

**Anthony Pateras** is one of Australia's most adventurous and diverse composer/performers. At the age of 23, he was the first Australian signed to John Zorn's Tzadik Composer Series. Anthony has toured internationally with his acclaimed electro-acoustic duo with Robin Fox and his improvising trio Pateras/Baxter/Brown. He has composed works for the Melbourne Symphony Orchestra, Percussion Group The Hague, Vanessa Tomlinson and the Australian Chamber Orchestra to name a few. At 27 he gave a solo recital at the Walt Disney Concert Hall in Los Angeles, of his acclaimed prepared piano suite Chasms to a rapturous response, The Los Angeles Times hailing him as a "remarkable new voice". Pateras was the recipient of the 2007 Ian Potter Fellowship for an Emerging Composer. In 2010 he will be the first Australian musician to be awarded a residency at the prestigious Montalvo Arts Center in Saratoga, California. Later this year he will have a portrait concert of his recent percussion works staged at the Melbourne Recital Centre and the Queensland Music Festival, co-produced by Speak Percussion and Clocked Out and his trio Pateras/Baxter/Brown will open for legendary pianist Cecil Taylor at the Melbourne International Jazz Festival in April.

**Lindsay Vickery** is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. Vickery's music has been described as 'always intriguing' *The Wire*, 'truly an original voice and his work is one of sustained intensity that resonates in the mind long after the performance is over' and a 'master of technological wizardry' *The Australian*. Highly regarded performer on reed instruments and electronics, he has toured as a soloist and with ensembles all over the world. A founding member of Alea New Music Ensemble (1987-1992), Magnetic Pig (1992-2003), GRIT (2001-), multimedia group SQUINT (2002-), HEDKIKR (2002-) and has collaborated with artists such as The California Ear Unit (LA), the MATA Ensemble (NYC), Nosferatu (UK), Jon Rose, Annie Gosfield, Clocked Out, Ensemble Offspring and Stelarc.

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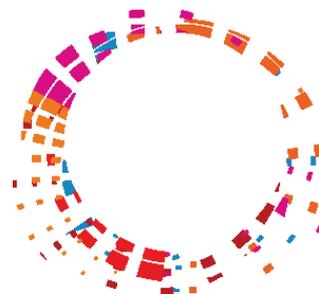


After the concert you can present your ticket stub at the Ellington Jazz Club for half price entry (\$7.50 table, \$5 bar) 191 Beaufort St Perth

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Western Australian Academy of Performing Arts

# The New York School

Thurs 26 March, 7.30pm  
Music Auditorium



Presented in Association with Tura New Music as part of the 2009 Scale Variable Series



## Program

Morton Feldman Projection II (1952)  
Resonator

I put sheets of graph paper on the wall; each sheet framed the same time duration and was, in effect, a visual rhythmic structure. Rather than the usual left-to-right passage across the page, the horizontal squares of the graph paper represented the tempo – with each box equal to a beat.

Christian Wolff For 1, 2, or 3 People (1964)  
Cat Hope, Anthony Pateras and Lindsay Vickery

This music is drawn from the interaction of the people playing it. It requires for its performance independent self-discipline (unpoliced by a score defining fixed relationships and timings) and a capacity and special alertness for responding to what one's fellow performers are doing, the sounds they are making or changing and their silences.

Earle Brown event - synergy II (1967)  
Resonator

My music is definitely mosaic, not narrative. I've never wanted to tell a story. I wanted to create abstract sound objects, objets sonores. And so I've reflected upon that for a long time.

Lindsay Vickery December 1952 Redux (2009)  
Lindsay Vickery

John Cage Concert for Piano (1958)  
and solo for voice I (1959)  
Anthony Pateras (piano) Caitlin Cassidy (voice)  
Resonator

My intention in this piece was to hold together extreme disparities, much as one finds them in the natural world, as, for instance, in a forest, or on a city street.

## INTERVAL

Anthony Pateras Chasms (2005-7)  
Anthony Pateras

*The Scores will be projected behind the Performers*



### THE NEW YORK SCHOOL

*If things progress the way they're progressing right now, I think we need to invent a new notation.* - Earle Brown

*The intention was to make a notation that would recognize that sounds truly did exist in a field; that our previous notation had not permitted our recognizing this fact or even acting on this fact; that we needed other notation in order to let sound be at any pitch rather than prescribed pitches. In order to do this, it had to become graphic; and in becoming graphic, it could accomplish this musical purpose.* - John Cage

Only by "unfixing" the elements traditionally used to construct a piece of music could the sounds exist in themselves-not as symbols, or memories which were the memories of other music to begin with. – Morton Feldman

The innovations of "The New York School" in the 1950s and 60s created waves that rocked the Music throughout the world: the European Avant Garde (Stockhausen, Kagel), Jazz (Braxton, Von Schlippenbach) and Rock (Mr Bungle, The Art Bears), and their influence continues to reverberate today. Cage and his inner circle - Morton Feldman, Earle Brown and Christian Wolff – introduced or redefined a range of concepts: expanding the sonic pallet to include all sound; abstract (non-idiomatic) improvisation; graphical notation; Mobile Form; non-intention, chance operations; performer choice and "The Happening".

### Program Notes:

Feldman's series of *Projection* pieces are said to have "let the imp of chance out of the bottle" for the composers of the New York School. Notated as a graph - showing only what part of the bar to sound a note and what register (high/medium/low) - the *Projection* series still clearly exemplify Feldman's trademark sparse and quiet textures.

### RESONATOR

† FELDMAN	Δ BROWN	
solo piano/ conductor	Anthony PATERAS	
instruments/ conductor	Lindsay VICKERY	
instruments	Cat HOPE	
solo voice	Caitlin CASSIDY	
violin	Adrian YEO †Δ	
	Elisa SIIPOLA Δ	
	David SANZONE Δ	
	Caitlin HUXTABLE Δ	
viola	Rebecca SMITH Δ	
	Cristina Filgueira Δ	
cello	Jenny MAY † Δ	
	Tim SANDHU Δ	
double bass	Caitlin BASS	
celesteharpsichord	Aidan BOASE	
harpsichordceleste	Du Toit BREDENKAMP	
electric piano	Tara JOHN †	
organ	Stewart SMITH	
electric guitar	Pippin KENWORTHY	
percussion	Fiona DIGNEY	
	perc PERC	
harp	Catherine ASHLEY	
flute	Hannah FARLEIGH †Δ	
	Alison MONTALDO Δ	
	Jemma ARMSTRONG	
	Katie CONNELL	
oboe	Hannah BODYCOAT Δ	
clarinet	Samuel PARRY Δ	
	Alex McCracken Δ	
	Mitchell MOLLISON	
	Krispin MAESALU Δ	
saxophone	Talitha BROUGHTON Δ	
	Jess DAVEY Δ	
	Erin ROYER	
bassoon	Hannah GLADSTONES Δ	
	Giovanna BISHOP Δ	
horn	Tahila DENN	
	Matt LYNCH	
trumpet	Breanna EVANGELISTA †	
	Katherine BRANDT	
tuba	Matthew BARKER	
trombone	Daniel SYMONS	
	Wafiuddin Zainal	

Wolff's For 1, 2, or 3 People (1964) consists of 10 pieces/pages each bearing groups of symbols that direct the performer to play in certain timbres or registers, and to wait for certain events before starting, stopping, or changing performed events. Most notable about this work is that, instead of only composing events, Wolff defines the actions of each player as explicitly contingent on those of the others. As such the work was an important foundation for the development of Free Improvisation.

"event - synergy II (1967)" by Earle Brown is an "open-form" or "mobile-form" work in proportional and graphic notations. The unfolding of the form and the materials is facilitated by two conductors who "improvise" with the variables presented by the score and the performers.

John Cage's Concert for Piano and Orchestra (1958) is regarded as one of the two pinnacles of the Avant Garde exploration of Graphic Notation (The other is Cornelius Cardew's Treatise (1963-7)). The work contains an astounding array of novel approaches to musical notation that result in unique and often unnotatable (in the traditional sense) sound events. At the same time Cage distributes many creative decisions to the performers, allowing for the widest imaginable range of interpretations. The 63 page score is to be presented with "any sequence of parts or parts thereof". For tonight's performance we have reordered the pages according to chance procedures derived from the I Ching, Cage's most frequent source for "determining" chance.

Lindsay Vickery – December 1952 Redux  
In 1970 Earle Brown recorded remarks on a cassette player regarding the genesis and interpretation of his work December 1952. In this Redux, Brown's own words and instructions and one of the first performances of December 1952 are used as a component of a response and electronic transformation of the work that incorporates the work itself.

Anthony Pateras - CHASMS (2005-7)  
Chasms has been performed in the most of diverse of venues: a train yard in regional NSW, an abandoned Berlin Ballroom, The Walt Disney Concert Hall and a pub in Melbourne. Although placed within the lineage of the Cage prepared piano, Chasms takes things further, re-configuring the instrument into a psychoacoustic percussion orchestra, exploring extended timbral continuums through complex rhythms and physically intense performance strategies. Through purely acoustic means, the work attempts to enhance piano performance via a compositional sympathy with algorithmic computer composition and studio technology. In its essence, this is electro-acoustic music created purely with prepared piano. This is piano music which respects the past, present and future.

Tura New Music presents

scale variable 2009

resonator: the new york school

7.30pm, Thursday 26<sup>th</sup> March**Program:**

- Feldman : *Projects 2*  
 Wolff : *For 1,2 or 3 People*  
 Brown : *Events-Synergy 2*  
 Cage : *Concert for Piano*  
 Vickery : *December 1952 Redux*  
 Pateras : *Chasms for Prepared Piano*

In the early 1950's John Cage and his inner circle of Norton Feldman, Earle Brown and Christian Wolff embarked upon a revolution to re-evaluate the relationships between notation, improvisation and music performance. This concert, performed by Resonator — WAAPA's elite new music chamber ensemble made up of staff and students — under the musical direction of visiting lecturer Anthony Pateras and Lindsay Vickery, explores some of the early "graphical notation" scores from the New York School. The concert will include a performance of Cage's 1958 graphical-notation-magnum-opus Concert for Piano with Anthony Pateras as soloist.

7:30pm Thursday 26 March 2009

Music Auditorium, WAAPA@ECU

2 Bradford Street, Mt Lawley

Enquiries: 9370 6636

Tickets \$20/\$15 Concession / Friends of WAAPA / Friends of Tura

Presented by WAAPA@ECU in association with Tura New Music as part of the **scale variable<sup>2009</sup>** Series.

advisory body.

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Tura New Music.

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