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Magnetic Pig 10th Anniversary Concert
Art Gallery of Western Australia, 19 April 2002

Magnetic Pig came to be in 1992, as the result of a concert to raise interest in a public access electronic studio. Lynne Mitchell, then administrator of the Tura Events predecessor Evos Music, named the concert 'Magnetic Pig' after a fridge magnet on her desk. She chose four artists who were involved in electronic projects - Cathie Travers, Lindsay Vickery, Iain Grandage, Paul Tanner - to perform at what was then the James Street Night Club. Back in 1992 it was a provocative venue choice, indicative of Lynne's desire to bring New Music out of its big 'A' Art and academic hiding place. In any case the result was - since they had to clear the dance floor by 9pm - a brief concert followed by a mad scramble ripping out cords and fleeing up a stairwell before the doors opened to the regulars. The group recall sitting at Cathie's studio for 3 hours the next day untangling several hundred meters of spaghetti cabling. The public access studio never eventuated, but the idea of a new music group blending live music and electronics remained.

Magnetic Pig's first reviewed concert in 1993 met with a mixed response - at least on the part of the reviewer. To give some impression of the climate back then, the critic expressed dismay at the group's compositions 'due to their strong reliance on a background beat or pulse.' Particularly distressing to him was that 'on several occasions members of the audience were even tapping along'. Since that time Mag Pig, as a 'clearing house' for various members projects, has stubbornly and exuberantly continued to move in directions (in all probability) quite unsuitable for a new music group. Some of these directions include avant-rock, cabaret, avant-garde jazz, various 'world' musics and electronica.

Over the last ten years Magnetic Pig has played the Perth, Adelaide and Sydney Festivals, performed as house band for dance, theatre, opera and multimedia productions, collaborated with a broad cross-section of artists - importantly young performers such as the Axis 21 group - and premiered dozens of new works. In short, the group has made a major contribution to the musical life of the state.

In addition to the ever-present Travers and Vickery, Magnetic Pig's principal contributors include founding members Iain Grandage and Paul Tanner as well as a galaxy of regular supporting artists including Jonathan Mustard, Evan Kennea, Taryn Fiebig, Iain Robbie, Steve Richter, Robyn Sarti, Jess Ipkendanz, Emily Green-Armytage, Stacey Borich and Phil Waldron. The group sends a resounding thankyou to all those who have played a part in shaping the its fortunes over the last ten years!

MAGNETIC PIG are...

- Violin** - Jessica Ipkendanz
- Saxophones** - Lindsay Vickery
- Accordion** - Cathie Travers
- Percussion** - Stacey Borich
- Piano** - Emily Green-Armytage
- Bass** - Philip Waldron

Special Guests...

- Sho & Conductor** - Jonathan Mustard
- Chin** - Zou Xiangping
- Miburi** - Zhang Ping



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THE WORKS

Cathie Travers Motion Algorithm 2 [2001]

Motion Algorithm 2 and **4** are both part of a series, the focus of which is rhythmic motion. This series picks up and further develops some principles which appear in my work **OBSESSION** [1990], namely, mono-rhythmic cells and/or static phrase-lengths. In the **MA** series these cells and phrase-lengths are prime numbers. That is to say: they never divide neatly into twos, threes, fours etc. This gives an effect of constantly pushing towards the beginning of the next phrase. Obviously, harmonic rhythm also affects the driving-forward momentum. **MA*2** [scored for violin, soprano sax, accordion, marimba and bass], begins with a simple 2-part hoquetus which becomes gradually more complex as 2 additional parts are added. Eventually the band coalesces into one treble & bass unit and drives to the finish. In the middle is a red-herring, just so we don't get bored! CT

Jessica Ipkendanz Obsession [2002]

Obsession was written in a slight panic a few hours before a concert - I'd promised that I would have a solo piece for the gig and hadn't quite got around to writing it. The idea behind the madness was one of my musician-anxiety dreams; the one where I find myself up in front of an orchestra in some famous concert hall attempting to fudge my way through the wrong violin concerto... In the dream I never seem to have learnt the right one, and the damn piece keeps changing - quite a collage. It's possibly some kind of attempt at therapy, but probably just a blatant excuse for me to play all my favourite showoff bits from the violin repertoire without all the boring bits in between! Make of it what you will... JI

Lindsay Vickery entropology [2002]

The first piece of mine that Cathie and I performed together (with Paul Tanner as Alea) was *Savoy Trifle* (1988) a collage of a Charlie Parker tune and some Alban Berg. The interest in messing up perfectly good music by 'Bird' continued over the years with the 'cut-up' *A-Synchronous Au-Privave* (1989) and style-blending *Chase the Bird* (1991). So with a backward glance I thought this concert might be an appropriate moment to add another reconstituted-Parker piece to the list. Reflecting on the fact that for almost all of us Parker's legacy has come only from recordings, I set about trying to squeeze a written transcription through the distorting mirror of LP record and CD-like glitches - blips, scratches, hung notes, failing motors and so on. To add to the mayhem, faulty memories of another 'bird' tune, Messiaen's fabulous 'Oiseaux Exotiques' (Exotic Birds), hover in the background. LV

Lindsay Vickery delicious ironies 13 (noir) [2002]

The *Delicious Ironies* series of works all use the same generative process to electronically trigger different sets of samples each time. The idea is to tailor a suitably provocative improvisation environment for each new performer (or group). The result is a kind of strange musical vaudeville where each piece in the series has the same formal structure and yet sounds entirely different. So far it has sprouted versions for eb clarinet, cellist, solo trumpet, vocalist, laptop, percussion ensemble and piano and this all-'dark' affair using samples from 1950s Film-Noirs. LV

Lindsay Vickery Invisible Symmetries [1993/2002]

Invisible Symmetries began its life as a work for solo guitar written for Peter Ellis. It belongs to a series based on the same cypher or number pattern. This series - which includes Mag Pig 'standards' like *Leo Szilard* [1990], *Cyphers* [1991] and *Phase Matrix* [1993] - explores systems of organic growth developed from the same generating pattern but resulting in different outcomes. The character of the sections varies from 'motor rhythm' to very intimate expressive rubato to bravura, taking in a wide range of the tonal, contrapuntal and rhythmic textures. In many ways it represents a summary of the techniques I employed during this period (91-96), hence the idea to create a Magnetic Pig version for our 10th anniversary. LV