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### TURA NEW MUSIC

Award-winning Tura New Music is one of Australia's peak bodies for the production and presentation of new music events and a resource agency, promoter of new music events and advocacy/support network for Western Australian new music artists and performers.

Established in 1987 the company has presented hundreds of events featuring thousands of artists across WA, commissioned hundreds of new works, established an international class archive, facilitated dozens of projects with like-minded partners and taken new music to the far reaches of the state.

Patron - David Blenkinsop OAM

Board of Directors - Simon Dawkins, Carol Whish-Wilson, Anthony Niardone, Kylie Ashenbrenner, Marijana Ravlich, David Hodgkinson

Artistic Director - Tos Mahoney

Business Manager - Gabrielle Sullivan

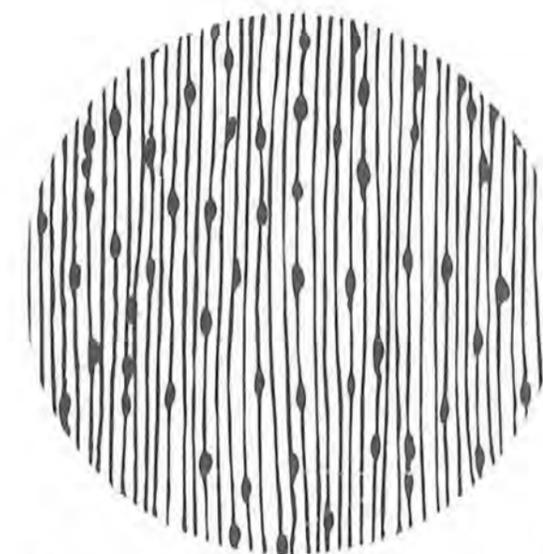
Administration - Rachael Dease

### ACKNOWLEDGMENTS

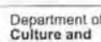
Tura New Music's annual program is supported by the Government of Western Australia through the Department of Culture and the Arts in association with Lotterywest, and the Australian Government through the Music Board of the Australia Council, its arts funding and advisory body.

DECIBEL would like to thank K. Ford (for making pick ups and the promotional photography), Andrew Ewing (live photography), Jarryd Byrd, Mikeala Davies (live recording), Chris Tonkin (UWA), Lindsay Vickery (for the title), Tos Mahoney, Gab Sullivan and our student stage managers Sam Gilles and Suzann Kosowitz.

TURA NEW MUSIC PRESENTS A SCALE VARIABLE CONCERT



decibel  
somacoustica





Decibel/photo by K.Ford

## PROGRAM

**Laurie Anderson:** Duet for violin and doorjamb (1976)

**Lindsay Vickery:** Antibody (2009)

**Rainer Linz:** Walk on Parts (1980)

**Ros Bandt:** Four + Five (1979)

**Cat Hope:** Abe Sada: Sada Abe 1936 (2006)

- interval -

**Alvin Lucier:** Still And Moving Lines Of Silence In Families Of Hyperbolas part 1. No. 3 (1972)

**Pauline Oliveros:** Antiphonal Meditation (1979)

**Alvin Lucier:** Still And Moving Lines Of Silence In Families Of Hyperbolas part 3. No. 12 (1972)

**John Cage:** Cartridge Music (1960)

**The Velvet Underground:** The Gift (1968)

Decibel:

**Cat Hope** – Artistic Director, flutes, electronics, bass guitar

**Lindsay Vickery** – clarinets, saxophones, Max5 programming

**Stuart James** – piano, percussion, Max5 programming and performance

**Malcolm Riddoch** – electronics, bass guitar

**Tristen Parr** – cello

**Dan Russell** – violin

**Rob Muir** – sound design

Commissioned Composer for SomAcoustica: Lindsay Vickery.

Stage Managers: Sam Gilles, Susanne Kosowitz

Decibel Design: Jessyca Hutchens

### Pauline Oliveros: Antiphonal Meditation (1979)

*Antiphonal Meditation* is an example of Oliveros' Deep Listening idea, where she attempts to transmit the way she experiences sound, its sensual nature and the power of its release and change to the audience. Oliveros describes Deep Listening as "listening in every possible way to ever think possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of ones own thoughts as well as musical sounds" (Oliveros, 1990). *Antiphonal Meditation* is a piece that asks two groups of musicians to respond to each other in such a way as they will eventually intertwine, both musically and physically.

American composer Pauline Oliveros (b 1932) is an accordionist and composer who was a central figure in the development of post-war electronic art music. Oliveros was a founding member of the San Francisco Tape Music Center in the 1960s, and served as its director. She has taught music at Mills College, the University of California, San Diego (UCSD), and Rensselaer Polytechnic Institute. Oliveros has written books, formulated new music theories and investigated new ways to focus attention on music including her concepts of "Deep Listening" and "sonic awareness".

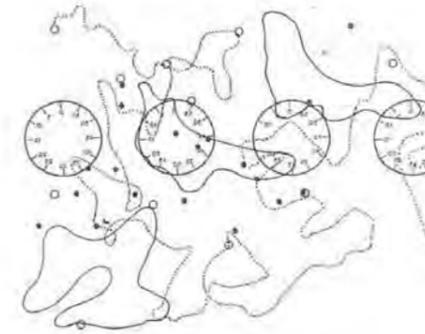
### John Cage: Cartridge Music (1960)

*Cartridge Music* is an important piece in the history of electronic music as it is one of the first to deconstruct the turntable and use it as the only musical instrument. It employs a composition technique that is indeterminate, as the score consists of a number of transparent sheets that contain points, circles, a curved line and a series of circles marked with a stopwatch. These sheets are placed over each other and read in performance to instruct the performers when to 'play' the cartridges which may be filled with objects other than a stylus needle, or change their volume and tone, or make use of other objects. Cage also used this score to organise some of his public speeches. For Decibel's version of *Cartridge Music*, the body is the surface played by the cartridges, becoming an integral part of the instrument.

John Cage (1912–1992) was an American composer, philosopher, poet, music theorist, artist, printmaker, and amateur mycologist and mushroom collector. A pioneer of chance music, electronic music and non-standard use of musical

instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. Cage is perhaps best known for his 1952 composition *4'33"*, the three movements of which are performed without a single note being played. Through his studies of Indian philosophy and Zen Buddhism in the late 1940s, Cage came to the idea of chance-controlled music, which he started composing in 1951.

[image: One of the interpretations of the score used in tonight's performance.]



**The Velvet Underground: The Gift (1968)** *The Gift* appears on *White Light/White Heat*, the second Velvet Underground album, and features John Cale reading a short story written by Lou Reed when he was

a college student. The narrative focuses on college love, poverty, sexual promiscuity and ends in decapitation. On the original release, this track was created with all the spoken word in one channel of a stereo mix, and the 'band' in the other, making use of an instrumental track that was originally developed from live band jams during the brief time in which Lou Reed was ill and unable to perform with the band. In the spirit of the original jam, DECIBEL recreates this track with a similar spirit and John Cale's voice present in his original glory.

The Velvet Underground was an American experimental rock band formed in New York City, New York. First active from 1965 to 1973, The Velvet Underground first gained a degree of fame and notoriety in New York City in 1966 when they were selected as the house band for Andy Warhol's Factory and his Exploding Plastic Inevitable events. The band's music and lyrics challenged conventional societal standards of the time, and broke ground for other musicians to do the same. The band favored experimentation, and also introduced a nihilistic outlook through some of their music. Their outsider attitude and experimentation has since been cited as pivotal to the rise of punk rock and, later, alternative rock. Members and collaborators include John Cale, Lou Reed, Nico, Maureen Tucker and Sterling Morrison.

[Image: the original cover of the white light/white heat album by the velvet underground]



## INTRODUCTION

Welcome to the second DECIBEL concert. Decibel is a group of Western Australian musicians, composers, improviser's and sound artists who are devoted to the realisation of music where acoustic and electronic instruments are represented in musical works. In each DECIBEL performance, electronic instruments are treated as just that: performed instruments in their own right with their own sound quality and presence. The traditional stereo PA is rarely used at a DECIBEL concert since placement of performers and instruments in the space is an integral element in the sonic design of every DECIBEL concert. DECIBEL encourages the creation of new works for this combination as well as the representation of works by Australian and Western Australian artists, established and emerging.

Som/Acoustica began as an idea for a program of works that examine acoustic phenomena and its effect on the human body: vibration, wave beats and other things that happen to the body when it shares space with sound. However, as the pieces evolved in rehearsal and composition, a variety of different approaches were developed to the theme of music and the body. Works were honed and developed to have that DECIBEL characteristic – a respect for electronic devices as musical instruments in their own right.

Some works on this program explore the very physics of the listening process. Alvin Lucier's works invite us to examine the magical characteristics of sound itself, where as my own work attempts to provide other ways of listening. Pauline Oliveros is interested in the ideas and process suggested by the very act of listening and performing, examining the body's implication in this process, as does Ros Bandt through her rigorous rhythmic patterns. Laurie Anderson uses the performers body in a very specific and idiosyncratic way, as docs Rainer Linz by making his performer move around the performance areas. John Cage offers up an idea for an instrument that actually plays the body itself in the Decibel rendition of the piece, and Lindsay Vickery takes inspiration from the behaviour of our internal biology as a compositional starting point. The Velvet Underground simply provides us with a simple reminder of our very physical mortality.

Decibel aims to provide programs that combine a wide variety of musical styles in each program, demonstrating just how versatile both electronic and acoustic instruments can be. Each composer brings something unique to the program, and we hope that though each Decibel concert you may learn about another great aspect of music, a new and exciting composer or just enjoy listening.

Cat Hope

Cat Hope

Artistic Director, DECIBEL

15 November 2009

<http://www.dccibel.waapamusic.com>

## PROGRAM NOTES

### **Laurie Anderson: Duet for violin and doorjamb (1976)**

The violin has been a key part of Laurie Anderson's career as a composer and performance artist. *Duet for violin and doorjamb* is an early work that exemplifies Anderson's wit and creative approach to technology. Pick up microphones are attached to the doorjamb that the performer is encouraged to 'run into' with the bow. The electric violin is played back through a speaker in the room on the other side of the door, and can only be heard clearly when the performer swings open the door with their foot.



American artist Laurie Anderson (b 1947) is known primarily for her multimedia presentations, but she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist. Initially trained as a sculptor, Anderson did her first performance-art piece in the late 1960s and became widely known outside the art world in 1981 when her single *O Superman* reached number two on the UK pop charts. As a composer, Anderson has contributed music to films by Wim Wenders and Jonathan Demme. She has created pieces for National Public Radio, The BBC, and Expo '92 in Seville.

[image: Laurie Anderson performing *Duet for violin and doorjamb* in 1977].

### **Lindsay Vickery: Antibody (2009) World Premiere**

*Antibody* explores a formal structure based on biological principles of mutation. Five musical cells, heard in their entirety at the beginning of the piece, are subjected to two layers of increasing "mutation" through the processes of deletion, duplication, inversion, insertion and translocation. In the first layer the score, read from laptop, is gradually reassembled, transforming the five cells into hybrid arrangements. The live performances of the five musicians are transformed electronically, employing analogous processes of mutation to create a second layer.