



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



WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS

The Academy incorporating the Conservatorium of Music, is one of the few schools throughout the world that offers a comprehensive performing arts curriculum in Classical Music, Jazz, Dance, Theatre, Musical Theatre, Production and Design, Media Performance and Arts Management.

The Academy enjoys a national and international reputation which is dependent upon the generous support it receives from the State and Commonwealth Governments, the Corporate Sector, the reputation of the performance staff it has engaged and the excellence of its graduates.

Board of Management

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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*
- II *Allegro Vivace*
- III *Largo, Cantabile*
- IV *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, *Rapsunel*. 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

COMING EVENTS

WESTERN AUSTRALIAN

CONSERVATORIUM OF MUSIC

June 9, 10, 8:00 pm

Conservatorium Big Choir, Motet Choir,
Conservatorium Symphony and Chamber
Orchestras

Music by Stravinsky and Purcell

June 11, 5:00 pm

Conservatorium Percussion Ensemble
Winter Concert

Music from Africa and U.S.A.

June 18, 5:00pm

Janice Taylor - Warne, Soprano
Jenifer Warren, Piano

Programme to include music by Wolf and Strauss

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	Russell Burrows
Richard Eastman	Alison Eddington
Robert Leach	Gary Larkin
Michael Pigneguy	Robert Stout
Paul Stewart	Owen Smythe
Simon Treadwell	Timothy Whitehead
Chris Tarr	Neil Craig
Brian Nicholls	Danial Warren
Sandy Moor	Genevieve Goh
Nicole Turner	