

ANAM RECITAL: JAMIE WILLSON (PERCUSSION) Sounds of Solo Snare

FRIDAY 1 NOVEMBER 3.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Jamie WILLSON (b. 2002) <i>Drum and Fife</i> (2024)	6'
<p>Jamie Willson (TAS) percussion Steven Bryer (QLD) percussion Emica Taylor* (NZ) flute Ella Kay-Butterworth (guest) flute</p>	
Rupert KETTLE (b. 1940) <i>Three Etudes for Snare Drums</i> (1983)	9'
<p>Jamie Willson (TAS) percussion</p>	
Gene KOSHINSKI (b. 1980) <i>SyNc</i> (2018)	7'
<p>Jamie Willson (TAS) percussion</p>	
Sean BEESON (b. 1985) <i>Prometheus Rapture</i>	17'
<p><i>i. Theft of Fire</i> <i>ii. Golden Metropolis</i> <i>iii. Vulcan's Forge</i> <i>iv. Pandora Opens Her Gift</i> <i>v. Vulture on the Morrow</i> <i>vi. Wrath of Zeus</i> <i>vii. Hope from Hercules</i></p>	
<p>Jamie Willson (TAS) percussion Aidan Boase (ANAM Associate Faculty) piano</p>	

Approximate duration: 60 minutes

ABOUT JAMIE WILLSON

At a young age Jamie could be found with a pair of chopsticks or wooden spoons, hitting whatever he could lay his hands on. Jamie completed his Bachelor of Music Performance at the University of Tasmania in 2022 under Gary Wain and Matthew Goddard. In 2023 Jamie furthered his studies at the University of Melbourne, under Brent Miller and Rob Cossom. In 2024 Jamie commenced his studies at ANAM under the tutelage of Peter Neville and John Arcaro. Find out more at anam.com.au/musicians

* Denotes a musician supported by ANAM Syndicate



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PROGRAM NOTES

The snare drum is an instrument that is rarely explored as a true virtuosic instrument, despite its rich history. I programmed this recital to explore the soloistic capabilities of the drum, exploring the basic techniques with drumsticks, and more extended techniques using the instrument as a resonating chamber.

The snare drum was originally used as a means of communication, particularly used in military bands in combination with instruments such as the fife to convey battle signals across the noise of a battlefield. Despite the common use of the drum in combination with fife in military contexts, there are very few pieces for the instrument as an ensemble. Because of this I took it upon myself to arrange a selection of drum and fife calls into a full length piece, using calls such as The Three Camps, Drummer's Call and To Arms! The piece uses two different pairings of drum and fife, which are on opposing sides of the war their armies are fighting in. I have used some more modern techniques such as phasing to create the effect of the mess of a battlefield, and the disconnect between the two pairings. The piece culminates in a peaceful end, with the two sides joining together for a resounding rendition of Yankee Doodle!

Rupert Kettle's Three Etudes for snare drum are not commonly performed in Australia, which is a shame given how rhythmically and melodically interesting they are. The etudes are built upon the rudimental style established in the military band tradition and expanded to become a set of technically and rhythmically demanding pieces. They each feature several metric modulations, where the groupings of rhythms in one section dictates the new tempo of the next section.

These modulations help provide an incredibly interesting development across all three pieces, where it's never clear where the piece will move next.

The title of **Gene Koshinski's** SyNc has multiple meanings, detailing the multiple inspirations this piece has. Firstly cinco, meaning five in Spanish describes the regular groups of five found throughout the work. And secondly the synchronised nature of the various instruments that get placed onto the drum head, utilising the drum as a resonating chamber as well as an instrument. The piece itself is a delicate exploration of an alternate sound world that can be created by the drum, notably never playing the drum in its traditional manner with sticks.

Sean Beeson's Prometheus Rapture combines the rudimental nature of the American drum line style, with the musical storytelling capability that the drum was originally used for. It tells the story of the Greek Titan Prometheus, who stole fire to give to humanity. What follows is a series of punishments for both humanity and Prometheus, before his rescue by Hercules. The music takes advantage of the fact the snare drum can operate as both an accompanying and solo instrument, with interest regularly being passed between the orchestra and the snare drum.

Written by Jamie Willson