concert bass drum, his stick suspended above the drum as if it were the moment before its death. **Real Time**

TIM BRIGDEN (Associate Artist)

Tim Brigden is a percussion graduate who is currently Sydney Symphony Orchestra Fellow (Percussion). Timothy Constable is his mentor at the SSO.

ROBERT CONSTABLE (Associate Artist)

Professor Robert Constable is an Australian pianist, composer, teacher and leader in music education, who has developed a multi-faceted career in Australia, New Zealand and internationally.

MUSIC NOTES

JOHANN SEBASTIAN BACH (1685 – 1750)

SONATA IN C MAJOR FOR UNACCOMPANIED VIOLIN BWV 1005 (1720)

Arranged for keyboard percussion by Timothy Constable.

- I. *Adagio*
- II. *Fuga - allabreve*
- III. *Largo*
- IV. *Allegro assai*

Bach's six Sonatas and Partitas for unaccompanied violin are one of the cornerstones of the violinist's repertoire. Revered by performers and audiences alike, these are arguably among the greatest works ever written, not just for violin, but in any genre in the Western classical music tradition.

Composed around the year 1720 Bach divided his collection into three sonatas and three partitas. Each of the three sonatas is distinguished by having a lengthy and complex fugue, usually as the 2nd movement, while the Partitas are suites of dance movements.

The Sonata in C major contains one of the longest and most complex fugues ever written by Bach. With a duration of 12 minutes, the fugue of the C major sonata presents a veritable compendium of fugal techniques, which, in their sheer technical mastery take the form to unprecedented heights, even for Bach.

Contemplative and inward-looking slow movements are on either side of the monumental fugue. The work finishes in breathtaking fashion with a rapid, toccata-like flourish.

In our own era, when violinists perform this music, they are, in effect transcribing it into another medium. Although Bach composed these works for the violin, he was writing for the

instrument as he knew it and not for the modern-day violin, which is significantly different in comparison to its baroque counterpart. Bach himself was also very fond of transcribing music from one performance genre to another, thus creating new repertoire from old.

Accordingly, it is not surprising that Timothy Constable should look to increase the repertoire of the marimba and vibraphone, the so-called keyboard percussion instruments, by transcribing this great music for his own use. In fact, Timothy has transcribed and regularly performs all six of Bach's Sonatas and Partitas. Ever since the Renaissance, transcribing music into new performance media has been both a way of paying homage to the music and its composer as well as breathing new life and purpose into established music. The Sonatas and Partitas by Bach make an exciting and valuable addition to the percussionist's repertoire and provide unique technical and musical challenges.

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TRADITIONAL

KIONGI DODANG KUT

(Suite of ritual music from Kiongi province, South Korea)
Music arranged and transcribed by Timothy Constable.

Timothy writes:

"Korea is home to some of the most intricate and varied traditional music found anywhere in the world, and of these – music for the court, opera, and funerals among others - shaman ritual music is particularly impressive. A fully living tradition, these shaman ceremonies were almost impossible to witness as an outsider until a few years ago, although they date back to antiquity.

Two broad classes of shaman exist; of these the 'hereditary' shamans incorporate the most compelling musical skills and repertoire, whilst 'spiritual' shamans are said to have greater intrinsic shaman abilities and are simply less reliant on music

to achieve their aims. Hereditary ritual music is more like a music theatre performance, often with an entire family performing in the ensemble (hence the name *hereditary*) and tend to focus on key harvest/fishing festivals, while spiritual shamans offer more bespoke services for families and individuals.

The nine major provinces of South Korea each have distinct rituals associated with them, and of these, the Kiongi Dodang Kut is among the most elegant and varied. In the selection I will perform, you will hear Todolim (based on a 30 beat cycle), Olymche (based on a 5 beat cycle - the ritual's most famous form), 'cloud burst' Cha-chin-mori (based on a 3 beat cycle), a slow 12-beat cycle, and a final fast 3 beat cycle to finish."

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MARTIN WESLEY-SMITH (1945 -)

FOR MARIMBA AND TAPE (1982)

A prolific composer, Martin Wesley-Smith has written music for many purposes and in a variety of styles and genres, from political protest music to children's song; from music theatre works incorporating word and musical games (often in homage to Lewis Carroll and in collaboration with his brother, Peter Wesley-Smith) to electronic music.

He is regarded by his peers as a pioneer and one of Australia's most significant music figures in electronic and electroacoustic music. In the 1980s he played a significant role in establishing the Fairlight CMI (Computer Music Instrument) at the Sydney Conservatorium, writing a large number of ground-breaking pieces with this new technology.

For Marimba and Tape is one of his most significant electroacoustic works utilizing the then new Fairlight medium. At one point, *For Marimba and Tape* was one of the

most frequently performed Australian works in the world and to this day there are multiple performances of it on YouTube.

The music is called “electroacoustic’ because it combines pre-recorded electronic music with a live (acoustic) performer.

The composer writes:

“I composed *For Marimba & Tape* in 1982. It was the first major piece of mine for which I used a Fairlight CMI (Computer Musical Instrument) at the Sydney Conservatorium of Music - but it was initially intended to be *For Clarinet and Tape*, for American clarinetist F. Gerard Errante. Before I finished it, Australian contemporary music group Flederman needed a new Australian piece in a hurry and asked me if I had anything. ‘No’, I said. ‘Well, what’s that piece we’ve been hearing over and over in recent weeks?’ I replied ‘That’s for clarinet, and you don’t have one.’ ‘But’, they said, ‘we’ve got a marimba!’

I thought about it and realised that replacing the clarinet with a marimba would work, so I quickly finished the piece, changing the clarinet-ish sounds in the tape part to marimba-ish sounds. Three weeks later it was premiered in Las Vegas by Flederman’s marimba player Graeme Leak.

I first heard Timothy Constable play it when he was 15 or so. It ain’t an easy piece, but he nailed it. Genius!”
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TIMOTHY CONSTABLE (1978 -)

LAST WALTZ (2012)

Last Waltz exists in versions for solo (2017) duo (2012) trio (2010) and quartet (2009) of drummers.

It was a classic Synergy piece for several years and has been played by many other groups all over the world. It was composed in a very short time when another repertoire option had failed to materialise.

The music is at once a type of 'love-letter' to the style of a bygone era -1970s European 'avant-garde-ism' - and a not-so-serious (tongue-in-cheek even) groove piece (music that is rhythmic and extremely repetitive). Though outwardly not waltz-like in any traditional sense, it does owe much to the lilting rhythms of the waltz, albeit extrapolated to a very high degree of complexity and syncopation.

Structurally, *Last Waltz* comprises three 'builds' (gradual aggregations=layering and building up of intensity), four themes in unison, and a number of counterpoint sections in which the players share a dialogue. (Timothy Constable)

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ROBERT CONSTABLE (1947 -)

STARGAZER FOR VIBRAPHONE, METAL PERCUSSION AND PIANO (2015/2018)

Stargazer was originally written as a piano duet and has been performed on at least two occasions in that format. Although the music worked well as a piano duet I felt that it needed an expanded range of instrumental colours, hence I have re-drafted the music for metal percussion - vibraphone, various gongs, bells and singing bowls as well as the very high-pitched tingsha - and piano.

The idea for this piece came to me when I was admiring the night-sky photography of New Zealander, Fraser Gunn. His wonderful time-lapse works record the stunning night sky around Lake Tekapo in New Zealand's South Island. What I have tried to create with my music is a slow-moving and meditative soundscape, which is the aural equivalent of Fraser's slow-moving night-sky images. The music is very

ritualistic, perhaps reminiscent of a style of music which might accompany a form of worship or quasi-religious meditation.

There are six broad tonal sections which form the architecture of the music: A flat, G flat, A flat, B, A and C. The music is modal, based on a modified Lydian scale and is also bi-tonal. Although the structure is strictly controlled, there are moments within each section where the percussionist is invited to add improvised metal percussion effects.

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MINORU MIKI (1930 – 2011)

MARIMBA SPIRITUAL (1983)

Minoru Miki was a Japanese composer and artistic director, particularly known for promoting Japanese, Chinese and Korean traditional instruments and some of their performers. He was a pioneer in composing contemporary classical music for large ensembles of traditional Japanese instruments.

Timothy writes:

“Marimba Spiritual is among Minoru Miki’s most enduring works for percussion. Scored for marimba and three drummers, it was written for Keiko Abe, Japan’s most celebrated marimbist. The version presented here is based on the more recent Safri Duo version for two players. This version is now performed equally often and has become known affectionately as Marimba Spiritual 2.

The composer was heavily influenced by the rhythms of ‘yatabayashi’, a festival in the town of Chichibu, northwest of Tokyo. In this festival, “Matsuri” drummers are borne aloft on carts, performing all day and well into the night.

In Minoru Miki's *Marimba Spiritual* the marimba is treated as a soloist in a similar way to that of a concerto. The solo part is outstandingly virtuosic requiring accurate playing of very fast passagework and energetic leaps across the full range of the instrument. This athletic music is accompanied by taiko drums, which also operate in dialogue with the soloist. “

Music notes written and/or compiled by Robert Constable 2018

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Serenata Series 2018

Today's Concert

TIMOTHY CONSTABLE – PERCUSSION

Yarrawa Estate wine, finger food, and coffee and tea will be served during the interval

Audience members are invited to have a glass of wine with the performers after this concert.

We hope you have enjoyed the Serenata Series 2018 concerts. It's been our pleasure and privilege to present such superb international artists with their wide-ranging programs of the familiar, much loved, magical, new, intriguing, and light-hearted music of the classical repertoire. We invite you to join us again next year for Serenata Series 2019.

Serenata Series 2019

Serenata Series 2019 concerts will be in the second half of the year. The Serenata Series 2019 performers and dates will be announced in the new year.

Serenata Series 2019 tickets will be available from TryBooking.com through our website from May 2019.

Website: www.serenataseries.com.au

Email: concerts@serenataseries.com.au

Telephone enquiries: (02) 4465 1012

Tickets: www.serenataseries.com.au/tickets



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Musica Viva Australia

Our many generous helpers, neighbours and friends in the Kangaroo Valley and Berry communities who encourage us with, and provide their services, talents and products to, our Serenata Series.

Thank you!

Robert Constable and Jane McKellar



W: www.serenataseries.com.au

E: concerts@serenataseries.com.au

T: (02) 4465 1012

Tickets: www.serenataseries.com.au

Concert location: Serenata, 5 Keoghs Road,
Kangaroo Valley, NSW 2577

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