

# LINDSAY VICKERY

## WORKS FOR CLARINET, SAXOPHONE AND LIVE ELECTRONICS



Australian composer/performer Lindsay Vickery has been described as

a composer with:

**"a truly original voice of sustained intensity, communicating in a language that is at once accessible and personal and that resonates in the mind long after the performance is over"**  
*(The Australian)*

and also as a performer of:

**"ear-splitting cacophony that pushes the envelope of aural endurance"**  
*(The West Australian).*

Vickery studied at The University of Western Australia and has had residencies at Steim and CNMAT at U.C. Berkeley. He is currently Lecturer in Music and directs the Studio for Research into Performance Technology at the Western Australian Conservatorium of Music. His music has been performed by such groups as The California EAR Unit, The West Australian Symphony Orchestra and Magnetic Pig and he has appeared as clarinetist and saxophonist for the New York MAX-User Group, at the Adelaide and Perth Festivals and at Perth's ArtRage Festival and The Totally Huge New Music Festival.

---

### Lindsay Vickery Performs Works By:

Cathy van Eck    *Changement*    Clarinet + Tape + MAX

Alan Lamb    *Journeys on the Winds of Time II*    Soprano Sax + CD

Jonathan Mustard    *Robosax III*    Soprano Sax + MAX-controlled Sampler

Jonathan Mustard    *Automaton IV: Threnody for Black Deaths in Custody*    Clarinet + CD

Cathie Travers    *Patient Zero*    Soprano Sax + CD

Lindsay Vickery    *Dice Game*    Clarinet + DP4 Effects Processor

Lindsay Vickery    *As Viewed from Above*    Soprano Sax + MAX-controlled Sampler

---

# KORZO THEATRE

## PRINSESTRAAT 42 DEN HAAG

### 13 JUNI 2000 20:30 UUR

### GRATIS TOEGANG

Lindsay Vickery appears with the kind support and assistance of Koninklijk Conservatorium Den Haag





# LINDSAY VICKERY

WORKS FOR CLARINET  
SAXOPHONE  
AND  
LIVE ELECTRONICS



KORZO THEATRE DEN HAAG 13 JUNI 2000 20:30 UUR

#### ACKNOWLEDGEMENTS:

Lindsay Vickery would like to thank the Composition Department, Marijke Reuvers and the Technical Department of Koninklijk Conservatorium, Den Haag, for their cooperation, support and assistance for this concert. To British Midland for losing his gear and to British Airways for finding it again. Special thanks also to fellow Magnetic Swine Evan Kennea for all his work towards tonight's concert.

# LINDSAY VICKERY



Perth-based Australian composer/performer Lindsay Vickery has been described as 'a truly original voice of sustained intensity, communicating in a language that is at once accessible and personal and that resonates in the mind long after the performance is over' (The Australian) and as a performer of 'ear-splitting cacophony that pushes the envelope of aural endurance' (The West Australian). One of the most respected and influential musicians on the Perth new music scene, his substantial contribution to Australian Music was recognised in 1989 with a prestigious Sounds Australian Award. In 1995 he was awarded a Churchill Fellowship to study electronic music at Steim in Amsterdam and CNMAT (U.C. Berkeley). He is currently Lecturer in Music at the Western Australian Conservatorium of Music and oversees its Studio for Research into Performance Technology.

Vickery's music is diverse: whether written for acoustic or electronic instruments; interactive, improvised or fully notated; or presented in concert, theatre, pub or club settings. He has written much work for dance including five full-length dance scores. He is also well known for his work with interactive electronics (particularly the MIBURI wireless MIDI jumpsuit) including the self-devised performance *5 over 3*, described as 'surreal and full of wonderful imagery and haunting sound, this performance was like diving into a deluge of Salvador Dali paintings' (The Australian).

In 1987 he formed the Alea New Music Ensemble and since 1992 he has performed with and composed for the electronic music group Magnetic Pig. Vickery also founded the projects Zut, Satori, ScRaTcHsCrAtCh, Grupo LipoSueto and distURBIA; exploring - in different ways - improvisation, electronics, multi-media and style blending. He has performed with such diverse personalities as John Rose, Annie Gosfield and Roger Kleier, Amy Knoles, Robyn Archer, Ensemble Offspring and Stelarc.

Amongst groups that have commissioned works are Skadada, Chrissie Parrott Dance Collective, Magnetic Pig, Perth Institute of Contemporary Art, Pocket Opera, Evos Music and Nova Ensemble. His music has been performed by (amongst others) The West Australian Symphony Orchestra, Magnetic Pig, Alea, Gata Negra, Nova Ensemble, Pocket Opera, Stray Voices, The West Australian Youth Orchestra, Amy Knoles, Michael Kieran Harvey, Cathie Travers, Pat O'Keefe and Joseph Rovani. Vickery's song cycle (*descent of the celestial monkey wrench*) received its American premiere from the California EAR Unit in Los Angeles in May this year.

Vickery's works have been broadcast widely and are published by Magnetic Pig's own publishing label as well as Melbourne's Red House. Articles on his music have been published in New Music Articles and Lowdown Magazine. His music has been recorded by pianist Michael Kieran Harvey, Gata Negra and Magnetic Pig.

Vickery is also active as a music commentator and critic. His programme notes on Arvo Pärt's music for the 1993 Festival of Perth were described by David Hough in *The Bulletin* magazine as 'a revelation'.



# PROGRAMME

---

ALAN LAMB *JOURNEYS ON THE WINDS OF TIME II* (1989)

SOPRANO SAX + CD

CATHIE TRAVERS *PATIENT ZERO* (1993)

SOPRANO SAX + CD

LINDSAY VICKERY *DICE GAME* (1991/95)

CLARINET + DP4 EFFECTS PROCESSOR

JONATHAN MUSTARD

*AUTOMATON IV: THRENODY FOR BLACK DEATHS IN CUSTODY* (1990)

CLARINET + CD

CATHY VAN ECK *CHANGEMENT* (1999)

CLARINET + TAPE + MAX

LINDSAY VICKERY *AS VIEWED FROM ABOVE* (2000)

SOPRANO SAX + MAX-CONTROLLED SAMPLER

JONATHAN MUSTARD *ROBOSAX III* (1996)

SOPRANO SAX + MAX-CONTROLLED SAMPLER

---



# PROGRAMME NOTES

**ALAN LAMB** *JOURNEYS ON THE WINDS OF TIME II* (1989)

I have been composing music from wires singing in the wind since the seventies. *Journeys on the Winds of Time II* was composed from recordings made on the night of 30 November/1 December 1984. The source was a kilometer of abandoned telegraph wires in the Western Australian outback which was modified over several years into a giant playable instrument I called the Faraway Wind Organ (named after the cattle station they were on).

*Journeys ... II* is the quiet second movement of a bigger work of which only *Journeys ... I* and *Journeys ... II* have been released so far. *Journeys ... II* has been transformed into several other musical forms by various composers and musicians. Each transformation becomes another original work of music. Lindsay Vickery's transformation is no exception: unique and inspiring and wonderful. (AL)

**CATHIE TRAVERS** *PATIENT ZERO* (1993)

*Patient Zero* was originally a three-movement chamber ensemble work, with this piece being the final movement. After the first performance I realised that the 3 movements didn't really hang together. The original second movement has been re-worked and is now a piece titled *Bent Funk*; the first movement is still languishing.

This lament is titled for the first documented patient in the originally named GRID epidemic, now called HIV... and expresses my sadness after reading the book "And the Band Played On". A sadness for the people who have fallen ill from this disease, and a sadness for the scope of human mental and moral frailty which (i) allowed this epidemic to go as far as it did before even a smidgin of health education was made available to the public; and (ii) gave rise to needless anti-gay sentiment. (CT)

**LINDSAY VICKERY** *DICE GAME* (1991/95)

*Dice Game* is one of my series of 'cypher' pieces. Like a number of its siblings, it uses a nine digit generating cypher (532214451) as the basis of its structure at a number of levels. The largest scale sections are clearly audible as they have proportionally greater numbers of pitches. For example: section 1 has one pitch, 2 has 3 pitches, 3 has 6 pitches, 4 has 9 pitches, and 5 has 12 pitches. The duration of each section is also proportional; for example, the '5' sections are five times the length of the '1' sections. The cypher determines many other elements of the musical material at different temporal levels.

The original solo clarinet plan for the work also incorporated 'interruptions' which broke into this mechanistic structure. Later, when I added the DP-4 effects processor, these interruptions were to a degree subsumed or superseded by the addition of up to four other digital versions of the clarinet line. (LV)



# PROGRAMME NOTES

**JONATHAN MUSTARD** *AUTOMATON IV:  
THRENODY FOR BLACK DEATHS IN CUSTODY* (1990)

*Automaton IV: Threnody for Black Deaths in Custody* was written in 1990 and first performed in that year by Lindsay Vickery in a concert of my works for the Evos New Music organisation. It is one of a set of four pieces that explore some of the possibilities when chaotic phenomena are applied to musical material. This piece uses what are called 'cell automata' to generate a dense swirling mass of string sounds that envelop a simple pentatonic melody. Although pitch is constantly changing in the accompaniment it nevertheless has a drone-like quality that evokes the sound of the didgeridoo, but so slowed down that the fundamental is beyond the auditory range and all that we have left are the overtones seeping out of the texture as an imagined ghost-player emphasises one or another harmonic. The saxophone in contrast is given the simplest of tunes. Derived from an African melody it is again slowed down to such an extent that all sense of time and rhythm are lost and what remains is the lament, the "Last Post" to a struggle that continues to take defeats year after year, decade after decade, but rolls on. Surviving. (JM)

**CATHY VAN ECK** *CHANGEMENT* (1999)

*Changement* was written during the Bartók Seminar in July 1999 for clarinet and live electronics. The Dutch title refers to the change of scenery in the theatre which is analogous to the colour and register changes in the composition. Different computer aided techniques were used in order to develop the modes and the progression of frequencies. Two sound files and MAX-patches (which include a harmonizer to transpose the clarinet sounds to different modes and a ring-modulator which amplifies certain harmonics) are also used and are triggered by the live sounds of the clarinet. (CvE)

**LINDSAY VICKERY** *AS VIEWED FROM ABOVE* (2000)

Since 1997 I have been working frequently with texts as part of my music. *As Viewed from Above* uses two sampled readings (by actress Martelle Hammer) of one of my texts. A MAX patch controlled in real-time with a MIDI foot-pedal coordinates the gradual unfolding of the text. It is my intention (and this is still a work in progress) to give the piece a structure similar to that of memory; in this case the patch is free to choose and distort any phrase from the text once it has been spoken. The live musical material acts as an analogy of the same process. (LV)

**JONATHAN MUSTARD** *ROBOSAX III* (1996)

In 1990 I began a series of works exploring the Yamaha Wind Controller. *Robosax III* leaves the territory of its earlier siblings and pits a live saxophone against an electronic sampler, controlled (perhaps guided is a better term) by instructions from the performer via a MIDI foot pedal. *Robosax III* was commissioned by Lindsay Vickery with assistance from the West Australian Department for the Arts. (JM)



# COMPOSER BIOGRAPHIES

## CATHIE TRAVERS:

Diverse, contemporary, passionate, groundbreaking, weird... During the first decade of virtuoso keyboard player Cathie Travers' career she worked as a rock musician in hotels, gained a B.Mus degree from the University of Western Australia, studied with leading pianists in Great Britain & United States, and performed with the Melbourne and West Australian Symphony Orchestras in the national finals of the Young Performers Awards. By 1987 however, her interest in becoming a concert pianist had become diluted by her passions for electronic music in particular, and new music in general.

She has since developed a formidable reputation as both a performer and composer and her works have been performed around Australia, in Japan, the United States and Canada. Her most recent solo piano work *Alyx-er* was premiered by Michael Kieran Harvey on the millenium New Years Eve in a TV extravaganza involving 60 participating international broadcasters. *PhanTom DATA*, Cathie's most recent orchestral work, will be premiered at the Perth Concert Hall in June 2000 by the West Australian Symphony Orchestra, conducted by Vladimir Verbitsky.

Travers has been commissioned to write for the Australian Chamber Orchestra, Synergy Percussion, Perth Jazz Society, Nova Ensemble, Seymour Group, Chrissie Parrott Dance Company, Adelaide Festival, West Australia Symphony Orchestra (and its 20th Century Ensemble) Perth Institute of Contemporary Art, 2Dance-Plus, Perihellion, the WA Conservatorium of Music, the Australian Broadcasting Corporation (Radio National and Classic FM), Hitchiker Films, Evos Music, Festival of Perth, the WA Academy of Performing Arts, WA Ballet, Skadada, Michael Kieran Harvey, Sydney Festival and Errol Tout and the Balanescu Quartet.

## CATHY VAN ECK:

Born in the Hague in 1979, Cathy van Eck played oboe and piano before taking composition lessons with Jeff Hamburg. She now studies composition at Koninklijk Conservatorium with Diderick Wagenaar, Martijn Padding and Gillius van Bergeijk. Cathy has also attended masterclass with Nicolas Bacri at La Prèe and Michael Jarrell and Jacopo Baboni Schilingi at the Bartók Seminar in Szombately.

Her piece for mixed choir, *dus ik ben niet*, was performed by the Koor Nieuwe Muziek at the Festival Royale in March 2000.



# COMPOSER BIOGRAPHIES

## ALAN LAMB:

Alan Lamb is a sound artist living in Western Australia. His most typical medium is working with recordings of the vibrations of very long wires. His music - which necessarily deals with fundamental musical components such as the harmonic series - often has a haunting, primal quality. The sounds are sometimes extraordinarily complex due to the unusual properties of long vibrating wires, properties that are not yet fully explained by scientific theory. Alan's music has been released on several CD labels including New Albion and ABC Records and he has had residencies in Japan and Austria.

## JONATHAN MUSTARD:

Mustard has gained a reputation as one of Perth's most innovative composers writing many works for mixed media, as well as more traditional instrumental and vocal pieces for concert and stage. He studied at the New South Wales Conservatorium of Music with teachers such as Martin Wesley-Smith, Warren Burt, Graeme Hair, Vincent Plush and Don Banks. He received the first Don Banks Memorial Prize for composition in 1981. He is currently embarked on a Masters Degree in Music at the University of Western Australia. Mustard is regularly commissioned and performed and has also been involved in the community arts scene in Perth since 1990.

In 1990 Mustard established the sonic terrorist outfit "GateKraShConcertgebouw Orchestra" performing hit and run music-theatre on an unsuspecting public. His mixed media works often involve interaction via sensors with computers and synthesisers. He has also used this equipment to provide an alternative to traditional instruments for non-musicians and people with disabilities to participate in music making.

MAGNETIC PIG



PRODUCTIONS

THE MUSIC OF LINDSAY VICKERY AND CATHIE TRAVERS  
IS PUBLISHED BY:

MAGNETIC PIG PRODUCTIONS

website: [www.magneticpig.iinet.net.au](http://www.magneticpig.iinet.net.au)

email: [maggpig@iinet.net.au](mailto:maggpig@iinet.net.au)

tel/fax: +61 (0)8 9572 5057

post: PO Box 1337, Subiaco, WA 6008, Australia

Programme compiled and designed by Evan Kennea

