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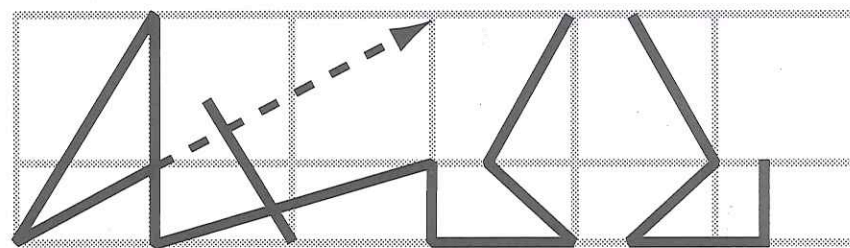
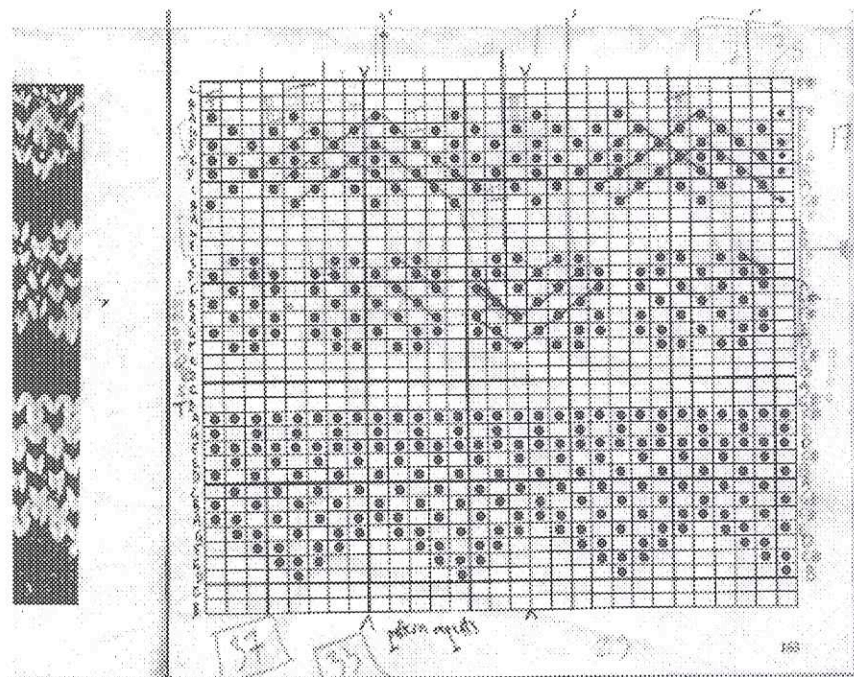
THE WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS  
AT EDITH COWAN UNIVERSITY

Front of house is organised by Arts Management students.

The Western Australian Academy of Performing Arts at Edith Cowan University receives its principal funding from the Western Australian Government, through the Western Australian Department of Training and Employment, and from Edith Cowan University.

cover illustration shows knitting pattern from sketches for *Double Concerto for Knitters and Ensemble*

b l u e p r i n t



axis 21 new music group

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# A X I S 2 1

Axis 21 is the contemporary music performance group of the Western Australian Institute of Music. It is directed by Lindsay Vickery. The group performs 20th century repertoire and more specifically recent Australian compositions. They have performed with Amy Knoles, Cathie Travers, Ingle Knight, Magnetic Pig and the WASO 20th Century Ensemble and in the Totally Huge New Music Festival, UWA New Music Week and in a flooded handball court for Nanette Hassal's dancework 'Giving Birth to Thunder.'

Flute	Esther Taylor	L24
	Penelope Kimble	L24
Clarinet/Bass Clarinet	Sonya Davies	L24, BP, DKC
	Adrienne Dunlop	L24, DKC
Soprano and Alto Saxophone	Joanne Carey	L24, BP, DKC
	Lisa Scott	L24, DKC
Bassoon	Rachael Harmer	L24
Horn	Nicole Dixon	L24, BP
Trumpet	Gemma Horbury	L24
Trombone	Amber Blower	L24
Violin	Rebecca White	L24, BP
Cello	James Lee	L24, DKC
	Tristen Parr	L24
Double Bass	Tsu Mei Tan	L24, BP
Piano (reciter/knitter)	Nela Trifkovic	L24, DKC
Piano	Stuart James	L24, BP
Organ	Kathryn Barras	L24, DKC
Percussion	Robyn Sarti	MT
Knitter	Justine Thornley	L24, DKC



## Istvan Marta

Istvan Marta is a Hungarian composer whose music combining elements of Hungarian Folk Traditions and Post-Minimalist techniques has become increasingly well known over the past ten years. Marta is typical of a new generation of composers who are engaged by a wide variety of different musical experiences. He has written works for the Kronos string quartet and early music ensembles, created electro-acoustic works, as well as music for jazz and punk bands, .

*Lesson 24 Christmas Day*, sometimes described as 'the Hungarian *Glassworks*', was written in 1982 for the Hungarian New Music Ensemble 180-as csoportnak (Group 180). It begins with a simple theme/harmonic structure which is introduced strand by strand, and then develops the same material in each subsequent movement. The second movement organizes the material in horizontal strands, the second in a polyphonic double canon and the final movement in pitch and rhythmically shifted vertical blocks, before the return of the solo piano material (now in dissolving fragments). (movements i, iii and iv)

## Joseph Rován

Joseph Rován is the director of CEMI (Center for Experimental Music and Intermedia) at the University of North Texas. His sextet *Blueprint*, is work of contrasts, essentially consisting of three duos: Piano and Violin (detached and atonal), horn and bass clarinet (interjecting Varese-like material) and saxophone and double bass (a swung bluesy texture.) The title alludes to the positioning of the jazz-based material within the context of a highly structured 'fixed' classical composition, the score of which is in itself a *Blueprint*.

## Martin Wesley-Smith

Martin Wesley-Smith is an Australian composer whose name has been closely linked to many developments in Electronic music in this country. This piece began as an exercise to explore the possibilities of the Fairlight Computer Music Instrument (a fabulous synthesizer/sampler invented in Australia), but quickly developed into a concert piece for clarinet and tape. Graham Leake, percussionist in the highly respected Australian ensemble of the 1980s, Flederman asked that Wesley-Smith adapt the work for solo Marimba for the group's 1984 US tour. The resulting work, several sections of which probably work even better than the original, was premiered in Las Vegas that year.

## Lindsay Vickery

The *Double Concerto for Knitters and Ensemble*, began with the summer knitting obsession of my sister-in-law Angela Rossen. Being entranced by the beautiful clack of her knitting needles, she implored me to write a piece for them. While sceptically perusing her pattern book, I came upon the 'Fair Isle' knitting pattern. Its grid of arpeggio-like zig-zags immediately suggested the possibility of a peculiar kind of minimalist texture.

The pattern is transcribed from top to bottom (starting on line 6), with pitch read vertically and rhythm horizontally. The instruments take complimentary paths through the available material, playing double-time in the blank spaces between the three bands of dots, where there are no new pitches. Like the 'faces' that we sometimes imagine we see in wood grain, the textures that emanate from the knitting pattern, seemed to take on expressive qualities. These qualities became further amplified by the addition of a knitter/reciter who delivers a heightened account of the pattern.

In the first performance Angela and her friend Johanna Benchoff performed on close-miced knitting needles, while the formidable Ms. Benchoff recited the 'Alternating Peanut Stitch' [the most dramatic knitting text available] The original title, also from the book in question, was *Double Knitting Concerto: Little Trees, the Palms, Scattered Leaves (Tunisian Knitting)*.

## Lesson 24 Christmas Day

## Blueprint

## For Marimba and Tape

## Double Concerto for Knitters and Ensemble