



**WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS**

**W.A. CONSERVATORIUM OF MUSIC**

**PERCUSSION ENSEMBLE**

*Gary France Director*

**YORK WINTER FESTIVAL**

***WORKS FOR VIOLIN AND PERCUSSION***

*Peter Exton Soloist*

**Saturday 3rd June 1989**

**12:00 pm**

**4:00 pm**

**St Patricks Hall**

***York Western Australia***

## PROGRAMME

### **\*Marginal Sounds for Percussion with Violin, Krenek, Ernst, 1957**

- I     *Andante*  
          *Vivace*  
                  *Allegro*
- II    *Largo*
- III   *Comodo*
- IV   *Vivace*  
          *Presto*

## INTERVAL

### **\*Concerto for Violin with Percussion Orchestra, Harrison, Lou, 1961**

- I     *Allegro Maestoso*  
          *Allegro Vivace*
- II    *Largo, Cantabile*
- III   *Allegro, Vigoroso, poco presto*

**\* Australian Premiere**

## Programme Notes

### *Marginal Sounds for Percussion with Violin, 1957*

Austrian-born Ernst Krenek (1900-) has enjoyed a long career in music: from his early successes in Austria as one of the first disciples of Schoenberg's 12-tone technique; through the period of his considerable popular acclaim in the 20's with his jazz opera, *Johnny spielt auf*; to his distinguished teaching career after the Second World War at various universities in the U.S. A prolific composer, Krenek has written major works in every genre, including 21 operas. His compositions have earned him numerous awards and honorary degrees but, outside Europe, his works remain little known.

The level of technical accomplishment required in this piece, especially in the jazz sections, can be seen as Krenek's response to the possibilities offered by the new wave of percussion virtuosos, foremost amongst whom was the *Paul Price Ensemble*. In its compositional language *Marginal Sounds for Percussion with Violin* is an idiosyncratic combination of aspects of serial procedure (extended to timbre as well as pitch) and evocations of the sound worlds typical of early electronic music.

### *Concerto for Violin with Percussion Orchestra, 1961*

American Composer, Lou Harrison, first leapt to prominence in the early 1950's when he received glowing praise from Stravinsky for his vocal work, *Rapunsel*. His early music, much influenced by his studies with Schoenberg and Cowell, was noteworthy for its keen exploration of percussion, and in this context he shared interests with John Cage.

During the 60's his growing commitment to the causes of human rights and personal freedoms, and his general dissatisfaction with the state of American society, led him to make systematic studies of the music of a number of non-Western cultures: Korean court music, Chinese classical music, and Indonesian Gamelan music.

The *Concerto for Violin & Percussion Orchestra* dates from 1961 and represents a fusion of both the traditional concerto form with the accompaniment of a percussion orchestra of remarkably diverse instruments: clock coils, wash tubs, automobile brake drums - to name but a few. This deliberately outré orchestration reflects Harrison's adherence to the Cagean aesthetic of "utility music". In addition to exploiting a fascinating palette of percussion sounds the work makes use of highly complex multi-metrical patterns which place virtuosic demands on the players.

As one of the first extended essays in percussion music, the *Concerto* enjoys the status of a classic; in its successful combination of an arch-lyrical solo instrument, the violin, with a purely percussion orchestra it has spawned imitations but few rivals.

Robert Curry

## GARY DOUGLAS FRANCE

Gary France is a native of Syracuse New York, U.S.A.. Studying with Jim Petercsak, Gary received his Bachelor of Music Degree in 1979 from the State University of New York College at Potsdam. During his freelance career, Gary has performed with Jazz Greats *Theresa Brewer, Warren Covington, Richie Cole, Urbie Green, Emily Remler, Frank Sinatra Jr., Bob Crosby, Ricky May* to name a few. His interest in contemporary music has led to performances with *Alvin Lucier, Joan Labarbra, Syracuse Society for New Music, The Dallas Brass, Abraxas Percussion Group, WA Symphony Orchestra, and most recently the Nova Ensemble.*

In 1987 Gary was appointed Artist in Residence at the Western Australian Conservatorium of Music, Perth Western Australia. During His stay in Australia he toured extensively throughout Australia and New Zealand performing clinics and workshops. In 1988 Gary completed his Masters Degree from the University of North Texas where he became the first percussionist to direct a prestigious North Texas Lab Band. *Gary is now Lecturer in Percussion at the Western Australian Conservatorium of Music and President, Percussive Arts Society International, Australian Chapter..*

## Peter Exton

Peter Exton trained in Perth before completing postgraduate studies with *Jan Sedivka* at the Tasmanian Conservatorium. After receiving grants from the Australia Council he travelled to Europe to participate in classes with *Sandor Vegh, Max Rostal* and at the Menuhin Academy in Gstaad. Following this he was a participant at the Advanced Studies in Music program at the Banff Centre in Canada, where he worked with visiting faculty including *Josef Gingold, Camilla Wicks* and *Paul Tortelier*. Following success in the Australian Broadcasting Corporation's concerto competition in 1980 and 1984, Peter has frequently appeared as soloist and recitalist. Recent solo engagements with the *Western Australian Symphony Orchestra* include performances for the 1987 *Mostly Mozart Festival* and the 1988 tour to Kalgoorlie and Esperance. He acted as co-leader of the *Australian Chamber Orchestra* during their 1988 European Tour and was a member of the *Soloists of Australia* performing for the 1988 Festival of Perth. In 1984 Peter Exton was invited to join the *Petra String Quartet* on the staff of the Tasmanian Conservatorium. With this group he performed residencies at the Universities of Wollongong, Queensland and Melbourne, performed at the 1984 Adelaide Festival, 1985 Mittagong Festival and toured extensively for Musica Viva and State Arts Councils. As keen promoters of contemporary music, the Petra Quartet commissioned numerous works, gave many first performances, and recently recorded twelve Australian quartets for the Bicentennial Recording Project sponsored by the Canberra School of Music. *Peter Exton is currently Lecturer in Violin at the Western Australian Conservatorium of Music and a member of the Arensky String Quartet.*

## Western Australian Conservatorium of Music

### Percussion Ensemble

The Western Australian Conservatorium of Music, Percussion Ensemble consist of 19 players. Students from both jazz and classical studies combine to explore, workshop, and perform percussion literature and world musics .

**Francis Belviso**

**Richard Eastman**

**Robert Leach**

**Michael Pigneguy**

**Paul Stewart**

**Simon Treadwell**

**Chris Tarr**

**Brian Nicholls**

**Sandy Moor**

**Nicole Turner**

**Russell Burrows**

**Alison Eddington**

**Gary Larkin**

**Robert Stout**

**Owen Smythe**

**Timothy Whitehead**

**Neil Craig**

**Danial Warren**

**Genevieve Goh**

# PRESS RELEASE

## ***PERCUSSION and VIOLIN***

Sunday June 11 The W.A. Conservatorium Percussion Ensemble, Gary France (director), will present a concert of World Percussion Music. This programme will feature *Music for Percussion and Violin*. Conservatorium Lecturer in Violin, Peter Exton, will play the *Concerto for Violin with Percussion Orchestra*, by American composer Lou Harrison (1961) and *Marginal Sounds for Percussion with Violin*, by Ernst Krenek (1957). As one of the first extended essays in percussion music, the *Concerto* enjoys the status of a classic. Its successful combination of an archlyrical solo instrument, the violin, with a purely percussion orchestra has spawned many imitations but has few rivals. Also featured on Sunday's Programme is the music of the *Eve Province, Akan Community of Ghana, West Africa*.

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DATE: Sunday 11th June at 5.00pm

VENUE: Music Auditorium

COST: Admission \$5

Contact:: Thelma Boyle  
Promotions/Concert Manager  
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