

ALIA

1st Biennial Conference

presents

The Western Australian Youth Orchestra

conducted by

Alan Bonds

Perth Concert Hall

Tuesday, October 2nd., 1990

ALIA 1990 Conference
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1st. Biennial Conference

The Conference Concert

given by

The Western Australian Youth Orchestra

Conducted by Alan Bonds

with soloists

Mike Nelson - Piano
Paul Pooley - Electric/Acoustic Bass
Gary France - Percussion
John Mackey - Tenor/Soprano Saxophone

Perth Concert Hall
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The Western Australian Youth Orchestra Association (Inc) is an independent organisation dedicated to assisting and encouraging young musicians in the pursuit of excellence. We are in the unique position of having members from over 50 different suburbs, all kinds of schools, colleges and the workforce. With all these different backgrounds, we offer a stimulating musical environment where the unifying factor is a love of music and this is shown by our members' enthusiasm and dedication.

Founded in 1975 at the University of Western Australia with an orchestra of some 50 players, the Association has flourished to become a major influence in Youth Music in Australia. Its membership has grown to some 230 members aged between 8 and 23 who participate in two symphony orchestras and a number of string orchestras operating at various levels. Activities include regular coaching by WA's top professional musicians, concerts, chamber music and ensemble playing, camps and touring.

The W.A. Youth Orchestra Association has received a number of important honours, including :

Invitations to perform at the Festival of Perth in 1985 and 1987.

Representing W.A. at the International Youth Music Festival in Melbourne 1981.

1983 winner of the Queen Elizabeth II Silver Jubilee Award for Young Australians for outstanding community service.

1990 Invitation to perform at and accompany the 41st Interschool Choral Festival in Perth.

PROGRAMME

Overture to "The Creatures of Prometheus" L. van Beethoven

Suite for Timothy M. Nelson
(for jazz quartet and symphony orchestra)

Interval

Terpsichore dances M. Praetorius arr.A.Bonds

Tone poem, Finlandia J. Sibelius

Overture to The Creatures of Prometheus, Op.43

L. van Beethoven
(1770 - 1827)

Although only the overture is familiar to modern audiences, the ballet *Creatures of Prometheus* was an important commission for Beethoven. He was to write the music for a ballet designed by the celebrated ballet-master Salvatore Vigano for the Viennese court. This was a lucrative opportunity for Beethoven as well as a challenge - to solve an artistic problem which interested him, the problem of music which could serve bodily expression. The story of Prometheus who stole the fire from the Gods must have appealed to Beethoven's imagination as he was familiar with Goethe's great symbolic poem on the theme of man's defiance of the Gods.

The work was given its first performance in the Burgtheater on 28th March 1801 and was successful enough to be repeated fourteen times that year and nine times the following year. Thereafter the overture alone was performed, including at the official reception for Metternich's return to Vienna in 1814. Only a sketch of the scenario survives, the complete work comprising an overture, introduction and sixteen numbers.

Suite for Timothy

Michael Nelson
(1949 -)

The work consists of four sections with a 24-bar chord progression as its core and three harmonic variants of this basic progression. These four sections, labelled "changes one, two, three and four" are the foundation of the work, with further variations within each set of changes. The work is scored so that members of the jazz quartet play from sketched parts allowing free interpretation and improvisation within established parameters while the members of the symphony orchestra read from fully notated parts.

The Suite, which is dedicated to the composer's son Timothy, opens with a simple statement of the theme played by vibraphone, jazz bass and piano, and the final movement concludes on a question.

This project was assisted by the Arranging and Copying Fund of the The Music Arrangers' Guild of Australia (W.A.Division) with funds provided by the W.A.Department for the Arts.

MAGA (W.A. division) was set up for the protection and guidance of the music arrangers' industry of Western Australia. With funds provided by the Department for the Arts, MAGA has set up an arranging and copying fund to assist local composers with arranging and/or copying expenses for current projects.

Terpsichore

M. Praetorius (1571- 1621) arr. A. Bonds

Alan Bonds writes :

Like many of my generation of young musicians in the 1960's and 70's, I was fascinated and very excited by the work of those delving to rediscover early music and especially the performance traditions associated with it. Chief amongst these performers was David Munrow, whose natural flair for this music was truly inspirational and is fortunately preserved on many recordings with his fine ensembles. Apart from his phenomenal musicianship, he was also a born communicator, and some of us were lucky enough to hear his fine broadcasts and films throughout this period. Sadly, he died very young. This arrangement of *Terpsichore* is dedicated to his memory.

As a music educator, it is my firm belief that no repertoire is a forbidden fruit and that one's musicianship increases with a broadened exposure to all types of music. In the case of classical musicians, it is vital that young musicians should understand the well-springs of the western classical tradition through exposure to its earliest manifestations, and there could be no finer collection of early 17th century dance music than *Terpsichore* by Michael Praetorius. Essentially, the work consists of about 300 versions of the most popular dance music of his time, in most cases harmonized and arranged by himself. Deliberately, there is no specific instrumentation, for this music was meant to be a band-book for the court orchestras of the day who could use the arrangements for their own purposes in keeping with the available instruments and the nature of the dance itself. Bearing also in mind the size of the early opera bands, performances of this music would have ranged from the spectacular to the modest. My arrangement for modern orchestra combines both, and on the strength of the precedents for mammoth ensembles in some courtly pageants, I make no apologies for having used the tonal resources of the large symphony orchestra.

The music itself ranges from restrained elegance to wild boisterousness; at times subtle and refined, at other times frankly earthy. I have therefore attempted to capture the essence of the more subtle music by using small ensembles within the larger band which come together for the tuttis. I have frequently attempted to keep these smaller ensembles to like instruments, preserving the cherished continental notion of the matched consort (strings, double-reeds, brass, etc.). To this, one may add a variety of percussion and plucked instruments.

Also in keeping with Munrow's own observations, wherever possible I have tried to preserve the integrity of these consorts in the various registers (2', 4', 8' etc) to make up the tuttis. Therefore, my version hardly constitutes an arrangement as such, but simply an allocation of parts to suitable instruments, just as it would have been done in

Music through whom he had the opportunity to travel across India with Four On The Floor promoting music education.

Gary France was born in Syracuse, New York, U.S.A. He received his Bachelor degree in Music Education in 1979 from the State University of New York and completed his Masters degree in Performance in 1987 at North Texas State University where he became the first drummer to direct one of the prestigious Jazz Lab Bands.

Gary performs regularly in both the classical and jazz genres. He has performed with many jazz greats, including James Morrison, Richie Cole, Nat Adderly, Mark Murphey, Frank Sinatra Jr., Ricky May, Jim McNeeley, Urbie Green, Clifford Jordan and Theresa Brewer. He has also performed in many world and national premieres including Peter Brook's La Tragedie de Carmen and Sir Michael Tippett's New Year's Suite with the West Australian Symphony Orchestra. Gary has toured in The Peoples Republic of China (1986); India, for Musica Viva (1989); Australia and New Zealand (1987) for Yamaha International; and the United States 59 City Tour in 1985.

Gary France is a full-time lecturer in percussion at the W.A. Conservatorium of Music. He is President of the Australian Chapter of the Percussive Arts Society International and is currently principal percussionist with the Philharmonica Orchestra. Gary was guest conductor of the WAYO Philharmonic in 1989.

John Mackey was born in Perth, Western Australia. He gained a classical saxophone scholarship to Churchlands Senior High School in 1982 and in 1983 joined the Western Australian Youth Jazz Orchestra. In 1985 he toured with the Churchlands Concert Band to Geneva, Paris and London where the band participated in an International Youth Music Festival; and in 1986 he toured to Aberdeen and London with the WAYJO.

John has been selected to perform in a six-piece band known as the Young Australian Jazz Ambassadors, a group which consists of one representative from each state in Australia. He made several television appearances with this group, including the Ray Martin Show and more recently Live at Montsalvat in Melbourne. John has performed with James Morrison, Don Burrows, Ricky May, Earl Klugh, George Shearing, Nat Adderley, Lee Konitz amongst others.

ORCHESTRAL LIST

First Violins

Joanna Drimatis (principal)
Semra Lee
Jason Chong
Rex Carr-White
Angus Keogh
Sarah Ryan
Caitlin Hulcup
Haylie Ecker
Lucy Richardson
Meredith Cadd
Angeline Lee
Jon Lawe-Davies
James de Rozario
Fiona Watts

Second Violins

Cathleen Jeffcoat (principal)
Charmian Barton
Michael McGregor
Sophie O'Brien
Elisa Papadopoulou
Jenny Paton
Jacquie Poole
Adeline Fong
Stephanie P'ng
Li-Hsia Neoh
Catherine Dagley
Una Donnelly
Nadia Tewfik
Jonathan Boxall
Aaron de Rozario

Violas

Amelia Peachment (principal)
Elizabeth O'Connor
Rex Horan
Stephen Venema
Leanne Thorp
Rachael Woods
Anthony Want
David Coughlan
Katerina Walker
Jill Walker
Rowan Hammond

Cellos

Coral Paget (principal)
Taryn Fiebig
Jessica Peet
Vivienne Langham
Paul McGeorge
Fiona Veary
Jeremy Nottle
Belinda Gwynne
Patrick Murphy
Rebecca Dean
Jennifer Tingley

Double Bases

Richard Lynn (principal)
Marcia Pegrum
Anita Hustas
Chris Horan
Libby Butfield

Flutes

Jan Rintoul
Samantha Jones
Jennifer Yates

Piccolos

Jan Rintoul
Samantha Jones

Alto flute

Melissa Davis

Oboes

Kirsten Barry
Duncan Thorpe
Lisa Outred

Cor Anglais

Peter King

Clarinets

Nicole Nieuwendijk
Catherine Cahill
Samantha Heath
Pru Rollo

Bass Clarinet

Pru Rollo

Bassoons

Sarah Warner
Elizabeth Jennings
Natasha Woodley
Katherine Walpole

Contrabassoon

Katherine Walpole

Horns

Wendy Minett
Karen Pitman
Phil Wilson
Kathleen Rintoul
Victoria Chatterley

Trumpets

Anthony Heinrichs
Kerrily Morison
Katie Gwynne
Clinton Power

Trombones

Jordan Murray
Michael Cartwright
Bruce Thompson

Tuba

Glen Tuck

Timpani/Percussion

Jenny Day
Alison Eddington
Paul Edsall
Andrea Stimson

Harp

Anthony Maydwell *

Orchestra Managers

David Pye
Phil Wilson

This programme was prepared and printed by
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*Anthony Maydwell appears by courtesy of The W.A. Conservatorium of Music