

THREE: Tap Into Topology

By Topology



PHOTO CREDIT: David Collins

PRESENTER'S INFORMATION

TOPOLOGY

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COMPANY PROFILE

Topology, Australia's most surprising music organisation, creates original work across many genre boundaries. Artist-in-Residence at the Brisbane Powerhouse and Key Organization of Australia Council for the Arts and Arts Queensland, their full-bodied energy brings out the full potential of five musicians comprising saxophone, strings and piano.

Since 1997, Topology has created many evening-length works and an award-winning concert series. Topology's productions bring together a unique mix of music and theatre through thoughtful staging and beautiful lighting. They are famous for the breadth and depth of their collaborations.

Undaunted by stylistic barriers, the quintet has created stunning new work with partners in theatre (Geoffrey Rush, Neil Armfield), classical music (the Brodsky Quartet, the Southern Cross Soloists), contemporary art music (Terry Riley, TaikOz), ballet (the Queensland Ballet), contemporary jazz (Trichotomy, Loops), popular songwriting (Kate Miller-Heidke, Katie Noonan), comedy (the Kransky Sisters, Gerry Connolly), Asian music (Dheeraj Shrestha, TaikOz, Tony Prabowo, Ubiet) and indigenous Australian music (William Barton).

The band has toured most of Australia, Belgium, Netherlands, Canada, India, Singapore, and Indonesia. Festivals featuring Topology include the Ghent Festival of Flanders, Olympics Arts Festival, ISCM World New Music Days, Salihara Festival, Singapore Arts Festival, Castlemaine Festival, Brisbane Festival, Sydney Spring Festival, Queensland Music Festival, Brisbane International Film Festival, World Theatre Festival in Brisbane, Adelaide Festival and Ozfest in India.

ABOUT THE SHOW

SHOW SYNOPSIS

Topology works with rhythmic genius/drum-kit soloist, Grant Collins and tap-dance wizard Bill Simpson to create bold new territory in both music and dance.

Grant pushes all the artists to the edge of rhythmic possibility, never compromising groove, and Bill dances on the precipice, creating new space with his body and resounding shoes.

Three features new original compositions for drums and tap, and Topology's saxophone, strings and piano.

It's a fearsomely energetic performance that brings together ideas and inventions from 3 distinct genres to generate something both unfamiliar and intoxicating.

ACKNOWLEDGEMENTS

Music composed by Topology and Grant Collins

Choreography by Bill Simpson

Sound Engineer – Brett Cheney

Stage Manager – Gabby Gregory

BIOGRAPHIES

JOHN BABBAGE (saxophone)

John studied saxophone at the Queensland Conservatorium of Music graduating with a Diploma in Jazz in 1987. He has worked extensively around Australia with various groups including the Queensland Orchestra, Tony Hobbs Big Band Theory, the Nasty Saxophone Quartet with Dale Barlow, and Big City (with whom he released an album of his own music). He has been a member of Topology since 1996 and during this time has toured to the USA, Canada and Indonesia, working with many composers including Terry Riley, Michael Nyman, Tim Brady and Jeremy Peyton-Jones.

ROBERT DAVIDSON (bass)

Head of Composition at the University of Qld. Davidson studied composition with Terry Riley after studying Indian music in Kerala and before completing his composition PhD. He was a bassist in the Australian Opera, Sydney Symphony, and Queensland Symphony orchestras, and has been featured as bassist in many festivals, performing chamber works with artists such as John Williams (guitar), the Brodsky Quartet and Ensemble 24. He has also tutored as bassist and composer in many conferences, including the Mt Buller Chamber Music Summer School and Australian String Association National Conference. He regular tours internationally with Topology and other ensembles, and his compositions are regularly performed, recorded and broadcast around the world. All of Australia's professional orchestras and many leading festivals, soloists and ensembles have commissioned and performed his works, including the Brodsky Quartet (London), Australian String Quartet, Karin Schaupp, Southern Cross Soloists, Paul Drescher Ensemble (San Francisco), Newspeak (New York) and many more.

BERNARD HOEY (viola)

Bernard studied viola at the Queensland Conservatorium (B.Mus 1987) and at Michigan State University (Master of Music 1993) with John Graham and Robert Dan. He studied in summer schools with Kim Kashkashian (Aldeborough), the Alban Berg Quartet and the Kronos Quartet. While in the US, he played with the Arlington Quartet, touring the US and UK.

He was a violist in the Queensland Philharmonic Orchestra from 1994-2000, and is now Associate Principal Violist of the Queensland Orchestra, playing solo parts in works such as the sixth Brandenburg Concerto. He has directed several concerts for the Queensland Philharmonic's Off the Factory Floor chamber series.

CHRISTA POWELL (violin)

Christa is a busy freelance musician. When she's not playing with Topology, she plays a wide range of chamber music, her long-held passion. She also plays orchestral music with the Queensland Orchestra, and gigs with bands and teaches violin in her private studio and as guest at various education institutions. Christa studied at the University of Queensland (BMus Hon 1991) with Elizabeth Morgan, in London (1991 – 1993) with Emmanuel Herwitz of the Melos Ensemble and at the Queensland Conservatorium with Carmel Kaine, obtaining her Master of Music in 1996. In London, she played with the Olyver Gypsy Ensemble.

THERESE MILANOVIC (piano)

Therese is in demand as both performer and teacher. Previous performance highlights include ABC broadcasts, Musica Viva Country Wide and In Schools touring, with Collusion. Recently, she has enjoyed performing with Topology,

including collaborations with the Brodsky String Quartet, Grant Collins, Brisbane Festival, festival performances in Indonesia and Singapore, and a tour of the Netherlands with the Kransky Sisters. Other performance projects, through Ikon Music, feature quirky music-making with soprano Emma Baker-Spink and other kindred spirits. In 2009, Therese completed her training with the Golandsky Institute in New York to become the first certified Taubman Instructor in Australia, the subject of her completed PhD. She teaches at Queensland Conservatorium Griffith University, Young Conservatorium and privately.

GRANT COLLINS:

Grant is one of the forerunners in the industry, forever pushing the limits and confines of music and leading cutting edge, creative and unconventional drumming. His approach defies stereotypical drum set methodologies with his innovative and enthralling solo drum set compositions. He uses all four limbs both individually and as a collective to present multi-timbral sound scapes, defining the drum set as a contemporary solo instrument for the world stage.

Through his determination, Grant has developed powerful and modern drum set solo performances, which have captivated audiences not only in Australia, but around the world. Grant's vivacious and dynamic one man show is a reflection of his infatuation with the drums, which has seen him tour and perform as an international artist at many concert halls across the globe. Not only does Grant attack the boundaries of a solo performer, he also pushes the restrictions of his instrument to create groundbreaking ingenious works. Grant's sell out performances have also been trumped with feature presentations on countless radio stations and television programmes. These high accolades have also been received for Grant's [DVD Live @ The Tivoli – The Official Bootleg](#) and his CD's *Primal Instinct* and *Dogboy*, for which he has received exceptional reviews from around the world.

Grant's instrument is as unique as his creative musical attributes. His one of a kind custom drum-set is valued at over \$75,000 and takes his team two hours to assemble. The drum-set consists of almost eighty pieces with twenty six drums, thirty four cymbals, and eighteen foot pedals, prompting comments on the kit looking 'more like an artistic sculpture than an instrument', as the Morning Bulletin published.

The extensive skills of Grant Collins go beyond his abilities to create and use such an intense drum set. Currently, he is in the process of completing his Doctor of Philosophy (PhD) in composition and performance, which has supported his international growth and reputation. Grant's academic and educational sectors have also benefited from his near completion of the PhD. His active involvement with the Queensland Arts Council and Education Queensland has delivered some of the highest quality educational workshops in schools throughout Queensland and Australia.

Internationally renowned drummer, Dom Famularo, has travelled the world with many great drummers. He was quoted saying;

It is not often I hear someone who is on the cutting edge of modern drum-set performance. Well, in Australia I heard that person...Grant Collins! When you hear him, be prepared for the ride he will take you on...you will remember it for the rest of your life

BILL SIMPSON:

Tap Dance Performer & Choreographer, Producer

Bill Simpson has become one of the most accomplished and respected tap dance performers in the country. After completing an Associate Degree in Dance at QUT in 2004, Bill danced professionally for several years in Australia and overseas, before founding *Red Hot Rhythm* in 2007. A passionate tap dancer, Bill has performed alongside the world's best, notably in 2008 as a guest performer (with Red Hot Rhythm) at the *Melbourne International Tap Festival*, where he performed alongside tap masters Jason Samuels Smith and Chloe Arnold. Bill was also invited to choreograph and perform in *Showbiz Christchurch's* professional production of 'Hot Shoe Shuffle', also in 2008.

In addition to a number of national and international performance credits, Bill was invited to perform with *Dein Perry's Tap Dogs* in September 2010, and also had the opportunity to meet and learn from world-renown tap dancer, Savion Glover. Most recently, Bill was invited to choreograph and perform the 12-minute solo tap piece, *Morton Gould's 'Tap Dance Concerto'* alongside the *Queensland Symphony Orchestra* in November 2012, conducted by Johannes Fritsch. Bill was the writer, producer, co-director, principal choreographer and lead performer in *Red Hot Rhythm's 'Rhythm Junkies'* in its debut season in April 2012, and is currently planning a return season for April 2014.

PERFORMANCE SPECIFICS

DURATION

Act 1 – 70 mins

Interval – NA

Act 2 – NA

SUITABLE VENUES

Suitable for theatres with access to grand piano

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

4 performances

MINIMUM BREAK BETWEEN PERFORMANCES

2 hours

LICENCING AGREEMENTS

NA

APRA OBLIGATIONS

1.8% box office

TOURING PERSONNEL

The touring party consists of 10 people.

Name	Role
John Babbage	Saxophone/composer
Robert Davidson	Bass/ composer
Bernard Hoey	Viola/composer
Christa Powell	Violin
Therese Milanovic	Piano
Grant Collins	Drums
Bill Simpson	Tap dancer
Brett Cheney	Sound Engineer
Gabby Gregory	Stage Manager
Simon Cook	Lighting technician

PERFORMANCE HISTORY

Year	Venue	Number of performances
2013 - December	Brisbane Powerhouse	5

AUDIENCE ENGAGEMENT

OVERVIEW

Topology has an energetic education program, working closely with schools since 1998 to guide individual and collaborative student compositions and performances, develop concerts and perform with students. Topology is able to host these workshops in conjunction with a venue/presenter on tour.

DESCRIPTION / DETAILS

Workshops can range between a few hours to half day, depending on what can be arranged with the venue, a local school or organisation. The activities would include music performance, improvisation and composition workshops for primary or secondary school students.

COST

\$10 per student

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Primary or secondary music students

MARKETING

MARKETING COPY

Short

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Extended

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MARKETING SUMMARY

Promo video, DL and poster designs are available. Alongside selective print and online advertising these were helpful in achieving sell-out shows at Brisbane Powerhouse.

MEDIA QUOTES

Three: Tap Into Topology is about, the merging of discrete genres in exploration of the fluidity of stylistic definitions. And the result is something surprisingly wonderful. – XS Entertainment

Driven by the at-times ridiculous seeming rhythms set by Collins' drumkit, the musicians and Simpson swept the audience away in the impossible chaos of the intricate time signatures. - DANCEBNE

AUDIENCE REVIEWS

COLLEAGUE RECOMMENDATIONS

Kris Stewart – Brisbane Powerhouse - 07 3358 8666

VIDEO LINKS

<http://youtu.be/l419S2ZxWUw>

IMAGES



PHOTO CREDIT: David Collins, hi-res available

MARKETING MATERIALS

Promo video, posters, DLs, e-flyers available

CONTENT WARNINGS / AUDIENCES TO AVOID - NA

SPONSOR OR OTHER ACKNOWLEDGEMENTS - NA

TEACHER'S RESOURCES - Available upon request

PRODUCTION DETAILS

TECHNICAL SUMMARY

Sound system, audio mixing console

EXAMPLE SCHEDULE

9am – 1pm: Audio/backline bump in

1pm-2pm: LUNCH

2pm – 5pm: Sound check/ rehearsal

5pm – 6pm: BREAK

6pm – Call time for 7pm show

CREW REQUIRED FROM VENUE

1x audio tech

STAGE

Minimum stage size: 7.4m x 7.6m

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Tap floor minimum size: 7m x 1.2m

[Company] to supply

instrument mics (violin, viola)
in-ear monitors
various drum mics (Grant Collins)

Venue to supply

Grand piano with adjustable bench
Mixing console with at least 12 inputs, 12 aux
1x vocal mic on tall stand
4x Neumann KMs or similar (piano, sax, bass)
1x DI (bass)
1x Reverb & delay unit (PCM 60, 81, 91 or similar)
Tap floor: 7m x 1.2m

LIGHTING - Specs can be tailored to suit the venue.

SOUND

(See above)

AV - NA

WARDROBE

Venue to supply

At least 2 dressing rooms required

FREIGHT NOTES

We will need access to loading dock for drum equipment which will arrive on a van/truck

CRITICAL ISSUES

NA

CONTACTS

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