

7. Cat Hope Liminum (2012)

This work develops Cat's work with bass frequencies, drone, glissandi and mobile scores. At certain points in the score, the instrument is sampled, pitched down using an octaver pedal usually applied for electric guitars, and played through a bass amplifier. A similar process happens with distortion. The performer reads the score in an automated player that interrupts and reverses the order of different players randomly, indicating changes in texture and effect. This piece began as a commission for trumpet player Callum G'Froerer, and has a flexible instrumentation — its first performance was for four bass clarinets.

Cat Hope is a composer, sound artist, performer, songwriter and noise artist whose practice is an interdisciplinary one that often crosses over into video and installation. She has written soundscapes for dance and theatre companies as well as completed commissions to write music for film and pure music works. Cat is a classically trained flautist, self taught vocalist and experimental bassist who plays as a soloist and as part of small ensembles, which have included Gata Negra, Lux Mammoth and Abe Sada. She was a finalist in the WA Citizen of the Year Awards in the culture and arts category last year, and was awarded the Inaugural Award for Excellence in Experimental Music at the APRA/AMC awards for her work with Decibel. She tours often and her work is published worldwide.

8. Lindsay Vickery EVP (2012)

EVP (Electronic Voice Phenomenon) describes the deliberate or inadvertent capturing of the voices of ghosts on electronic media such as tape recorders, video or radio. Around the world many thousands of people participate in projects to investigate spectral presences in haunted spaces by recording and then painstakingly analysing recordings. Whether this is a real phenomenon or an example of mental pattern recognition—finding structures in random data, like an aural Rorschach Test—is a matter of opinion. In this work a collage is generated from a number of EVP recordings. The performers emulate the sounds with extended techniques on their instruments with the aid of a scrolling score that shows relative the pitch, duration and dynamics of the EVP samples in real-time. For reasons that are not entirely clear to me is my the third recent work, following Ghosts of Departed Quantities (2010) and The Talking Board (2011), to explore the supernatural.

Lindsay Vickery is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. He was a founding member of Alea New Music Ensemble (1987-1992), Magnetic Pig (1992-2003), GRIT (2001-), HEDKIKR (2002-), and multimedia group SQUINT (2002-). Recent Projects include a tour of Japan with Candied Limbs and presentations of research at the International Computer Music Conference in Huddersfield, the Musicological Society of Australasia in Dunedin and the Australasian Computer Music Conference in Canberra.

9. Bohren & der Club of Gore Prowler (2000)

The long, low and drawn out lines in of Prowler enable smaller details to emerge, including the sound of rain (recorded on an Australian tin roof for this performance). In Decibel's arrangement, the reverberation and delay applied so heavily in the original recorded format of the work are replicated live as an additional electronic part. Prowler featured on Sunset Mission, the third full-length record from German group Bohren & der Club of Gore, released on the Wonder label. The liner notes from the recording include a quote from Matt Wagner's Grendel comic book which reads: "Alone in the comforting darkness the creature waits. As confusion reigns on this hellish stage, the deafening grind of machinery, the odious clot of chemical waste. Still, the trail of his ultimate prey leads through this steely maze to these, the added offspring of the modern world."

Bohren & der Club of Gore was founded in 1992 in Mülheim an der Ruhr, Germany by Thorsten Benning, Morten Gass, Robin Rodenberg and Reiner Henseleit. Coming from various hardcore bands such as 7 Inch Boots and Chronical Diarrhoea, the members used Bohren & der Club of Gore as an outlet to produce a crossover of jazz and ambient sounds, which they describe as an "unholy ambient mixture of slow jazz ballads, Black Sabbath doom and down tuned Autopsy sounds". Christoph Clöser replaced Henseleit in 1997, replacing the guitar with a saxophone, which has become a trademark of their sound. The group has collaborated with other musicians such as Mike Patton on their recordings and live performances.

<http://www.bohrenunderclubofgore.de>

Decibel

Cat Hope: Director, flutes, bass guitar, double bass.

Lindsay Vickery: Reeds, max programming.

Stuart James: Piano, sampler, max programming, network systems

Tristen Parr: Cello

Aaron Wyatt: Violin, viola

Malcolm Riddoch: Guitar, electronics, turntable, accordion.

Special guest

Callum Moncrieff: Percussion

Technical and Support:

Production Manager: Guy Smith

Stage Assistants: Bob White, Jack Moriarty

Promotions: Anton Maz.

Thank you

Tos Mahoney, Gabrielle Sullivan, KFord, Joey K.



<http://decibel.waapamusic.com>

Decibel New Music Ensemble in partnership
with Tura New Music presents:

SMALL THINGS

Monday May 28, 2012 • 7.30PM

Studio Underground, State Theatre Centre

1. David Kim-Boyle Point Studies #1 (2012)

for four pitched instruments and computer [World Premiere].

2. Anthony Pateras Trio (2012)

for cello, piano and electronics [World premiere].

3. Joe Stawarz Cells (2012)

for instruments and effects [World premiere].

4. Agostino Di Scipio Texture/Residue (2006)

for any even number of instruments (wind and strings) and live electronics [Australian premiere].

5. J G Thirlwell Canaries in the Mineshaft/Edison Medicine (2002)

arranged for flute, clarinet, piano, cello, violin/viola, sampler, percussion, LP and baby accordion [Australian premiere].

[INTERVAL]

6. Amber Fresh Torndirrup (2012)

for instruments and words [World premiere].

7. Cat Hope Liminum (2012)

for instrument(s) and bass amplifier(s).

8. Lindsay Vickery EVP (2012)

for instruments and electronics [World premiere].

9. Bohren and Der Club of Gore Prowler (2012)

for tenor saxophone, piano, percussion, viola, cello and rain [Australian premiere]

Welcome to the second of Decibel's Perth concerts for 2012. Our year began with a tour in Europe and a series of concerts focusing on the work of John Cage, to celebrate the centenary of his birth. This concert sees a return to our commitment to new Western Australian and Australian works, as well as the showcasing of interesting and important international compositions and the exploration of new notation, electronic and acoustic instrument combinations.

We are excited that this year we have a new series of commissions for Perth songwriters as part of our program, beginning with a work by Amber Fresh (aka Rabbit Island) in this concert. This is in addition to five other world premieres of Decibel commissions by Australian and Western Australian composers.

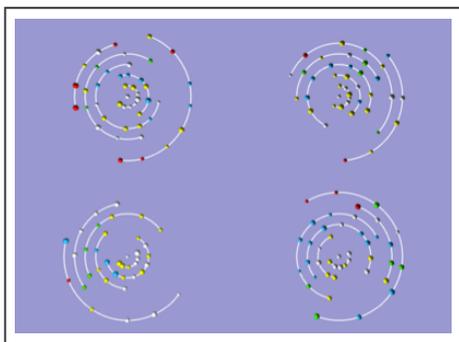
A fascination with the minutiae of music has stimulated composers for most of the twentieth century. New levels of complexity, ways for reading and writing music, complex methods of sound distribution and the pulling apart and reassembling of sound through techniques such as granular synthesis all share this examination of small detail. This program features works where small parts are approached both conceptually and practically – through ideas, techniques, inspiration, notations, atmosphere and attention to detail. The beauty is often in the detail. Never underestimate concerns of scale.

Cat Hope

Artistic Director, Decibel

1. **David Kim-Boyle** *Point Studies #1* (2012)

Point Studies #1 (2012), for any four pitched instruments and computer, is the first in a series of intended pieces in which a musical space is articulated by a series of points which represent certain musical parameters. In *Point Studies #1*, these points are figuratively indicated in a musical score generated in real-time. In the score, which varies slightly from performance to performance, pitches are represented by points of different color and are connected by circular arcs, indicating durations, of various lengths. Performers navigate their way through the various arcs and points that are gradually extended, added and rotated during the course of the piece. The acoustic performance is accompanied by electronically generated sounds that are developed along similar principles to those through which the performers interpret the score. *Point Studies #1* was commissioned by Decibel, and is dedicated to them.



A screen shot of *Point Studies #1* in progress.

David Kim-Boyle is an Australian composer and new media artist who over the past ten years has developed a distinctive voice in the field of interactive computer music. His work has been heard around the world and he has been a guest artist at some of the leading research facilities for computer music. While many of his compositions have explored the various intersections between acoustic and electronically generated sound, he is presently working on a number of works for ensemble which feature a variety of real-time score generation techniques as well as a series of Arduino-based installation works. He is especially interested in spectral spatialization, real-time score generation, network performance and the real-time integration of audio and video processing in live performance. <http://www.davidkimboyle.net>

2. **Anthony Pateras** *Trio* (2012)

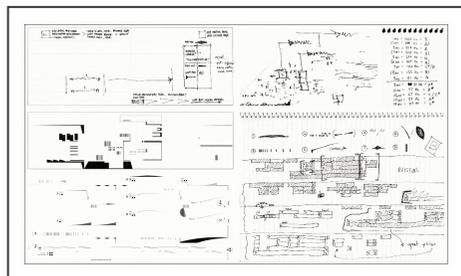
Anthony gave us this program note: "*Trio* is an attempt at order during prolonged, honey-like, disorder." This work has been commissioned by Decibel with assistance from the Australia Council for the Arts.

Anthony Pateras was born in Melbourne, and is a composer,

pianist and modular synthesist now based in Brussels. His work explores intersections between the known, unknown, acoustic and electronic. His works have been performed by from the Los Angeles Philharmonic, Australian Chamber Orchestra, Percussion Group The Hague, Melbourne Symphony Orchestra, Vanessa Tomlinson, Flux String Quartet and Ear Massage Percussion Quartet. He has collaborated with distinguished conductors such as James McMillan, Brett Dean and Markus Stenz, and released his second portrait disc for John Zorn's Tzadik label in 2008. Pateras is also an active performer; on modular synthesizer, prepared piano and in various collaborations. <http://www.anthonypateras.com>

3. **Joe Stawarz** *Cells* (2012)

Cells is the result of a cross-pollination of interests and aesthetic desires. Acoustic and electronic elements sit side by side, however there is a certain friction in the way they interact that helps build an uneasy atmospheres. The presentation of the score is an important aspect in the way the performers are asked to interpret it. Growing out of computer aided design (CAD) influenced, vector-based sketches that determine the macro structure of the piece, short motifs (or cells) build upon simple geometric shapes and smooth, flowing curves to create notation of suggestive graphic gestures. Combining and processing these phrases in different ways forms the basis of the work's development. This work has been commissioned by Decibel with assistance from the Australia Council for the Arts.



Sketches for the score for *Cells*.

Joe Stawarz is a Perth-based musician whose recent activity has focused mainly on electronic music, releasing a string of EPs on Glasgow's seminal Soma Records. He has performed in clubs and on radio in this style as both a solo artist and with the now defunct Streamcrossers, an improvisational drum-machine live act. Past compositions also include instrumental solo and chamber ensemble works, as well as electroacoustic music and collaborations for dance and film. Influenced by a wide range of music, and with an interest in things slightly left of centre, Joe pieces together his music with a belief in the capacity of music as an expression in and of itself.

4. **Agostino Di Scipio** *Texture/Residue* (2006)

This composition was sketched in 2006 as a complement / opponent to another work entitled *Texture-Multiple* (1993). Whilst all the instruments share the same score, which Decibel have put in motion with their score player technology, each performer fills the plot with different materials freely selected from the music repertoire pertaining to each particular instrument. However, all performers play almost only by tapping on the instrument (no bowing, no plucking, no blowing - only finger action). The overall sound is a kind of sonic dust, a more or less dense texture of tiny residual entities created by the usually unheard transient phenomena of known musical repertoire, moving from the background to the foreground. The electronics amplify and slightly transforms these sounds, driven by the timing and density of the performances. Some pitches and other artifacts become more prominent, as local singularities - or epiphenomena - of the incessant, but uncorrelated instrumental activity.

Agostino Di Scipio is a composer, sound artist, music theorist and scholar born in Naples. Beginning as a self-taught electric-guitar player experimenting with computers and programmable synthesizers, he studied foreign languages, literature, theatre theory and later electronic music and composition. Since the late 1980s his work has focused on unconventional sound synthesis and processing methods, often connected to phenomena of noise, chaos and turbulence. In more recent years, he has researched the audible traces of the "man-machine-environment" feedback loop. Di Scipio is the Electronic Music Professor at the Conservatory of Naples. <http://xoomer.virgilio.it/adiscipi/>

5. **JG Thirlwell** *Canaries in the Mineshaft/Edison Medicine* (2002)

These works were written for Thirlwell's experimental instrumental project Manorexia, where the composer takes a different direction than in his other projects such as Foetus and Steroid Maximus. The music has a mobile, free form quality on one hand and a highly structured rhythmic imperative on the other, created a textural and cinematic atmosphere. The scores provide clues to the final piece, leaving room for the group to complete the musical picture with additional textures and techniques. The original recorded version of *Edison Medicine* is created using a skipping CD effect on material from the preceding *Canaries in the Mineshaft*, demanding the performers keep machine like rhythmic patterns linked with manually triggered samples. These two works are featured on the Manorexia album, *The Radiolarian Ooze*.

JG Thirlwell is a composer, producer and performer based in Brooklyn, NYC and born in Melbourne, Australia, where he studied art before moving to London in 1978. After working with experimental group Nurse With Wound, JG started making his own records in 1980, initially releasing them with his own label, Self Immolation. He is inspired by the writings of John Cage, systems music among other things. Thirlwell's discography is extensive under many pseudonyms including Foetus, Steroid Maximus, Manorexia, Baby Zizanie, Wiseblood, Clint Ruin and

others. Thirlwell's oeuvre stretches the gamut from orchestrations, big band, cathartic noise-rock to abstract electronics and sound sculpture, chamber music, serial music and imaginary soundtracks — sometimes all in the same album. He has been commissioned by groups such as Kronos Quartet and Bang On A Can <http://foetus.org>

6. **Amber Fresh** *Torndirrup* (2012)

"This is my place, and I know it. And I want you to know it a little bit too. I know what the sand feels like. When I am in the city, I know which birds that sing are ones that sing at my place too. I know the names of the islands, and I call them by name, in my heart. One way to know something is to call it by name. That's why I'm telling you the names of the birds in the place I'm from. It's because, knowing their names, I can know them a new way. It's because, this is the way for me to make you know them, a little bit. I record my voice, saying their name, and to you, hearing their name, it's like when I'm hearing their voice and seeing them fly above and the sound of their wings over me, and the sound of them jumping in the branches. See, I am in love with this place. And it's like, if you're in love with someone, you can try to show a person a photo of them, and even a video of them, and even record the sound of their voice, and they won't be able to fall in love with the person in this way. So, I'd like to just tell you, I am in love with the place where I came from, Torndirrup National Park. Deep in love." This piece was commissioned by Decibel with assistance from the Department of Culture and the Arts.



The score package that was delivered to Decibel members for *Torndirrup*.

Amber Fresh is a writer, performer and musician from Perth. Her album *O God, Come Quick* was released in 2011 on Badminton Bandit Records, under her main alias, Rabbit Island. Amber has also released music with her project The Gulls, has a weekly review show—*The Gulls Review Hour*—on RTRfm, publishes the annual *Perfect Thursday Diary*, released a poetry collection *Between You and Me*, and is currently a regular contributing writer for *The Thousands* and *Cool Perth Nights*. Amber grew up in Goode Beach, WA, in Torndirrup National Park.