



the sixth
totally huge
new music
festival
program

sound spectrum

13 april 2003
Spectrum Gallery



sound spectrum I • program notes

Jonathan Mustard:

Monody for coloured objects [2003]
For Performer with Objects, Video and MAX/MSP
Jonathan Mustard: Objects

... is a study in 'correlating the movement of objects in space to sound'. This idea has been the general thrust of Mustard's experimental research at WAAPA over the last year. Monody makes quite simple correlations between the position and size of an object in space and its effect on a single sound. It also explores the boundary area of confusion where the perception of a correlation is disturbed by the influence of multiple objects on a sound - "what is affecting what?" Further disturbances proliferate through the piece as the theatrical context in which various coloured objects are manipulated begin to imply narrative relationships between them. This work is implemented using the program MAX/MSP/JITTER. (JM)

Robert Griffin Morgan:

Sirens [2002]
for 4 channel sound diffusion

The sirens were sea nymphs who had the power of charming by their song, so that unhappy mariners were irresistibly impelled to allow their boats into treacherous waters and rocky reefs. Using this myth as a departure point, the work follows an arc based upon the Golden Mean (or Golden section) as sea sounds make way to soft and alluring vocal sounds that transform into vocal screeches and digital waves before finally leading to the destruction of the boat and its submergence into the enveloping sea. All generated samples are products of four sound-sources: two pre-recorded vocal samples, a sample of the sea and a sample of a creaking boat. Through processes of mutation and metamorphosis, these source files were transposed, filtered and combined via a multitude of techniques to generate the content of the entire piece. It is the aim of the work to reveal a state of evolution as the ear witnesses these source files gradually distorting and merging as the ethereal voices of the Sirens emerge from out of the sea and grow in harshness as they influence, resulting in the climactic sinking of the boat before the Sirens finally submerge back into the tide. (RM)

Lindsay Vickery:

Splice [2002]
for live sound and Max/MSP
Lindsay Vickery: Eb Clarinet

Splice employs synchronized live sampling of the soloist to impose a formal structure on a live improvisation. It is an example of an encoded 'meta-music' - that is a compositional map that is without contents until a live performer adds them. The soloist's sounds may

be stretched, altered in pitch, echoed or even sunk only to re-emerge later - techniques similar for example to those found in a conventional composition - except that they occur in real-time. Splice scripts all sounds into the same structure regardless of whether they are melodic, noise or even silence, so though it may sound different each time its is always the same shape. Splice was premiered at the Concert Studio of the Queensland University of Technology. (LV)

Stuart James:

Abyss [2003]
for 4 channel sound diffusion

Through the mechanism of the sociological machine, we are surrounded by species of our own kind as well as a fabricated environment of our own kind in an instinctual need for survival, perhaps in fear of facing the idea of being alone. Might we have abandoned something within ourselves due to this fantastical consolidation of our own identity? Perhaps for many there is an urgent need to stay with one's own kind so that one might not feel so alone. Is it possible that there might be a deep underlying fear that there may not be any other person to whom we could relate, potentially meaning that we might all be entirely alone?

Do we fight this idea, do we deny it, or do we face it? Perhaps being alone represents death for some. Perhaps people just enjoy the idea of human company. Might it be true that we have a stronger sense of self when we are with others of our own kind, each person forming a leg and support for each and every other. On the other hand, is it possible to be a rock? To be utterly alone in this world and spiritually content with this? Instead of fearing oblivion and the abyss.

Hannah Clemen:

Beneath, Becoming [2003]
for Audio playback, and clarinet with live computer interface
Hannah Clemen: Clarinet

I remember once having a dream - one of those dreams you have when you are only half asleep. I was in a clearing within an ancient forest. There was no moon, but the air was almost tinkling with clarity and the stars shone so brightly, I could see by them. Within the clearing was the ruin of a temple, an ancient Greek style temple with crumbling pillars, slowly being consumed by the advancing forest. Vines curled around the pillars' remains, and the moss shone on their surfaces. People had lived here long ago, but now only this relic remains, slowly being reclaimed by time and nature. The air was shimmering with a life that was inconceivably powerful and ancient. Alien yet familiar, like a force that is sometimes forgotten but is always there. Sleeping. The earth breathes beneath my feet.

This work is a combination of two previous installation works, both conceived on Max/MSP. One is a self-generative soundscape, here reproduced in quadrasonic sound, and the other is an interactive spectral analysis instrument. (HC)

Lindsay Vickery:

Spectral Transmission [2003]
for Shortwave radio and MAX/MSP
Lindsay Vickery: SW Radio

People respond to international crises and moral dilemmas in different ways. I knew some for example who, faced with the looming prospect of the second Gulf War - GW2 as we are encouraged to call it for convenience - began a self-imposed media blackout. I belong psychologically to the other camp - I leave my radio and sometimes TV on all night. Perhaps this derives from spending much of my childhood on the other side of the world and therefore feeling that there is always something going on elsewhere or maybe it's the trauma of losing after-school TV to the Watergate Scandal coverage back then. In any case it doesn't seem to concern me that I'm not conscious for most of it - when I was a teenager I used to listen to ABCFM in my sleep hoping to subconsciously ingest the great classics. So for me international crises and moral dilemmas, during the night at least, induce a kind of quasi-insomnia - a half world of words and images. This piece is about that world. (LV)

about the composers

Jonathan Mustard 01000001010101010101010101010101
Originally from Sydney, Mustard has been living and working in Perth since 1987 and has gained a reputation for innovative composition in this time. He graduated from N.S.W Conservatorium of Music in 1982 and is currently studying for a Master of Creative Arts at WAAPA. Mustard is well known in Perth new music circles as a composer of challenging and often beautifully haunting mixed media works for electronic and acoustic instruments. He has performed with Link, Playback Theatre and Barking Gecko Theatre.

Lindsay Vickery 01000111010101010101010101010101
One of the dynamic voices on the Australian New Music scene, Lindsay and 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. He is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles throughout the world. He was a founding member of Magnetic Fig, SQUINT and HEDKIKR and has been a visiting artist at STEIM (NL), HarvestWorks (NYC), the MATA festival (NYC), CEMI (University of Northern Texas), University of Illinois, Kyoto Seika University, San Diego State University, the DC International Dance and Improv Festival (DC) and Rensselaer Polytechnic Institute (NY).
<http://lindsayvickery.com>

Robert Griffin Morgan 1010101010100101010101

Robert Griffin Morgan's compositional career began after the completion of a Bachelor of Music degree when he won the *A.B.C Young Composer's Award* in 1995. Since then, much of Morgan's chamber music has been performed all over the country while orchestral commissions have instigated four works. To date, the West Australian Symphony Orchestra have performed three of Morgan's works, The Sydney Symphony one, the Tasmanian Symphony three and the State Orchestras of Sydney, Melbourne and Queensland giving multiple performances to one. Morgan has collaborated with many artists of contrasting vocations. In 1997, The West Australian Ballet commissioned the ballet score *Orlando*, while in 1999, The Australian Ballet secured a further commission, this time a full-length ballet. In 1998, Future Films commissioned a soundtrack for an art film by Glen Eaves, which was recorded by the West Australian Youth Orchestra and conducted by the composer. This score won the *Young Composers Film Award* in 1999. In 2000, he was chosen for the Peggy Glanville-Nicks Composers Fellowship and thus resided at the Peggy Glanville-Nicks Estate in Paddington, Sydney as resident composer. Morgan is currently a represented composer at the Australian Music Centre and is engaged in a Master of Creative Arts degree at Edith Cowan University where he is exploring the various hybrid formats for electro-acoustic composition. Further details the Morgan's vocation can be found on his web site: <http://users.indigo.net.au/robbie/tonypoet/>

Hannah Clemen 010101010101010101010101010101

Hannah Completed a BPA in clarinet at WAAPA in 1996, and a B. Mus in composition at UWA in 2000. She is currently doing a Masters at WAAPA, in which she is researching the use of meditation as a creative tool in experimental music. In the past few years, Hannah's music has largely moved away from written chamber music, and is now focused mainly on live and studio produced electroacoustic music, group intuitive improvisation works and interactive installations.

Stuart James 010101010101010101010101010101

Stuart is presently completing a Masters' Degree in Creative Arts at WAAPA investigating sound synthesis using dynamical wave terrains. Previous to this Stuart studied both Jazz Piano at WAAPA, and Music Composition at the University of Western Australia for which he received first class honours. Over this period of time Stuart has also been involved with over twenty bands and ensembles, worked for ArtsWA, Groc Magazine, and ASME, and has been writing for performers and ensembles that includes Tetrafile Percussion, Michael Kieren Harvey and the WASO New Music Ensemble. Recently stuart was fortunate to attend a series of software works shops held at IRCAM in Paris.

Thanks to:
Robert Szadov, Chris Murdoch, Domenico de Clario and the staff at the School of Visual Arts, WAAPA@ECU, Tos Mahoney, and the Tura Events Company

sound spectrum I • program notes