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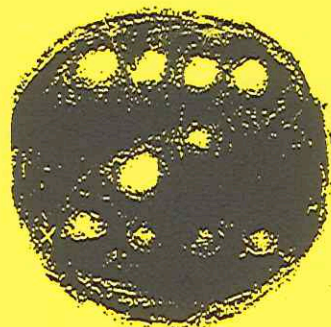
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August 7 - 11, 2000

CONCERT THREE HOROLOGY



This project has
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CONCERT 3 Wed 09 August
7.30pm, Callaway Music Auditorium, UWA

Horology: Magnetic Pig

Jacquie Pokorney, Lindsay Vickery, Carey Koh, Iain Grandage,
Cathie Travers, Robyn Sarti, and Steve Richter

PROGRAM

- *Foreign Objects* [1992] John Bergamo
for Soprano Saxophone, Cello, Piano, and Percussion
 - *Dice Game* [1991/5] Lindsay Vickery
for Clarinet and DP/4 Effects Processor
 - *3 Time Pieces* [2000] Lindsay Vickery
for Reciter (sampled), Piano, Bass and Electronics
 - *thinking wanting feeling...* [1999] Hannah Clemen
for solo Piano
 - *Zealous Activity* [1991] Lindsay Vickery
for solo Piano
 - *Horology* [1999] Lindsay Vickery
for Flute, Clarinet, Violin, Cello, Piano, and Percussion
- *****INTERVAL*****
- *TransVestite Corpulence* [1996/arr.1999] Cathie Travers
for Clarinet, Cello and Piano
 - *Robosax IV* [2000] Jonathan Mustard
for Alto Saxophone and interactive electronics
 - *Suicidal Waltz* [1997] Cathie Travers
for solo Piano
 - *Crane's Waltz* [1991] Howard Skempton
for solo Accordion
 - *76th Piano Sonata* [1973] John White
for solo Piano
 - *Per tropo fede: from the Decameron;
ballate monodiques de l'Ars Nova Florentine* [anonymous –
14th century]
for Soprano Saxophone, Cello, and Piano
 - *JMW's Strange Meeting with Romeo and Juliette* [1986] Istvan Marta
for Clarinet, Cello, Piano and Percussion

Magnetic Pig Bio

Iain Grandage	cello, bass, and electronics
Carey Koh	violin
Jacquie Pokorney	flute
Steve Richter	percussion
Robyn Sarti	percussion
Cathie Travers	keyboards, accordion, and electronics
Lindsay Vickery	reeds and electronics

Magnetic Pig is one of Australia's most dynamic composer-based ensembles. It comprises Cathie Travers, Lindsay Vickery, Evan Kennea, Taryn Fiebig, and Iain Grandage...with occasional visits from percussive musos Robyn Sarti, Steve Richter and Iain Robbie. The group specialises in repertoire utilising new technologies both as a performance and a compositional tool. Members of the group have been performing New Music together for 12 years, giving first performances of over 90 new works principally by local composers.

Their music draws from a stylistically broad spectrum including Modernist Art Music as well as World Music traditions, Avant-Rock, German 1930s Cabaret, Avant Garde Jazz and Electronica. The group continues to explore different relationships with its audience: presenting their work in a variety of venues - concert hall, theatre, cabaret, nightclub and bar. Magnetic Pig has also worked with visual artists Retarded Eye, Paul O'Connor, and David Woodland to create specific performance environments both physical and digital.

Group members maintain a significant profile as composers through commissions from the ACO, Seymour Group, Synergy, Chrissie Parrott Dance Company, Adelaide and Perth Festival, PICA, 2 Dance+, Perihelion, the WAAPA, ABC, Hitchiker Films, Evos, WASO 20th Century Ensemble, the PJS, ABCFM, Skadada, Tura Events Company, Cat Hope, Sydney Grammar, Stray Voices, Andrew Foote, Sharesight Dance, Nova, Pocket Opera, WAYO, Black Swan and Belvoir Company B.

Since 1992, the group's performance schedule has included tours and concerts for the Sydney, Perth and Adelaide Festivals, The Totally Huge and Artrage Festivals, EVOS Music, and the various Universities and shared bills with Robyn Archer, Amy Knoles, Ross Bolleter, Rik Rue, Julian Knowles, Stevie Wishart, Taryn Fiebig and Axis 21.

In the context of this program, and New Music Week as a whole, it's worth mentioning that Howard Skempton, John White and Roger Smalley are all more or less contemporaries, whose paths crossed and intertwined in the London music scene of the sixties and early seventies...the three widely divergent styles continue to be an influence from one generation to the next, as Smalley generously passes on the work of his UK colleagues. [Cathie Travers]

The 53rd Sonata [1972] marked "a renewal of my belief in the traditional building blocks of music". A wealth of sonatas followed...No's 57-90 date from 1973 alone. These are brief pieces, all less than five minutes long, altogether brighter and more directly communicative than ever before.

No. 76 would be mistaken for a full brass transcription were it not for the subtitle 'The Rustic' and the composer's plea that the inspiration was Country and Western music. [© Dave Smith, 1996]

JMW's Strange Meeting with Romeo and Juliette [1986] Istvan Marta

Lindsay Vickery: clarinet, Iain Grandage: cello, Cathie Travers: piano, Robyn Sarti and Steve Richter: percussion

Hungarian composer Istvan Marta wrote this delightful little barnstormer in 1986. Marta is one of the new breed of composers happy playing very stylistically diverse musics: in his case Mediaeval, Folk, New Music, Punk, Electro-Acoustic and film music. *JMW's* is a fusion of several of his passions - along with a nod to Reich and Glass the changing meters and vitality of traditional Hungarian music are clearly apparent. *JMW's* was written for the Hungarian Mediaeval ensemble: the Mandel Quartet.

COMPOSER BIOGRAPHIES

LINDSAY VICKERY

Lindsay's work is diverse: whether written for acoustic or electronic instruments; in interactive, improvised or fully notated settings; or whether presented in concert, theatre, dance, pub or nightclub. In 1989 he received a Sounds Australian Award for his work for Australian Music and he was selected as a 1995 Churchill Fellow to study electronic music in the United States and Europe. He works as a Lecturer in Music at the W A Conservatorium of Music.

In 1987 he formed Alea New Music Ensemble with Cathie Travers and Paul Tanner, to perform new work by Australian Composers. Since 1992 Vickery has performed and composed for the electronic music group Magnetic Pig, with Keyboard player Travers, Percussionist Tanner and Cellist Iain Grandage. He also founded the projects Zut, Satori, ScRaTcHsCrAtCh, and distURBIA exploring, in different ways, improvisation, style blending, multi-media and electronic.

Vickery has written much music for dance including five full length dance scores. His music has been broadcast widely and published by Magnetic Pig's own publishing label as well as Melbourne's Red House. His music has been recorded by Michael Kieran Harvey, Gata Negra and Magnetic Pig.

Lindsay has just returned from the United States and Europe where he attended a performance of his work by the California EAR unit, as well as performing Western Australian music in England and Holland.

CATHIE TRAVERS

Following several years devoted work as a rock musician in metropolitan hotels Cathie Travers studied piano with Roger Smalley at The University of Western Australia. During this period she won all the School of Music performance prizes (both as a soloist and chamber musician) as well as being awarded study grants to further her piano studies during 1985-86 in the UK and USA. However, by 1987 her interest in becoming a concert pianist had become somewhat diluted by her passions for electronic music in particular, and new music in general.

Since her return to Australia Cathie has been a member of the major new-music performance groups resident in Perth: Alea, Nova Ensemble, the WASO Twentieth Century Ensemble and Magnetic Pig. The foundation of Alea (1988) was the catalyst for Cathie's work as a composer going public; since then she has been commissioned by a wide variety of reputable ensembles including the Nova Ensemble, the Australian Chamber Orchestra, Seymour Group, Synergy Percussion, Chrissie Parrott Dance Company, ABC, WA Symphony Orchestra 20th Century Ensemble and the Perth Jazz Society. Cathie's works have been performed around Australia, in Japan and in Canada. Some of her works are for traditional performing ensembles, but most for a mixture of acoustic and electronic instruments.

PROGRAM NOTES

Foreign Objects [1992]

John Bergamo

Lindsay Vickery: soprano saxophone, Iain Grandage: cello, Cathie Travers: piano, Robyn Sarti and Steve Richter: Percussion

Hospitalized after a head-on car accident, Bergamo's provocation for the piece came as he heard nurses discussing 'foreign objects' in his blood. *Foreign Objects'* score is flexible, allowing expanded numbers of players, and not defining orchestration. It was brought to Magnetic Pig by US percussionist Amy Knoles, who also gave instruction in the work's performance practice - refined over a number of years as an encore - of doubling the tempo with each repeat.

Dice Game [1991/5]

Lindsay Vickery

Lindsay Vickery: Clarinet and DP/4

The *Dice Game* of this title does not refer to the use of chance methods in the scoring or performance: on the contrary, the work is (very) fully notated. The title alludes to the well know story of Albert Einstein's reply upon being asked his views on the newly emerging Quantum Theory: that "God doesn't play with dice." The structure of *Dice Game* is something of a musical quantum universe, where a variety of sound worlds emerge and dissipate.

Dice Game explores live processing, by digital effects processor, of a performance on a traditional instrument and by a digital effects processor. The processing is sometimes fixed and sometimes interactive: that is the effects respond differently to varied performance parameters. The clarinetist's performance is acted upon in various ways by the effects processor, sometimes reinforcing, sometimes harmonizing, sometimes splitting the single line into a quintet. The DP/4 part consists of 14 separate patches that are ordered into a 25 patch sequence. The performer changes patches with a footpedal.

[© Lindsay Vickery]

3 Time Pieces [2000]

Lindsay Vickery

Cathie Travers: piano, Iain Grandage: bass and electronics, Lindsay Vickery: saxophone and electronics

- i time-fixt
- ii as viewed from above
- iii right now

The texts for the *three time pieces* were all written contemporaneously. They are bound together by a concern for time, and most specifically the human time of memory. Although perhaps being complimentary, they were conceived as independent works rather than forming a related cycle. As with many of my text-driven works, there are connections between the structure and concept of the text and those of the music: repeated words and phrases, meaning shifting through repetition and distortion over time. In <as viewed from above> in particular, the musical structure aspires to the structure of memory.

Interactive software is used to set up a process whereby each new line of text can be returned to, repeated and transformed over time. The sampled readings feature the fabulous voice of actor Martelle Hammer. [© Lindsay Vickery]

thinking wanting feeling... [1999]

Cathie Travers, piano

This piece is an attempt to capture in sound the different states of mind that a person encounters in the different stages of dealing with a particular issue. The issue itself is represented in the first bar (the opening four-note motif), and as the piece progresses this idee fixe motif is slowly transformed...from the progressive block-building of 'thinking', through the dynamic and confused obsession of 'wanting', to a final point of understanding and self-realisation that is only possible by 'feeling'. [© Hannah Clemen]

Hannah Clemen

Zealous Activity [1991]

Cathie Travers, piano

Zealous Activity was written as part of Ross Hazeldine's Melbourne based publisher Red House's 'Australian Piano Miniatures' project. The work eventually took its place as the seventh page of book I (Each work was restricted to a single page). The Australian Piano Miniatures project grew over the following years to include a further 2 books, 42 pieces in all and a CD recording of the entire collection by Michael Kieren Harvey. It is still one of the highest selling Australian music publications ever produced. *Zealous Activity* has remained one of Michael Kieren Harvey's favourites from the series and has been performed live by him a number of times - including at the Warsaw Spring Festival. The work's opening phrase - an additive melody a la Andreissen - has been the starting point for a number of my works. [© Lindsay Vickery]

Lindsay Vickery

Horology [1999]

Jacquie Pokorney: flute, Lindsay Vickery: clarinet, Carey Koh: violin, Iain Grandage: cello, Cathie Travers: piano, Robyn Sarti and Steve Richter: percussion

Horology was commissioned by the Los Angeles based California EAR Unit for their Millennium Celebration Concert in January 2000. Its title refers to the study of the measurement of time and the work's clock-like structure - in this case a clock that keeps several different kinds of time - was intended to mirror our fin-de-siecle time obsessions. Other Millennial conceits include notes to the percussionist to assemble their batterie from 20th Century flotsam such as digital clock radios and cartoon bearing coffee mugs, and the Coda section which is marked 'cuts to the same band still playing the same piece a millennium later'. *Horology* draws on elements of several of my 'cypher' pieces from the 90s and shares its opening and (almost) closing sections with my 1991 piano miniature *Zealous Activity*. [© Lindsay Vickery]

Lindsay Vickery

TransVestite Corpulence [1996/arr.1999]

Lindsay Vickery: clarinet, Iain Grandage: cello, Cathie Travers: piano

...is an arrangement of the final movement of *TVC-I*, a three-movement piano solo. The work is based on the principle of evolving large structures from small pieces of material. The title is based on an idea from the novel *Permutation City* [set in the mid 21st century] by Greg Egan, where the principal character tries to create a digital universe...a cellular automaton world where his other self might reside.

Egan's speculative universe is based upon existing computer models combined with that of a third [I believe fictional] programmer's work...

"There's a cellular automaton called TVC. After Turing, von Neumann and Chiang...the TVC universe is one big, ever-expanding processor cluster."

The new title - *Transvestite Corpulence* - is derived from the fact of dressing a solo work in other instrumental clothing, and fattening it up with a couple more lines. [© Cathie Travers]

Cathie Travers

Robosax IV [2000]

Lindsay Vickery: alto saxophone and electronics

This is the fourth piece (as you might have guessed) in a series of works for computer and performer exploring elements of control between performer and machine. They are the protagonists in the drama or perhaps the dilemma of 20th / 21st Century existence where the interaction of humans and machines (computers in particular) is ubiquitous and the question of which element in the equation has the control at any one time is ambiguous.

Robosax I explores a situation where the computer has the upper hand, controlling the instrumental sound and issuing orders to the performer to follow. *Robosax III* is almost its polar opposite where the performer is in control of most of the musical parameters, but is faced with the arduous task of controlling not just his own instrument, but up to seven others at the same time.

In "The Arsonist" I try to solve some of the problems of *Robosax III* by having both parties relinquish total control for partial control. So the computer and the performer have their own set of orders and the sound the performer makes has a controlling influence on the machine, rather than the performer needing five hands and feet to play effectively. [© Jonathan Mustard]

Jonathan Mustard

Suicidal Waltz [1997]

Cathie Travers, piano

Written for the Fieldworks 1997 production *Brecht's Women*, and heavily influenced by the music of Kurt Weill, Hans Eisler, Split Enz and Erik Satie, the work is in some ways very straightforward: eg. in tonal progressions, and yet maintains a somewhat maniacally bent approach to melodic structure...in terms of the abruptness of the gestures and the occasional juicy clangor with the 'supporting' harmony. [© Cathie Travers]

Cathie Travers

Crane's Waltz [1991]

Cathie Travers, accordion

Howard Skempton is probably little known in Australia...a native and resident of England, he works outside of the mainstream tendencies of all new music. His work has grown consistently from its roots in the experimental tradition [Skempton was co-founder of the Scratch Orchestra]: it is characterised by an extreme economy of means, a concentration on essentials and an absence of rhetoric, drama and decoration. [derived from *Contact*, 21, 1980: Michael Parsons]

Crane's Waltz, whilst not in the traditional 3/4 time signature, has the beautiful swing of an 'extended' waltz downbeat by way of 5/8 and 7/8 time signatures.

From the composer: "Writing small, occasional pieces has been central to my life as a composer. There are practical reasons for this: small works can be written quickly, disseminated cheaply and performed frequently. Other factors are a delight in immediacy, a passion for refinement and comprehension and an absorption in sound itself, all of which are like to lead the composer towards unitary rather than developing forms." [Howard Skempton 27.11.96]

Howard Skempton

76th Piano Sonata [1973]

Cathie Travers, piano

John White has composed 131 piano sonatas which cover a 40-year period from No.1 [1956], his earliest acknowledged work, up to the present. They form the most significant part of a vast output which also includes 25 symphonies [none for traditional orchestra], 29 ballets or dance-works, a large number of large-scale works involving brass [he has been a professional trombonist and tubist as well as pianist] and literally hundreds of pieces for ensembles he has initiated...the earliest of these groups was the Composer's Ensemble which, incidentally, included Roger Smalley.

John White