

1. Antarctic Defeat (1989)

Cathie Travers

for cl, perc, bass, synthesizers and piano

Written after watching a TV documentary - the mood of the piece reflects my hope that the corporate might of tourism and mining will not eclipse a wondrous site.

2. Opera for Pianoforte (1996)

Lee Bradshaw

for Solo Piano

This piece, an emotional drama, is driven by the conflict between tonality and atonality.

3. Automaton I (1989)

Jonathan Mustard

for Flute and Tape

Automaton I is the first of a series of four pieces generated by cell automata a spin of of Chaos mathematics. Each work is generated by a slightly different number of cells which correspond to differing pitch-class sets. This work for flute and tape uses the full twelve tones of the chromatic set.

4. Free (1996)

Chris Tonkin

for Solo Clarinet

5. A Life in the Day (1996)

Craig Skelton

for Solo Piano

This work is in 6 sections which are played continuously : I. Episode 5; II. It's Just the Depth that Varies; III. Transmission; IV. Happy Accidents; V. To Sleep, Perchance to Dream; VI. All Good Things...
A Life in the Day was inspired by my relationship with the piano.

6. Toujours les Garçons (1992) [from See Ya Next Century!]

Text : Robyn Archer

Music : Cathie Travers

for voice, vln, cello and piano

A lament for our society - referring to *some* behaviour which continues, despite the so-called advanced civilisation of the late 20th Century.

7. Leo Szilard (1990)

Lindsay Vickery

for Flutes, Clarinet, Soprano Saxophone, Baritone Saxophone, Trumpet, Trombone, Cello, Bass Guitar, Double Bass, Piano & Percussion

Leo Szilard was a Hungarian Physicist who, as a result of his work in physics in Germany in the early thirties, fled the changing political climate to persuade non-facist powers to begin development of an 'Atomic' bomb. His tencious efforts finally succeeded, through the help of Albert Einstein, in persuading Roosevelt to initiate the 'Manhattan Project'. In the closing weeks of the war in Europe, Szilard attempted to persuade the government of the United States that a 'Super Bomb' was no longer necessary and along with a group of Physicists based in Chicago pointed out many of the long term effects that this escalation in weapons technology would have. Unsuccessful in dampening the new enthusiasm for the Atomic Bomb, Szilard set up the first anti-nuclear lobby group: the Council for a Livable World.

8. Those Damned Fool Machines! (1994)

Evan Kennea

for clarinet trio

This piece is in three movements, each of which is based on the motions of a simple machine. The first movement is entitled "Oscillators", the second "Cogs" and the third "Hole-puches". "Oscillators" is a gently undulating (musical) canon ; "Cogs" traces the motion of three whirring cogs whose 'teeth' keep chipping off and in "Hole-puches" the machine becomes ever more unstable until it finally self-destructs.

9. Blackpool Tower (1988) : elegy for John Lennon

Lindsay Vickery

for clarinet, guitar, percussion & piano

In 1968 Yoko Ono played for Lennon Beethoven's 14th piano Sonata generally known as 'The Moonlight'. The outcome of this 'meeting' was Lennon's Because from the album Abbey Road. This relationship between inspiration and creative response, forms the basis of an elegy for Lennon who was murdered in New York in 1980.

10. Naïve (1989)

Stuart Davies-Slate

for Baritone, Clarinet, & Percussion

Naïve is excerpted from Davies-Slates music theatre work 'Dr. Memory in the Dream Home' a satirical exploration of the themes of greed and materialism that was particularly reflective of the time and place of its composition: Perth at the end of the 'me-decade'.

11. Simultaneity (1991)

Hazel Smith

for voice & sampler

Simultaneity explores the semantic and associative possibilities of the word simultaneity but also enacts simultaneity through the use of co-extensive live voice and sampled tape.

12. Three Songs from Rendezvous (1994-95)

Lindsay Vickery

for voices, violin, cello, piano/synthesizers & percussion

Rendez-vous: an Opera-noir is an adaption of Alain Robbe-Grillet's Novella 'Djinn'. The work has the atmosphere of a film-noir or 'dimestore detective novel' and yet in characteristic fashion Robbe-Grillet creates an intensely complex plot that toys with the reader by presenting many differing, plausible and often contradictory solutions to its mysteries. These three songs form the core of the Scene VI. The two characters portrayed are Simon a man who is being drawn deeper and deeper into a web of intrigue and Marie a 'woman-child' who is continually deceiving him with increasingly outlandish stories. These three songs constitute a kind of lying contest between these two characters: a contest where Marie proves by far the superior candidate. The invented nature of the stories accounts for their lyrical and fanciful nature.

13. Workers Union (1974)

Louis Andriessen

for HUG E band