The Performers

Alicia Frehner flute Lindsay Vickery (MagPig) Soprano sax/clarinet/conductor Debbie White Violin Steven Howell Clarinet Roxanne Della-Bosca Synthesizer/piano Ainsley Cadd Cello Jenny Winley Percussion Paul Abbott Baritone Sax Mathew Jones Guitars Cathie Travers (MagPig) Synthesizers/piano Brett Page Bass Trombone Nicole Dixon Fr Horn Amanda Bradford Fr Horn Hannah Clemen Clarinet Joanna Drimatis Violin/conductor Jessica Van de Ploeg Flute Chris Tonkin Piano/synthesizer Robert Schulz Mandolin Mark Alderson Voice Elizabeth Lysons Voice Adrian Kelly Trumpet Graeme Blevins Sop Sax Jonathan Mustard Alto Sax Evan Kennea Conductor Anna Creamer Bass Genevieve Wilins Percussion

MAGNETIC PIG

[the performing ensemble] has been in existence since late 1992. We have performed for the Artrage Festival, EVOS music, The University of WA, Perth and Adelaide Festivals.

We perform mainly our own original music, but occasionally break out into repertoire by other artists such as Laurie Anderson, Robert Fripp, Pink Floyd and Midori Takada.

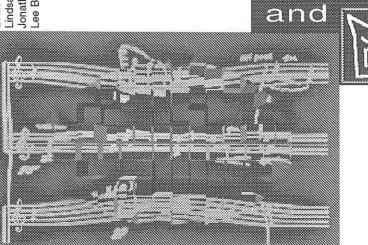


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Magnetic Pig

Saturday 26th October 8pm



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Callaway Music Auditorium, School of Music The University of WA Nedlands.



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 Garcons (1992) [from See Ya Next Century!]

Text : Robyn Archer

Music : Cathie Travers

for voice, vln, cello and piano

A lament for our society - refering 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-punches" 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 lieing 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 HUGE band