

Program

Three Songs

Cathie Travers
Lindsay Vickery

Cathie Travers
keyboards, voice
reeds, electronics, voice

Jarra

Natalie Lukin
Anne Horton
Raymond Yong

James Ledger
horn
violin
piano

Aqualode

Wendy Cooper
Linda Papa

Sarah Collins
bassoon
piano

Seven Short Piano Pieces

Raymond Yong

Stuart James
piano

descent of the celestial monkey wrench

Cathie Travers
Lindsay Vickery

Lindsay Vickery
keyboards, voice
reeds, electronics, voice

- Interval (10 minutes) -

Sensorplay 5

Jonathan Mustard

Jonathan Mustard
sensors

Quaver Trails

Cathie Travers

Evan Kennea
synthesizers

Equinox

Ivan Vukcevic
Ainsley Cadd

Maureen Hampele
viola
'cello

Arc

Ivan Vukcevic
Roxanne Della-Bosca

Roxanne Della-Bosca
viola
piano

Serenade for Violin, Viola and Violoncello Opus 4, 1996

Jacqui Poole
Ivan Vukcevic
Ainsley Cadd

Lee Bradshaw
violin
viola
'cello

Lindsay Vickery

Cathie Travers

Jonathan Mustard

**Live concert recording
for broadcast**

James Ledger

Tuesday 5th May, 7.30pm

Evan Kennea

ABC Studios, Adelaide Tce

Stuart James

Tickets \$7 full / \$5 conc.

Maureen Hampele

Information : 9379 1174

Roxanne Della-Bosca

Sarah Collins

Lee Bradshaw

**CONTEMPORARY CHAMBER CONCERT
music by West Australian composers**

Program Notes

Three Songs

1. *Cleansing Song* (1997), text : Robyn Archer
Cleansing Song was co-written with Robyn Archer and comes from a dance/theatre show *See Ya Next Century* which we created with Chrissie Parrott and Mary Moore. The subject matter of the song is ethnic cleansing, which unfortunately seems to be topical in at least one location in the world at pretty much any given moment!

2. Bent Funk 70 (1992)

Bent Funk is fun to play. It's constructed around chord shapes and numbers and playing unison riffs; also soloing over a bass/chord pattern. The form is rather like a jazz head-solo-head it can be played by pretty much any small to medium sized combo.

3. Steel Vultures (1997), text : Cathie Travers

I'm in an almost constant state of amazement about the world ... there are so many things which are gross, bad, unfair, ridiculous, inhuman, sad, catastrophic and so on. It's difficult - no, impossible - to understand how the human race can have worked out *so many* complex physical, aesthetic, technological, physiological, artistic and many other concepts and yet not have come to grips with what are surely basic desires for every living being : how to have enough food and happiness to ensure that waking up each morning is an enjoyable experience.

Steel Vultures was my response to a particularly obscene statistic released by the UN in mid 1997 :

World poverty could be eradicated by the combined wealth of the 7 wealthiest individuals on the planet.

Imagery for the song text is drawn from contemporary industrial and media-driven culture.

Cathie Travers

Sensorplay 5

Sensorplay 5 is the latest piece in a series of electronic works involving sensors to manipulate sounds in real time. In this work, a pair of light sensors and a pressure sensor is used to trigger events and alter a number of musical parameters. The piece is in some sense both composed and improvised as the details of pitch and rhythm in a set number of musical "objects" are predetermined by programming via a computer. These objects are then played with by the degree of light or pressure brought to bear on the sensor by the improviser.

Mustard first came into contact with this type of method while working to solve some of the problems faced by people with disabilities in making their own music. Later he went on to make the *Sensorplays*, which have been performed at the Totally Huge New Music Festival and the Bluttonium Lounge performance series. *Sensorplay 4* was performed recently as a dance work for the group Squwunch for the opening of the Rhythm Collective, a group of artists working in a variety of media in the visual and performing arts.

Jonathan Mustard

Quaver Trails

This work, originally written for harpsichord, was commissioned by Vanessa Milner for her B.Mus final year recital. The style is minimalist; harmonic language tonal. The standard harpsichord has a 5-octave keyboard, in common with the standard MIDI synthesizer. Evan likes pretty grunty sounds so I'm grateful that he's given me permission to perform the work using synthesizers instead of harpsichord.

- Cathie Travers

Evan Kennea

Jarrah

Jarrah is the first completed movement from a work entitled *Wood*. Whilst the title is suggestive, it is in no way meant to be perceived as programmatic. Each of the other movements are named after a different type of Australian timber or tree. This movement is basically a classical ABA structure, with repeated musical ideas constantly interrupted by rests, especially rests on strong beats, providing a driving rhythmic momentum.

James Ledger

Aqualode

Aqualode was written during the final year of Sarah's Bachelor of Music degree in Composition at Adelaide University. It was a very liberating experience because, as a bassoonist herself, she already had knowledge of the instrument's technical capabilities and was able to write idiomatically for the instrument. The piano is used in turn as an accompaniment and a single line counterpoint to the bassoon line. This work has been performed several times in Adelaide but this is its first performance in Perth, and the first performance in which Sarah will not be playing the bassoon part, and so can finally sit back and listen.

Sarah Collins

Seven Short Piano Pieces

This set comprises seven character pieces, each contrasting in style and based on differing approaches to composition.

- | | |
|---------------------|----------------------|
| 1. Like Plainchant | 4. ♩ = 60 |
| 2. Molto Espressivo | 5. Fluid and Free |
| 3. Lent | 6. Slowly and Freely |
| | 7. ♩ = 110 |

Stuart James

descent of the celestial monkey wrench

Lindsay Vickery

Four songs arranged for duo, excerpted from this fourteen movement work.

1. between my breathing
2. in a room
3. the corner window
4. time

Equinox

The word *Equinox* means the time of year when on two occasions, six months apart, day and night are of equal length.

In this piece the viola and 'cello are also twice equal in time but leading to these two points each instrument experiments independently with the space of time when one part is accelerating and decelerating while the other is precisely notated in time losing the sense of a musical pulse.

Maureen Hampele

Arc

Written specifically for Ivan and myself to play, this piece is designed to exploit our strengths and interests as a duo. The piece is in palindromic form, varied in the retrograde by extraction of material.

Roxanne Della-Bosca

Serenade for Violin, Viola and Violoncello, Opus 4, 1996

Lee Bradshaw

The piece comes in essentially two movements with a prelude to open, however, the first 'full' movement is split into two parts and is used to surround the second movement which comes in between the two halves of the first movement, thus;

prelude - 1st mvt (part one) - scherzo - 1st mvt (part two)

The first movement is based around two main ideas, the first of which is more prominent in part one of the movement, the second of which is more prominent in part two of the movement. The piece closes with a return to the first idea.

This piece came as somewhat of a 'tension' release towards the end of completing my second string quartet. It encapsulates the frustration and anxiety I felt towards the end of composing the larger piece. This trio inspired the completion of the string quartet.