



PERTH INSTITUTE OF CONTEMPORARY ARTS



## Tura New Music

Driving the evolution of music and the sonic arts.

Tura New Music is proudly approaching its 30th year as an internationally recognised organisation for the production and advocacy of groundbreaking programs, works and partnerships in music and the sonic arts.

Through its award-winning programs, Tura engages with tens of thousands of people across Australia every year, enriching lives through music and sonic art experiences. Linking artists with new audiences, connecting rural and urban culture, and creating experiences which transcend mainstream performance.

### Board of Directors

Gavin Ryan (Chair), Rod Campbell, Simon Dawkins, Liesbeth Goedhart, Robyn Johnston, Justine Lawler, Helen Symon QC.

### People

Tos Mahoney: Artistic Director

Annalisa Oxenburgh: General Manager

Alice Strang: Development Manager

Tristen Parr: Program Manager

Anna Sparkes: Marketing, Communications & Admin Coordinator

Josten Myburgh: iMprov and Club Zho Coordinator

### Tura Donor Circle

Tura thanks its Next30 Leadership Donors:

Ambassadors: Irene Lawson and Brendan Kissane, Carl Erbrich, The Rowley Foundation.

Visionary: Anonymous

Champions: Helen Symon QC, Debra Knight, Katrina Chisholm, Joan Spiller, Shane and Gabrielle Tregilis, Elizabeth Gheradin, Bux Foundation, Clare McArdle

Pioneers: Zelinda Bafile, Rod and Kay Campbell, Peter Connaughton, Ros and Ian de Souza, Dwellingup Arts Collective, Elizabeth Fong, Mark and Rose Okeby, Gabe and Andrew Mostyn, Guy and Belinda Leclezio, Kate and Gavin Ryan, Norman Dennis, Margot Nelson, Anonymous

[tura.com.au](http://tura.com.au)



**BOOK NOW AT**  
[ticketek.com.au](http://ticketek.com.au)

## Acknowledgements

Presented by Tura New Music and PICA as part of the 13th Totally Huge New Music Festival.

Thank you: Michelle Smith, Jos Mulder, Gabrielle Sullivan, Adam Trainer, Yolande Pickette.

The commission of Mark Olivero and Meghan Travers have been generously supported by the APRA|AMCOS Art Music Fund. Jos Mulder's composition has been created with the support of Murdoch University. Catherine Ashley's composition has been supported by the Difficult Commission Fund.

You too can be part of the support for new music by Western Australian composers through the Difficult Commission Fund. <https://australianculturalfund.org.au/projects/the-difficult-commission-project/>

Tura New Music's annual program is supported by the State Government through the Department of Local Government, Sport and Cultural Industries, in association with Lotterywest and The Australian Government through the Australia Council, its arts funding advisory body.

### Government Funding Partners



### Local Government Funding Partners



### Media Partners



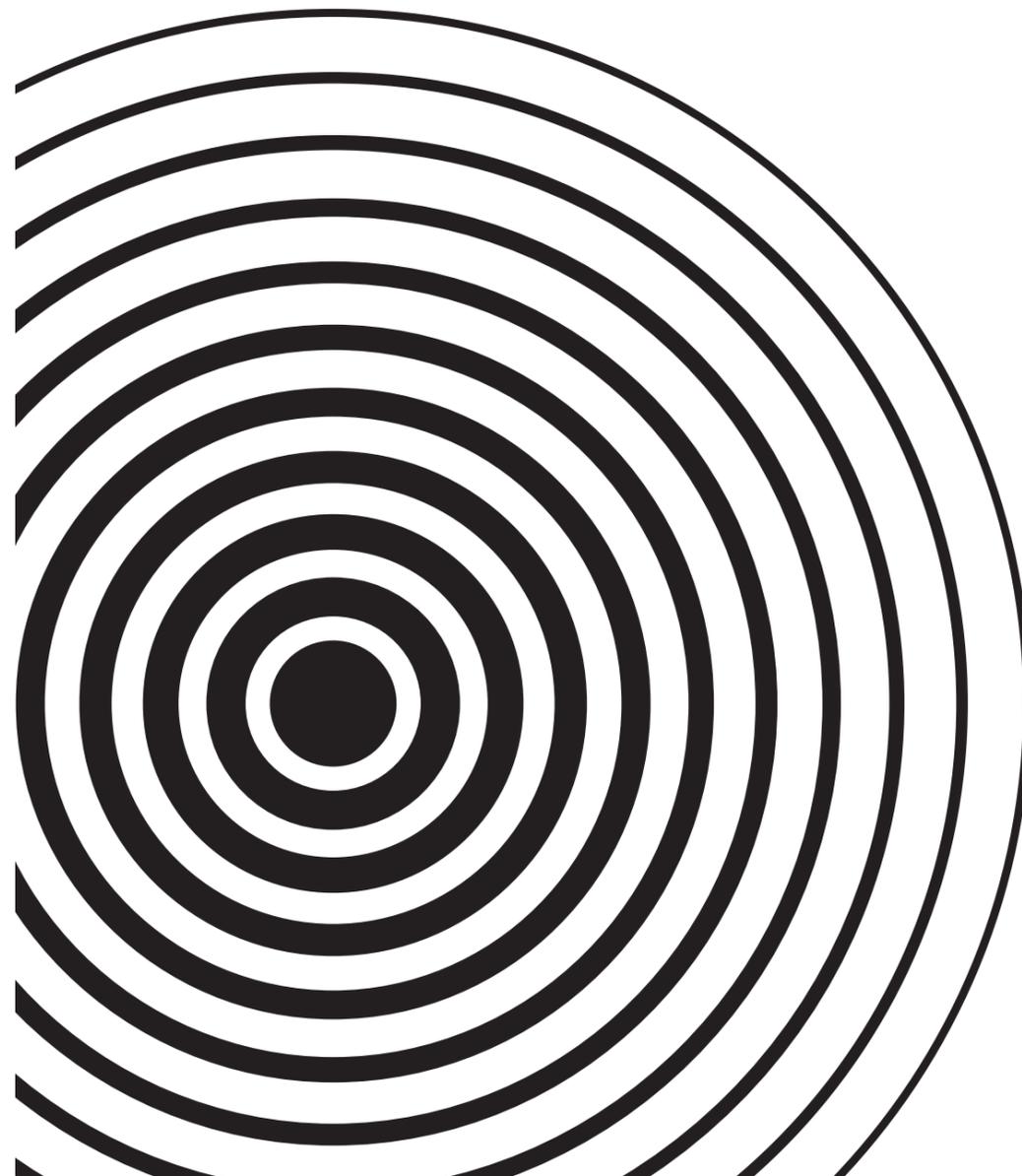
### University Partners



### Presenting Partners



### Accommodation Partner



---

## Program Notes

### **Stolen Goods (Stocketus)**

Composition by Johannes Mulder

*Stolen Goods* explores the immediate relation between acoustic instruments and loudspeakers projecting the sound of those instruments. A time delay is introduced between the two; at the start of the piece the loudspeakers wait 5 seconds before playing back the sound picked up (“stolen”) by the microphones on the instruments. This waiting time is brought down to nothing over the duration of the performance. Consequentially, different functions of the loudspeakers in relation to the instruments are activated, starting with an estranging echo effect becoming rhythmical musical elements, to ultimately becoming every-day sound projection (or amplification) when the delay time is reduced to zero. The metaphor of the pile of loudspeakers has its own character signified by a soundscape of modulated and altered field recordings of crickets and frogs.

**Jos Mulder** (WA) is a passionate sound designer, researcher and educator, currently employed by Murdoch University in Perth. Music is the gist in his broad education and professional experience. Initially trained as a Tonmeister he specialised in Live Sound working internationally with top performers from different traditions, with a focus on contemporary electroacoustic music by composers such as Stockhausen, Reich and Van der Aa. In addition to music and technology skills he developed an interest in the wider organisational, socio-cultural and historical aspects of the use of electronic amplification in the performance arts.

### **Southern Currents**

Composition by Meg Travers

*Southern Currents* explores the eddies of weather that form around the South Pole. Each instrument represents a circuit of weather around the bottom half of the globe, with the traonium taking on the landmass of the South Pole itself.

**Meg Travers** (WA) is a musician, geek, archivist, and digital preservation specialist. She has two degrees in music technology and is a qualified radio technician, bringing these two worlds together in building her own electronic musical instruments, as well as creating soundscapes crafted from the Radio Frequency (RF) noises that are around us every day, but out of our audible range. She is the musical director of industrial/electronic ensemble MotET, and a committee member of the Perth Artfactory. She has worked in technology roles in arts and culture organisations for over 10 years.

### **Concerto Games**

Composition by Catherine Ashley

*Concerto Games* takes a playful look at the origins of the mighty concerto. The etymological origins of the word appear as a kind of conjunction between two Latin words: conserere (to join or weave), and certamen (competition), which leaves us with the notions of both co-operation and rivalry. In other words, a game between opposing players. Each of the three movements presents as a different game; a maze, a game of Chinese whispers, and a card game. Players alternate between weaving together or presenting as opposing forces, with the soloist always leading the direction of each game.

**Catherine Ashley** (WA) is not your average harpist. A dynamic and versatile performer on both acoustic and electric harps, she is in demand as a leading exponent of contemporary and new music styles for the harp in Australia. Catherine has premiered numerous new works, recorded on soundtracks for independent films, and has composed new scores for theatre, dance and circus. She is a member of new music ensembles GreyWing Trio and SOUNDSTORM, performs regularly with Perth Symphony Orchestra and the WA Symphony Orchestra, and is musical director for contemporary circus troupe, the Kaleido Company.  
[www.catherineashleyharpist.com](http://www.catherineashleyharpist.com)

### **Motherboard: a circuit-bend concerto**

Composition by Mark Oliveiro

*Motherboard* is an electro-acoustic/visual performance environment for six players. Each movement, comprising of a solo for a hacked-toy instrument and live realisation of a video score, is modelled on a series of images that are inspired by a variety of cultural manifestations of the “Eternal Matriarch.” These images and their related mythologies are analogous to the binary of acoustic and computer music itself. The first movement, meandering, undulating, is a reference to nature and folk manifestations of the Matriarch; the second movement, attempts a more austere aesthetic with strong references to early-computer wizards such as Ada Lovelace. “Motherboard” is dedicated to my Mother Kathy, and the Mother-of-our-Kids Amy.

**Mark Oliveiro** (NSW) holds Doctor of Music from the University of North Texas, and is a composer with diverse extra-musical interests. Whilst notions of narrative, programme and theatre, have always been a stoic component of his music; Oliveiro offers an exploration of the quintessence of ceremony inherent in all human expression. An obsession with history, mythology and ancient literature, renders Oliveiro’s work riddled with themes from archaeological study and obscure urban legends alike. At present, Oliveiro has an interest in exploring, by way of conceptual abstract and musical aesthetic, the notion of reconstructing lost or imagined performance traditions.

### **Patchwork RSQ Remix**

Composition by Chris Tonkin

*Patchwork RSQ Remix* combines some reworked existing ideas with new music. The existing ideas and approaches to notation are drawn from a previous collaboration with Decibel on a piece called *Rapid Same Question* (the RSQ part of the title) in 2015. A system of notation was developed for the Moog to perform live synthesis, manipulating either static or sequenced tones. The flute and clarinet both trigger samples via key-clicks at various times in the piece, and some of these are from a reading of Gertrude Stein's 1914 poem 'A Box', which features the mysterious phrase 'rapid same question' from which part of the title is drawn.

**Chris Tonkin** (WA) was born in Perth, Western Australia and holds degrees in composition from the University of Western Australia, Rice University (Houston, Texas) and a Ph.D. from the University of California, San Diego. Chris's compositional output has a focus on works for live performer with real-time computer sound processing. Commissions and performances have come from the Nouvel Ensemble Moderne, IRCAM, Ensemble Offspring, the Seoul International Computer Music Festival, the Australasian Computer Music Association, the Percussive Arts Festival and the International Computer Music Conference. Chris is Head of Composition Studies at the University of WA.

### **Limp Wrist**

Composition by Dan Thorpe

*Limp Wrist* is about queer bodies failing virtuously. We've seen people who identify as queer put on display on a national level this last two years, expected to perform heteronormativity or shame. Thorpe is interested in something else – the failure of a community to meet the standards a 'straight world' sets for them, and how they show other ways of being. Our bodies are always on the line in some way or another, and in this piece, Thorpe aims to carve out a space to readdress that vulnerability in a critical light.

**Dan Thorpe** (SA) is a Queer Noise Maker based in Adelaide. Influenced by everything from queer punk to American experimentalism, Dan Thorpe's music "decimat[es] the boundaries of genre" [CutCommon, 2016]. His broad base of musical experience is reflected in a curious, experimental and genre defying compositional and performance output linked together by a love of storytelling and sense of irreverence for existing forms. As a composer, his work always has a focus on collaborative, open approaches to composition that stress the importance of performers' creative input in musical expression.  
[www.danthorpe.net](http://www.danthorpe.net)

### **Intersperso-Ultradiano**

Composition by Pedro Alvarez

*Intersperso-Ultradiano* presents a series of macro-textures blending synthesised sounds with acoustic instruments, where all the harmonic material is derived from the solo electric bass' scordatura. Time is dealt with chronologically and pitch is elaborated on in the frequency domain. This, added to the flexibility in the definition of instrumental shapes, makes for a sort of topological approach to musical form.

**Pedro Alvarez** (WA) is a composer and improviser, mainly concerned with new forms of sonic narrative. After obtaining Licentiate and Master degrees in composition from Universidad de Chile, Alvarez studied privately with James Dillon in London, and later attained an MPhil from Goldsmiths, University of London and a PhD under Liza Lim at University of Huddersfield. After years of nomadism, including residencies in Vienna and Mexico, Pedro Alvarez is based on Whadjuk Country, in Perth, and currently holds an adjunct lectureship at WAAPA, Edith Cowan University.  
[www.pedroalvarez.info](http://www.pedroalvarez.info)

### **Noise in the Clouds**

Composition by Stuart James

Whilst notions or the philosophy of chaotic phenomenon has been explored extensively by artists, this work deals with chaos in a more literal way – as a mechanism or structure for generating the sound universe, notated score, compositional process, and musical structure. The electronic sound world featured on the laptop is derived specifically from chaotic oscillators which have been brought together in a unique software instrument that allows a laptop performer to navigate an abstract chaotic 2D space. The work is largely inspired by noise as a broader phenomena, and uses chaos as a means of exploring this context. The work features a fixed media component that includes samples of natural phenomena that reflect some of the imagery contained in the score.

**Stuart James** (WA) is a composer, performer, and audio engineer who has been previously commissioned to write works by the ABC, Tetrafile Ensemble, the WASO New Music Ensemble, Louise Devenish, and visual artist Erin Coates. Stuart's work has also been performed by the Tasmanian Symphony Orchestra and Michael Kieran Harvey. Stuart has studied composition with American composer Allison Applebaum, British composer Anthony Payne (BBC), Roger Smalley, Nigel Butterly, Lindsay Vickery, and Cathie Travers. Stuart has also been nominated for Australian Music Centre Awards for his percussion pieces *Temperaments* and *Kinabuhî | Kamatayon*. Stuart is a lecturer in the composition and music technology course at WAAPA, Edith Cowan University and operates his own commercial recording studio, The Soundfield Studio.

## Tura welcomes you to Electronic Concerto by Decibel New Music Ensemble

*Electronic Concerto* is presented by Tura New Music and PICA as part of the 13th Totally Huge New Music Festival.

### 1. **Stolen Goods (stocketus) [2017] world premiere**

For loudspeakers with viola, cello, bass clarinet, bass guitar, percussion and electronics  
Composition by Johannes Mulder

### 2. **Southern Currents [2017] world premiere**

For trautionium with Theremin, cello, viola and percussion  
Composition by Meg Travers  
Soloist – Meg Travers

### 3. **Concerto Games [2017]**

For electric harp and mixed ensemble  
Composition by Catherine Ashley  
Soloist – Catherine Ashley

### 4. **Motherboard - A Circuit Bend concerto [2017] world premiere**

For hacked toys with violin, cello, flute, bass clarinet, piano and electronics  
Composition by Mark Oliveiro  
Soloist – Louise Devenish

INTERVAL

### 5. **Patchwork RSQ Remix [2017] world premiere**

For Moog Sub 37 analogue Synthesiser with flute, bass clarinet, cello, percussion and electronics  
Composition by Chris Tonkin  
Soloist – Chris Tonkin

### 6. **Intersperso-Ultradiano [2017] world premiere**

For electric noise bass with viola, cello, bass clarinet, cymbals and fixed media  
Composition by Pedro Alvarez  
Soloist – Cat Hope

### 7. **Limp Wrist [2017] world premiere**

For Theremin, untrained dancer and mixed ensemble  
Composition by Dan Thorpe  
Soloist – Jos Mulder

### 8. **Noise in the Clouds [2017] world premiere**

For laptop with viola, cello, bass flute, clarinet, 2 percussionists and electronics  
Composition by Stuart James  
Soloist – Kouhei Harada

## Electronic Concerto

The concerto is an established form in classical western art music. It provides the opportunity to showcase the virtuosity of the solo artist as a true genius, rising above the power of the orchestra behind, escaping toward the end of each of the three movements with a solo, the 'cadenza', where a stylised semi improvisation occurs in the vacuum left as the seething engine of the orchestra rests a moment. Concert hall acoustics enabled even the quietest of instruments the opportunity to rise above and shimmer outside their standard role. Tails and bow ties, elegant ball gowns and 6 inch heels are de rigour, red velvet and gold leaf expected.

Since its formation and formalisation, the concerto concept has changed little. The form we are familiar with today was consolidated in the baroque period; where an instrument would solo in front of the orchestra in a three-movement composition. It came a very popular form in the nineteenth century, the century of the artist as hero. In the twentieth century, there were some experiments with form and instrumentation – double concertos, concertos featuring string (Martinu) or saxophone quartets (Wourinen), and even blues bands (Russo) and rock groups (Erb). In today's art music world, almost anything featuring something soloistic in front of a large ensemble can be called a concerto.

This program explores the idea of an electronic instrument as the soloist in a concerto. It's not a new idea; Gabriel Prokofiev's five movement 'Concerto for Turntables and Orchestra' (2014) is perhaps the most well-known concerto for an electronic instrument, with other examples including concerto's for Ondes Martenot (Jolivet), Theremin (Aho), electric violin (Anderson) and many more. But here we have branched out a little, challenging ideas of what an electronic instrument is, and what performing an electronic instrument means. A hacked children's toy and a collection of loudspeakers compliment instruments more readily thought of as 'musical', and a performer-less Theremin reminds us that these things actually 'play' if you just switch them on at the wall.

The composers for this project were approached to write a concerto for electronic instrument and Decibel. The range of approaches is diverse – not just to the choice of instruments and performance styles, but also the way they interact with the ensemble. Virtuosity is definitely not the focus here, rather to challenge the way performance and audiences think about our relationship to electronic instruments as performers and audience. Catherine Ashley's electric harp disrupts the ensemble as it chooses options from mazes and games, and Jos Mulder's speakers eventually 'join the band'. Where Chris Tonkin's Moog synthesizer and Meg Travers' Trautionium often find a space within the ensemble, Pedro Alvarez and Stuart James let their soloist fly with open moments. The subtle video instructions for the ensemble in Dan Thorpe and Mark Oliveiro's work separate them from the soloist's tasks. All of these works offer different approaches to our idea of the electronic instrument and its textural, timbral, performative, spatial, notational and structural relationship to acoustic instruments.

Cat Hope, Artistic Director, Decibel New Music Ensemble

## Decibel

Decibel are world leaders in the integration of acoustic instruments and electronics, the interpretation of graphic notations and pioneering digital score formats for composition and performance. They were founded in 2009 and their members live in Perth and Melbourne.

The ensemble has collaborated with composers such as Eliane Radigue, Werner Dafeldecker, Agostino Di Scipio, Alvin Curran, David Toop, Marina Rosenfeld, Lionel Marchetti, Andreas Weixler and Johannes S. Sistermanns and worked with iconic Australian composers Jon Rose, Alan Lamb, Ross Bolleter, Warren Burt, Eric Griswold and Anthony Pateras. Decibel have contributed the Australian premieres of works by Fausto Romitelli, Tristan Murail, Alvin Lucier, Peter Ablinger, Mauricio Kagel and have toured and recorded monograph concerts dedicated to Roger Smalley, Alvin Lucier, John Cage and Giacinto Scelsi.

Decibel have commissioned over 60 new works since their foundation in 2009, have toured Europe and Australia, recorded for ABC Classic FM and SWR German Radio, and released five albums to date on Australian and international labels. The ensemble has developed and commercialised the Decibel ScorePlayer iPad app, a score reading device incorporating mobile score formats and networked coordination performance environments that is sold worldwide.

Their work has been rewarded with two APRA| AMC Excellence in Experimental Music awards (2011, 2014) and the group has toured nationally, to Europe and Japan.

Decibelnewmusic.com  
@decibelnewmusic  
#electronicconcerto

Cat Hope – Artistic director, flutes, bass  
Lindsay Vickery – reeds, electronics  
Stuart James – electronics, keyboards  
Aaron Wyatt – viola  
Tristen Parr – cello  
Louise Devenish – percussion

Guest artists in Electronic Concerto  
Kouhei Harada (Japan) – Laptop  
Electric Harp – Catherine Ashley  
Movement – Jos Mulder  
Trautionium – Meghan Travers  
Moog Sub 37 analogue Synthesiser – Chris Tonkin

