



Nebula for trombone and piano James Tauber

I was asked to write a trombone piece around the time that I began exploring sound clusters and it was my intention upon receiving the request for the work that somehow tone clusters be utilised. Sound Clusters, especially when played on the piano, are quite nebulous and cloudlike while the singular note of a trombone is sharp and clearly defined like a shaft of light. These contrasting images inspired the programmatic nature of the piece which, about halfway through composition I titled Nebula. The piece begins slowly and softly, the spacial and temporal vastness of space being highlighted. Amidst a few sparse clouds of gas, a beam of light shatters the near silence - echoing, at first, at a distance before moving closer. A cloud of gas develops around the light, at first letting the light through then refracting it before finally obscuring it completely. After a colossal explosion, the cloud dies away, the universe restored to its original silence. James is a final year student at Rossmoyne Senior High School.

Keensong Craig Wallace-Gibb

Keensong is a song of sorrow and loss. Originating in Ireland 'to keen' was to sing a song of mourning. Keensong is an expression of my grief experienced at the loss of a friend. This loss was not caused by death, but through the pressures of drugs and alcohol. Grief, while selfless, is also a selfish emotion - a short verse I wrote, which aligns metrically andagogically with certain passages of the thematic material illustrates this point. My grief was selfish but quite real and a need to purge it manifested. Composition of this music became the vehicle of my healing - as we all must deal with grief, this was my answer. Craig is a student at the University of WA.

Minimbiance Rowan Hammond

Minimbiance was the first piece written by Rowan Hammond exploring aspects of Minimalism. Its title is a composite of Minimal-Ambience. The work has grown in successive revisions to its present scoring for string quintet, double flutes, clarinets, bass clarinets and bassoons and marimba. It has a strong driving pulse created by an ostinato that is modulated through the work and eventually completely pervades the entire texture. The work has been very well received in each of its three incarnations and was presented earlier this year by the ensemble in a performance at the Perth Entertainment Centre for Australia Day. Rowan Hammond is a student at the University of WA and was the 1988 recipient of the Inaugural Evos Young Composer's Prize.

Performers

Alea New Music Ensemble

Saxophone/Flute	LeeBuddle
Saxophone/Clarinet	Lindsay Vickery
Clarinet/Basset Horn	Haig Burnell
Piano	Katie Zhukov
Percussion	Paul Tanner and Neil Craig
Cellos	Iain Grandage and Coral Paget
Guitar/Bass Guitar	Peter Ellis
Trumpet	Jenny Coleman

The EYE

Flutes	Janet Rintoul and LeeBuddle
Clarinets	Cathy Cahill and Craig Wallace Gibb
Bass Clarinet	Haig Burnell and Lindsay Vickery
Bassoons	Liz Jennings and Sarah Warner
Piano	Eleanor Wycherley
Percussion	Rowan Hammond
Violins	Joanna Drimatis and Rory Martin
Viola	Samantha Montgomery
Cellos	Coral Paget and Iain Grandage

Evos Music Ltd. Western Australia's promoter of Contemporary Music,
The Western Australian Symphony Orchestra and
The Australian Broadcasting Corporation
present

Evos New Music Week 1990

Concert **4**
Alea New Music Ensemble and The EYE
Studio W20 8pm August 9

The Evos New Music Week 1990 is assisted
by the WA Government through the WA
Department for the Arts and Performing
Arts Board of the Australia Council,
the Federal Government's
Arts Funding Body.

Alea New Music Ensemble and The EYE Programme

Alea New Music Ensemble

Leo Szilard (1990)

Pulsar

JMW's Strange Meeting with Romeo and Juliet

Learning to Fly

Blackpool Tower: elegy for John Lennon

The Power of Steam Machines (first performance)

Lindsay Vickery

Maureen Hampele

Istvan Marta

Jonathan Mustard

Lindsay Vickery

Zac Lascewicz

The EYE

Septet

Nebula for trombone and piano

Keensong

Minimbience

Eleanor Wycherley

James Tauber

Craig Wallace-Gibb

Rowan Hammond

Alea New Music Ensemble

Alea is quickly making its mark on the new music scene with innovative and successful concerts such as Amores, Australeatoric and the highly successful dance/sculpture/music work Learning to Fly, and also through numerous broadcasts on the ABC's In Tempo, Late Night Live and on ABCTV's Arts Australia.

The group won the 1988 Sounds Australian 'Critics Award' for the 'best performance of a new Australian work by a West Australian Ensemble' for their performance of Andrew Schultz's 'Stick Dance'.

Alea maintains a policy of high Australian content in its concert series and is quickly establishing a repertoire of new works (Alea has presented 11 first performances in its 7 concerts).

Leo Szilard (1990)

Leo Szilard was a Hungarian Physicist who, as a result of his work in physics in Germany in the early thirties, fled the changing political climate to persuade non-facist powers to begin development of an 'Atomic' bomb. His tenacious efforts finally succeeded, through the help of Albert Einstein, in persuading Roosevelt to initiate the 'Manhattan Project'. In the closing weeks of the war in Europe, Szilard attempted to persuade the government of the United States that a 'Super Bomb' was no longer necessary and along with a group of Physicists based in Chicago pointed out many of the long term effects that this escalation in weapons technology would have. Unsuccessful in dampening the new enthusiasm for the Atomic Bomb, Szilard set up the first anti-nuclear lobby group: the Council for a Livable World.

Lindsay Vickery was born in Perth in 1965. In 1988 he completed a Bachelor of Music Education (hons.) at the University of Western Australia. In 1989 he attended the Kodaly Instrumental Summer School in Budapest, studying with Clarinetists Pekka Ahonen and Kalman Berkes and also received a 'Sounds Australian Award for The Best Contribution to Australian Music by a Western Australian'.

In 1988, with Paul Tanner and Cathie Travers he founded Alea New Music Ensemble, specializing in new Australian music. In 1988 he also founded the Evos Youth Ensemble, a performing ensemble for young composers. He has also been instrumental in the evolution of Mardievos Evos's monthly experimental music forum. He is presently the administrator of Evos Music.

Pulsar

Pulsar was written in 1988 for Marimba, Clarinet and Cello.

The melody is based on a 12 tone row which responds according to a pulse that undergoes acceleration. A pulse once played is accelerated according to the Fibonacci series of 1, 2, 3, 5, 8, whereby the last two numbers are added up to produce the next number. Each acceleration of an instrument triggers off the other instruments which in turn also accelerate. The response of the other instruments is also accelerated as well as the dynamics and the pitch of the notes rises. However, as each initial pulse increases in time each acceleration increases, like a ball thrown into the air. The higher the ball is thrown, the longer it will take for the ball to hit the ground, the greater is the impact on return.

Maureen Hampele was born in 1958 in Australia. However, most of her life was spent in West Germany where she studied German and music at Freiburg. After returning to Australia in 1980, she completed her degree in German. She also studied piano and Composition under Roger Smalley at the University of WA. While teaching at Prendeville Catholic College, she is very much exploring music creatively. Her goal is to spend more time writing music for music education and to write film music.

Maureen Hampele

JMW's Strange Meeting with Romeo and Juliet

Istvan Marta

The oddly titled JMW's Strange Meeting with Romeo and Juliet, is a recent work by one of Hungary's most successful young composers Istvan Marta. Marta has developed a great following in Europe in the last few years as an extraordinarily diverse talent: one of the new breed of composer at home writing for String Quartet (Kronos is currently touring his new work), Experimental Tape works or Punk Bands. JMW's Strange Meeting was written in 1981 for the Mandel Quartet one of Hungary's leading Baroque ensembles and features incisive irregular rhythms that many would associate with that country's folk music.

Learning to Fly (Swan Men, Group Bhudda and Movie Music)

Jonathan Mustard

Tonight's performance features three dances from Learning to Fly a Dance/Sculpture/Music work conceived by Perth Choreographer John McLaughlin. This work was based on the value of myth and story for teaching us how to be human.

The first performance of the complete score, cowritten by Lindsay Vickery, was given in 1989.

Jonathan Mustard was born in Sydney in 1959. After studying flute from the age of 10, he entered the NSW Conservatorium of Music in 1979 majoring in composition. In 1981 he was awarded the Don Banks Memorial Prize for his electronic composition - as far away from the beginning as possible. Since leaving the Conservatorium he has gained a reputation as a composer with a wide variety of compositional interests ranging from standard concert works to 'guerrilla music' - hit and run performances in public places - malls, halls, foyers, streets, parliament and other institutions.

Multi-media and works involving non-standard instruments form an important category in his repertoire, as does music-theatre and ideas from other disciplines.

Jonathan is also a keen promoter of contemporary music in the general community and has been employed by Evos Music as their composer in the community for the latter half of 1990.

Blackpool Tower: elegy for John Lennon

Lindsay Vickery

In 1968 Yoko Ono played for Lennon Beethoven's 14th piano Sonata generally known as 'The Moonlight'. The outcome of this 'meeting' was Lennon's Because from the album Abbey Road. This relationship between inspiration and creative response, forms the basis of an elegy for Lennon who was murdered in New York in 1980.

The Power of Steam Machines (first performance)

Zac Lascewicz

This work was written for the Alea New Music Ensemble. The steam Machine of the title refer to wind instruments (flute and clarinets) as well as the obvious locomotive nature of the piece.

Zac is currently studying sound in music and theatre at the WA Academy of Performing Arts. Last year he studied composition and performance at the University of WA, and plans for the future include study of contemporary theatre and performance. His primary interest is 'Theatrical Music'.

His composition Primordial Genesis which has been broadcast on National television won a prize in the Evos Young Composer Awards.

The EYE

The Evos Youth Ensemble began in 1988 with a core of young composers committed to writing and performing their own music. The Eye presents an opportunity for experimentation and innovation in a friendly and supportive atmosphere. The successes of the group and individuals have been quite outstanding with many of the new voices that The EYE has featured over the past few years rapidly becoming part of the mainstream of New Music making in Western Australia.

Septet Eleanor Wycherley

This composition began as my misguided conception of white noise, which I perceived as a sound so piercing it is painful. Instead, this idea became the slow and dissonant introduction to the Septet. The second part of the composition begins with a parody of the oomcha oomcha rhythm found in some romantic works. As I wrote the wind parts and played them on the piano I discovered how like gamelan music it sounded and how much influence gamelan music had on me, melodically and tonally.

Eleanor is a student at the University of WA.