

waapa

Western Australian
Academy of Performing Arts

Classical Tuesdays

WAAPA Music Auditorium
1.10pm Tues 23 February, 2010

Selected Shorts

Cat Hope: In the Cut (2009)

Bass clarinet: Lindsay Vickery/Violin: Aaron Wyatt
Cello: Tristan Parr/Bass Guitar: Sam Gilles/Turndtable: Cat Hope

This piece is a study in decline, in particular pitch decline, and the decline of structure and melody. The work begins in the high range of instruments and journeys constantly downward in pitch until the instruments have no tuning left at all, just a loose string or open embouchure. The turntable has a 10" record (made especially for the work) that plays a descending tone that links the bass guitar to the acoustic instruments. In the Cut is a novel by Susanne Moore published in 1999, later adapted into a film directed by Jane Campion. This piece is inspired by the slow burning eroticism that accompanies the disintegration that takes place in that story. The piece was written for DECIBEL, of which Cat is artistic director.

Cat Hope: Wolf at Harp (2010) For 4 drum sets

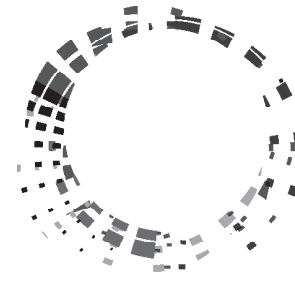
Indie Set: Pete Guazzelli/Metal Set: Charles Chase/Jazz Set: Garo Tanzi/
Classical Set : Callum Moncreiff

This is work about style, where drummers from different stylistic backgrounds and are encouraged to play within their own learned style. The score dictates certain sonic textures, what to play on the kit when and with whom, but rarely gives information about rhythm or beats, which is left to the performers to decide. The title refers to two extremes – the wolf as the wild, dangerous and mysterious howler, the polar opposite to the harp – the symbol of learned sonic civilization and control. This piece aims to create a music of no particular style, yet where style is actually a compositional device brought to the piece by the players themselves. It aims to move away from rhythm being the main focus of percussion music. This piece was commissioned by the MONA FOMA festival in Hobart, Tasmania.

Cat Hope

Cat Hope is a Western Australian composer, performer and researcher who creates works of sound, video and performance art. She is a vocalist, bassist and flautist. She has worked in pop music (in Gata Negra), noise (solo as well as in Lux Mammoth and Abe Sada), new classical music and free improvisation. Her works are published internationally and she tours often. Her recent compositions focus on texture as a key compositional element.

<http://www.cathope.com>



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Lindsay Vickery : Parallel Trajectories (2003)

Cat Hope – flute/Lindsay Vickery - clarinet
Stewart Smith - celeste/Jonathan Paget - guitar
Aidan Boase - piano /Peter Tanfield – violin
Aaron Wyatt – viola/Tristen Parr – cello

Parallel Trajectories explores the idea of ‘Multilinear’ scoring: where each player is provided with multiple pathways to negotiate their journey from the beginning to the end of the piece. In total there are 15 lines of musical material (including a improvisation ‘chart’) and each of the players is provided with four of the lines. At ‘nodal points’ marked in the score, each player is directed by computer to change from their current line to a different one or remain silent until the next ‘node’. The resulting combinations of lines create altered musical contexts and textures, in all probability quite different from one performance to the next.

Lindsay Vickery : Transit of Venus (2009)

Lindsay Vickery – bass clarinet
Aaron Wyatt – viola/Tristen Parr – cello

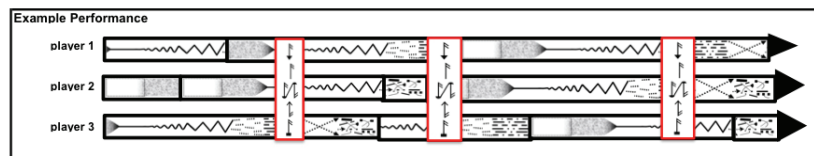
In astronomy a Venus transit occurs when the planet can be observed from Earth passing directly in front of the Sun. The event is rare, a pair of transits occur eight years apart but only once every 243 years. Similarly, in this work the orbits of the three performers revolve around one another rarely aligning into a unison. Transit of Venus utilises a nonlinear score, live sound processing and independent click tracks to control the quasi-improvised performance by the players. In addition to following the tempo of their individual click track, each player must also follow a mobile set of symbols that dictate the evolution of the dynamics, changes in the texture, the pitch class resources that they should use to realize the score, and finally the period of time over which these changes should occur. For example, the textures indicated are arranged in a continuum from silence through to free improvisation a chaotic state in which all note-forms and noises have escaped each others gravity. The three players have periods of relative independence from one another and others where they are brought together in a tempo/texture unison.

Lindsay Vickery

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. Work draws on Collage, Fractal Structuring, Cross-Genre, Nonlinearity, Alternate Controllers, Extended Techniques, Electronics, Interactivity, Improvisation and interactive video. Founder member of the ensembles: Decibel, SQUINT, HEDKIKR, Magnetic Pig and alea new music ensemble. Collaborator with the California Ear Unit, Amy Knoles, The Karnatic Lab, Jon Rose, Stelarc, Annie Gosfield, Marek Choloniewski, Topology, Clocked Out, Ensemble Scintilla Divina, the MATA Ensemble.

<http://www.myspace.com/lrvickery>

<http://www.facebook.com> [search: Lindsay Vickery (Composer)]



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