



THE UNIVERSITY OF WESTERN AUSTRALIA

DEPARTMENT OF MUSIC

THURSDAY FREE LUNCH TIME RECITAL

Octagon Theatre

1 pm

Thursday, 4 October, 1990

ALEA NEW MUSIC ENSEMBLE

Soprano	Lisa Brown
Saxophone/clarinet	Lindsay Vickery
Percussion	Paul Tanner
Cello	Iain Grandage
Guitar/bass guitar	Peter Ellis

Alea is a performing ensemble specializing in new Australian music. The group won the 1988 'Sounds Australian' Critics Award for 'the best performance of a new Australian work by a West Australian Ensemble' with Andrew Schultz's *Stick Dance*.

**Leo Szilard (1990)**

Lindsay Vickery

**Dark Angels (1973)**  
for guitar solo

Peter Maxwell Davies

**Pulsar (1988)**  
for marimba, clarinet and cello

Maureen Hampele

**Love Song (1984)**  
for cello and tape

Carl Vine

**Three Morningstar Songs (1956)**  
for soprano and clarinet

Mátyás Seiber

**Ball the Jack (1988)**  
for marimba and tape

Stephen Ball

**Vo (1990)**

Lindsay Vickery

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Programme notes:

### **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-fascist 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.

### **Dark Angels (1973)**

This work written by Maxwell Davies for guitarist Timothy Walker reflects the brooding character of a set of hills overlooking a village in Orkney. The hills reinforce the tragedy of an accident at sea where two boys were drowned.

### **Pulsar (1988)**

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 to 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, and the greater 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 Western Australia. 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].

### **Three Morningstar Songs (1956)**

These three short songs were written at the same time as Russian tanks rolled in to Seiber's native Hungary. Their texts are surreal, telling the stories of a Hulk on the floor of the ocean, a Knee travelling through the world and the 'Nasobem', a mythical race doomed to eternal wandering.

### **Ball the Jack (1988)**

This exciting, rhythmic piece was written for Australian Ensemble Synergy's Bicentennial tour of Europe.

### **Vo (1990)**

The text of *Vo*, a sort of post-apocalyptic dream, is a collage that I created from a large body of poems by Andrew Breton and Phillippe Soupault called 'The Magnetic Fields'. 'The Magnetic Fields' is regarded as one of the first works of Surrealist 'Automatic Writing'. Written in 1919, the text is full of images that conjure a world disturbingly close to that predicted 'post nuclear-exchange'. *Vo* explores these images that are both deeply rooted in contemporary consciousness, and as old as mankind.

Programme notes by Lindsay Vickery

Text Collage:

all of us sing  
but nobody feels their heartbeat any longer  
true stars of our eyes how long do you take to revolve around our heads?  
we know nothing anymore but the dead stars  
at this tumultuous moment  
the foreign animals and the generals of industry are in the same circle  
the monstrous theories of nightmares  
are dancing away out of sight  
on the four corners of the horizon  
night arises and all the large animals go to sleep painfully  
the tree of nations is rotten and a harvest is afoot  
the fruits hung from the branches are burning  
when the sky changes colour  
all of us sing  
but nobody feels their heartbeat any longer

one day two great wings will be seen to darken the sky  
and it will suffice to allow oneself  
to be choked by the musky perfume pervading everything  
when the big birds take flight forever  
they leave without a cry and the striped sky no longer resounds to their calls  
it is an unending succession:  
the jarring circulation of dawns  
a single storm is sufficient  
a man descends the stairs of sleep and notices that it is raining  
the window panes are white  
the nocturnes of the dead musicians  
lull the cities sunk in endless slumber

what are we waiting for? a woman? two trees? three flags? nothing  
in this wood there are pale flowers  
that cause those that pick them to die  
someone says to me  
what have you got instead of a heart  
we have given them our heart  
that was no more than a pale song.