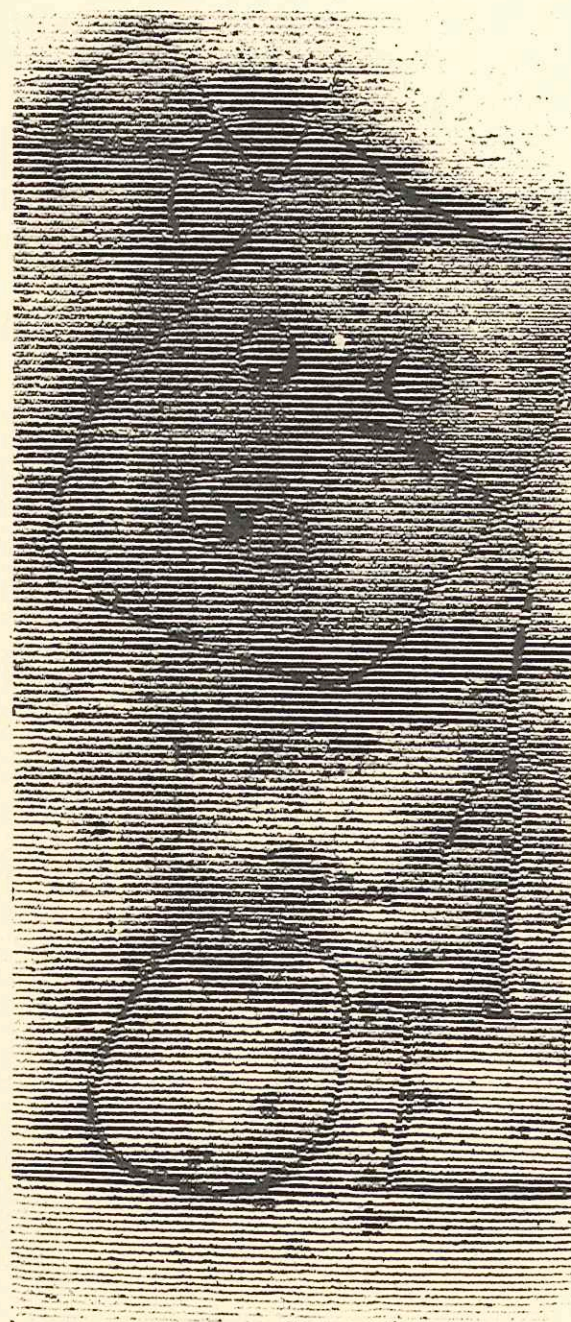


alea new music ensemble



cover illustration from 'woman and bird' by joan miro

university extension
lunchtime concert
23 january 1990
octagon theatre

a l e a n e w m u s i c e n s e m b l e

programme

istvan marta	j.m.w.'s strange meeting with romeo and juliette
keith humble	arcade IV
zsolt serei	rege
ross edwards	marimba dances
michael smetanin	ladder of escape [arr. vickery]

alea new music ensemble

clarinets	lindsay vickery
guitars and percussion	craig ogden
percussion	paul tanner

a l e a n e w m u s i c e n s e m b l e

istvan marta

**j.m.w.'s strange meeting with
romeo and juliet (1986)**

istvan marta was born in 1952 in budapest, hungary. like many hungarian composer's before him marta in addition to study of music from this century is deeply influenced by the folk music and mediaeval music of central europe. j.m.w.'s strange meeting reflects this interest with its warm simplicity and engaging immediacy. the title refers to a fictitious character j.m. wyz.

keith humble

arcade IV (1969)

keith humble was born in victoria in 1927. the fourth piece in his arcade series was commissioned by the melbourne society for the classical guitar and is scored for guitar and percussion. the work's four movements [introduction, dance, nocture and epilogue] span an enormous range of tonal variation, utilizing each instrument as a sound source to its fullest.

zsolt serei

rege (1979)

like istvan marta, zsolt serei's compositional style draws from the late twentieth century art movement minimalism. serei however, unlike marta and many of the more popular exponents of the minimalist school, writes with a purer and more experimental and investigative style. rege is hungarian for raga, the indian word refering to a particular scale of notes used for a composition. serei's stunningly simple technique is not immediately apparent, but as with many works of this type unfolds to the listener gradually.

ross edwards

marimba dances (1984)

ross edwards late style, represented by his marimba dances is consciously simple and tuneful. marimba dances takes its melodic inspiration from folk melodies of the pacific region.

michael smetanin

ladder of escape (1984)

michael smetanin, one of the rising names in australian composition was born in 1958. ladder of escape is subtitled 'in memory of joan miro' and takes its title from one of miro's paintings. this work represents smetatnin's interest in conveying the dynamic elements of jazz and popular music in an 'art music' context. funk meets stravinsky.

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