



Lindsay Vickery - sound
Lindsay Vickery's music includes works for acoustic and electronic instruments in interactive, improvised or fully notated settings, ranging from solo pieces to opera. He has been commissioned by numerous groups and performed in Holland, England, Germany, Poland, Norway, the Philipines, the USA and across Australia.

During 2001 his opera Rendez-vous will be premiered (21-24 Nov) and he will be taking up residencies developing projects with interactive film in Holland and California.

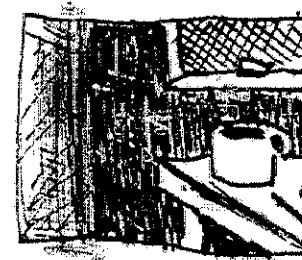
Tanja Visosevic - film

As videographer tanja has worked with avant-garde musicians/events such as lux mammoth (video clip), jon rose (documentary) and club zho (tv series planned for broadcast in september on access 31). she is currently completing her phd on film theory at murdoch university, where she also tutors in media production.



**W A ACADEMY OF PERFORMING ARTS
CLASSICAL MUSIC
DEPARTMENT
LUNCHTIME RECITAL**

SELECTED MATERIALS



**Lindsay Vickery - sound
Tanja Visosevic - film**

24 July 2001

1.10 pm

Music Auditorium

**2 Bradford Street
Mount Lawley WA 6050**

P r o g r a m m e

New York Counterpoint clarinet and tape [1985] Steve Reich

New York Counterpoint is one of a series of works that are based on the musical textures of Reich's seminal work *Music for 18 musicians*. Written for soloist accompanied by pre-recorded layers of the same instrumental family, it is part of Reich's ongoing interest in the mediation between tape and live performance, a preoccupation dating from early works such as "It's Gonna Rain" right through to "The Cave". NYC was originally written for Richard Stoltzman.

Dice Game for Clarinet and DP/4 [1991-5] Lindsay Vickery

The Dice Game of this title does not refer to the use of chance methods in the scoring or performance. On the contrary the work is (annoyingly) fully notated. The title instead alludes to the well know story of Albert Einstein's reply upon being asked his views on the newly emerging Quantum Theory: that "God doesn't play with dice." The structure of Dice Game is something of a musical quantum universe, where a variety of sound worlds emerge and dissipate.

Dice Game explores live processing of a performance on a traditional instrument and by a digital effects processor. The processing is sometimes fixed and sometime interactive: that is the effects respond differently to varied performance parameters. The clarinetist's performance is acted upon in various ways by the effects processor, sometimes reinforcing, sometimes harmonizing sometimes splitting the single line into a quintet. The DP/4 part consists of 13 separate patches that are ordered into a 23 patch sequence. The performer changes patches by use of a footpedal.
LV

In Forgetting [1995 solo version 2001] Lindsay Vickery (based on Vasko Popa's poem)

Vasko Popa was born in 1922 in Grebenats, Banat, in Serbia. He lived in Belgrade where he was a Corresponding Member of the Serbian Academy of Sciences and an editor of the publishing house Nolit. In Forgetting comes from a collection of poems called Landscapes. Popa is published in English by Persea Books and Anvil Press. This translation is by Anne Pennington.

This setting of *In Forgetting* was sketched out in 1988 as a study for a (never attempted) song cycle based on Popa's savage and passionate *Give Me Back My Rags*. In 1995 the sketch was filled out into a song for six female voices - influenced by vocal style of the incredible 'Mysterious Voices of Bulgarian Women' CDs that were appearing at that time. As its a tune I quite like, I decided this year to make a solo version as well. LV

communication breakdown [2001] Lindsay Vickery

This little ditty commemorates the unsuccessful (due to my flat batteries) attempt of Hungarian Industrial Noise expert Csaba Toth to arrange a meeting late one night last week. LV

whythisandnotanother? [1999 remix 2001] text /sound Lindsay Vickery film Tanja Visosevic

whythisandnotanother? began as the first of my three very short novels: highly compressed texts exploring obsessive memories and their relationship to language. The text was written as a birthday present for my friend and collaborator Matt Jones. In this live version, the recitation of the work's ten 'chapters' creates a structure around which a musical discourse unfolds.

P r o g r a m m e