

# ***Transformations: Lindsay Vickery – 7:30pm, 15 May 2010***

**Kurongkurl Katitjin Gallery – ECU-Mount Lawley, Building 15**

LINDSAY VICKERY echo-transform 1

HEDKIKR dram

LINDSAY VICKERY delicious ironies (dr woo)

HEDKIKR yowret

LINDSAY VICKERY delicious ironies (anak<sup>2</sup>)

SHMIL delicious ironies (shmil)

LINDSAY VICKERY delineate 1

Lindsay Vickery solo reeds and electronics with telepresent contributions from Darren Moore (drums/electronics), Matthew Jones (guitar), Martelle Hammer (voice) and Dr. Ian Woo (bass). Eclectic compositional strategies including non-linearity, interactivity, improvisation, mobile-scoring, live sampling and processing.





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Academy of Performing Arts

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Kurongkurl Katitjin  
Art Gallery

ECU Mt Lawley Campus

Kurongkurl Katitjin Art Gallery  
is located on the north side of the  
campus and the closest entry is from  
Central Avenue.

For more information about the building please visit  
<http://www.kk.ecu.edu.au/about/building.html>

# SOUND UNBOUND FESTIVAL PROGRAM

**WED 12 MAY**

**7.30PM: STILL AND MOVING LINES**

Decibel play music by Alvin Lucier in the MA  
student rush \$5

**FRI 14 MAY**

**2.00PM: ECUatorial CONCERT 1**

works by Terry Reilly and more!

FREE

**8PM: VISITING ARTIST CONCERT 1**

Ambrose Chapel (QLD) WAAPA students: David Boring and Rhys George.  
\$5 entry

**SAT 15 MAY**

**7.30PM: TRANSFORMATIONS**

works by Lindsay Vickery

FREE

**MON 17 MAY**

**11AM: CERT IV COMPOSERS CONCERT**

world premieres of works by Cert IV composers

FREE

**2.30PM: ECUatorial CONCERT 3**

see a range of works for MaxMSP

FREE

**7.00 PM: HONOUR ROLL MUSIC**

by Honours Composition and Performance students

FREE

**TUES 18 MAY**

**7.30PM: CLUB ZHO TOM HALL (QLD) & WAAPA STUDENTS**

Kynan Tan, Chris De Groot, Stina.

Tickets \$15/\$10 conc \$5 student rush



**WED 19 MAY**

**2.30PM: GUEST SPEAKER HELLO SQAURE SHOEB AHMED**

running an indie label

FREE

**5.00PM; SLOW RELEASE**

launch of the latest Slow Release material!

FREE

**7.30PM: VISITING ARTIST CONCERT 2**

Shoeb Ahmed (ACT) Sparrow, and Jarryd Theodore.

FREE

**THUR 20 MAY**

**2.45PM: CRITICAL WRITING FORUM**

Tips and talks on the state of writing about music in Australia with guests  
from the press : Neville Cohn (The West), Darren Jorgenson (Realtime)  
and Adam Trainer (Drum).

FREE

**7.30PM: INSTALLATION CITY**

Installations in progress by WAAPA 2nd year music technology students,  
the listening room (1st years), Aletheia (3rd years)

FREE

**FRI 21 MAY**

**7.30PM: SHOCK OF THE NEW**

New works by WAAPA composition and music tech staff

FREE

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<b>HEDKIKR</b>	dram
<b>LINDSAY VICKERY</b>	delicious ironies (dr woo)
<b>HEDKIKR</b>	yowret
<b>LINDSAY VICKERY</b>	delicious ironies (anak2)
<b>SHMIL</b>	delicious ironies (shmil)
<b>LINDSAY VICKERY</b>	delineate 1

Lindsay Vickery solo reeds and electronics with telepresent contributions from Darren Moore (drums/electronics), Matthew Jones (guitar), Martelle Hammer (voice) and Dr. Ian Woo (bass). Eclectic compositional strategies including non-linearity, interactivity, improvisation, mobile-scoring, live sampling and processing. All of the works tonight are first performances.

### Notes

**HEDKIKR:** dram and yowret

HEDKIKR, comprising Darren Moore (Drum Kit/Electronics) and Lindsay Vickery (Saxophone/Electronics), blend maximalist composition, electronics, interactive video and intense improvisation. The duo has played at Audio Art (Poland), The Knitting Factory (NYC), the DC International Dance+ Improv Festival, WhatIsMusic? Festival and in 2002 made an eight-city tour of the USA. Darren Moore now lives in Singapore and tonight's two pieces are part of an on-going collaboration the HEDKIKR duo. An electronic layer created by Moore in Singapore will be combined with live improvisation.

**delicious ironies:** dr woo, anak<sup>2</sup> and shmil

This series of works was begun in 2001. The aim of the works is to establish a balance between the familiar and the strange to act as a stimulus an improviser.. To this end, samples familiar to the performer, are woven into a shifting sound-mesh for them to respond to. Tonight's delicious ironies are "dr woo" (featuring samples from my former colleague, bass player Dr Ian Woo), "shmil" (featuring samples of former shmil members Darren Moore's Gretsch drum kit and Matthew Jones' guitar and "anak<sup>2</sup>", which uses some material I was working on when my daughter was born.

**echo-transform 1 and delineate 1**

These works use graphically notated scores are interpreted by the performer in semi-improvisatory fashion as they scroll across the computer screen.

In *echo-transform*, the score is also "mobile" in the sense that it can jump from section to section in any order. The sections can also scroll at a range of different speeds. There are five mobile sections in *echo-transform* plus an introductory and closing section. Each mobile section uses only 1, 2, 3, 4 or 5 "notes", however the actual kind of sound that is played as a "note" is not specified. It is intended that the performer creates a new combination of sounds each time the score appears and if appropriate links their note choice to the previous section. Electronic processing is linked to each section so that the sound environment for each section is similar whenever it is played.

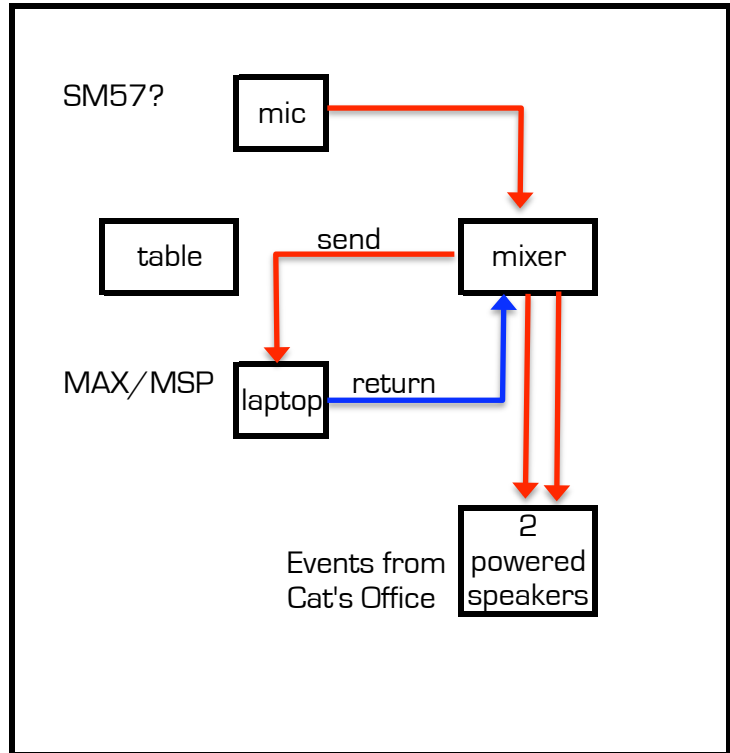


In *delineate*, the performer plays one continuous "narrative sweep" - single points, to a line, adding a range of pitches, adding a range of note durations, adding a range of registers, adding noise - before reaching the final improvisatory section. The performance is recorded and played back simultaneously, but the playback is gradually slowed down until the final section. In the final 'improvised' section a seven-note polyphonic accompaniment is created by suddenly playing the record sound-file back at random times and speeds.



# LV's Concert: Transformations

LINDSAY VICKERY	<b>echo-transform 1</b>	soprano sax
HEDKIKR	<b>dram</b>	tenor sax
LINDSAY VICKERY	<b>delicious ironies (dr woo)</b>	bass clarinet
HEDKIKR	<b>yowret</b>	bass clarinet
LINDSAY VICKERY	<b>delicious ironies (anak<sup>2</sup>)</b>	bb clarinet
SHMIL	<b>delicious ironies (shmil)</b>	eb clarinet
LINDSAY VICKERY	<b>delineate 1</b>	bass clarinet



# earwax magazine

a magazine devoted to new Australian contemporary art music

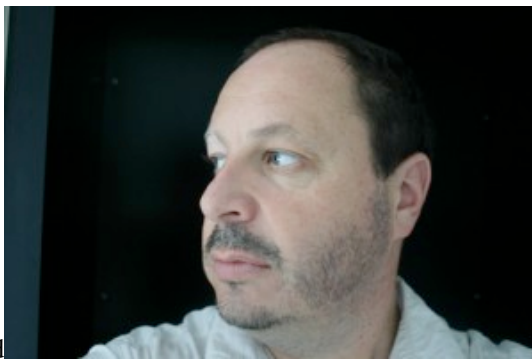


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## Lindsay Vickery: Transformations

June 10, 2010 by [Reviewer](#) · [Leave a Comment](#)

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Reviewed by Sean Bernard

It's not often that you see a solo woodwind performance these days, especially a solo woodwind performance based around electro-acoustic music. Lindsay Vickery, a well-established woodwind player and electro-acoustic musician brought the audience an interesting and varied array of woodwind-based electro-acoustic music at his concert: Transformations, May 15<sup>th</sup> 2010, at the Kurongkurl Katitjin Gallery at Edith Cowan University Mt Lawley.

Though his concert was setup for a solo artist, many of the pieces featured contributions from members of groups that Vickery has worked with in the past. 'Telepresent' contributions from Darren Moore (drums/electronics), Matthew Jones (guitar), Martelle Hammer (voice) and Dr. Ian Woo (bass) were used in pieces throughout the evening, though the listener would be hard pressed to recognise many of these instruments as most of them have been manipulated into strange, otherworldly timbres. All the pieces presented by Vickery during the evening were first-time performances.

Vickery's composition style and performance for the evening was far from that of reading sheet music and playing along to an accompaniment. All the pieces performed in the concert used eclectic compositional processes including, in Vickery's own words, "non-linearity, interactivity, improvisation, mobile-scoring, live sampling and processing." These processes made for a rather interesting and unique performance.

Vickery led off the evening with the piece 'echo-transform 1', on the Bass Clarinet, one of the slightly lesser used woodwinds, but one that Vickery is intimately familiar with. Employing graphical notation, interpreted by Vickery, as it scrolls across a computer screen, and a variety of computer processes to manipulate the sound of the instrument, Vickery produced an amazing soundscape-like piece, though all the sounds came from the one instrument. The closing piece of the performance 'delineate 1' on the Soprano Saxophone, also employs a similar semi-improvisatory score and processing to produce a self-accompanied saxophone piece.

A set of three pieces labelled 'delicious ironies', featuring some of the contributions of the aforementioned artists, and performed on Bass Clarinet, Bb Clarinet and Ab Clarinet respectively, with each using an accompanied soundscape made up of familiar and unfamiliar samples to the performer to act as a stimulus to the performer, allowed Vickery to showcase his rather impressive improvisatory abilities as well as the use of just about every conceivable extended technique on all of the instruments.

Completing the line up of works performed in the concert were two pieces, 'dram' and 'yowret' by HEDKIKR, a duo comprising of Vickery and drummer Darren Moore. Moore contributions are in the form of an electronic layer, along with which Vickery

improvised, on Tenor Sax and Soprano Sax respectively, to create an interesting and moving soundscape.

Listening to the concert, it is perfectly clear that Vickery knows exactly what he is doing. This is not someone who is just making noises on the instruments, rather, it is someone who knows what they are doing and making a particular noise or sound because that is what they are after. Also evident in his playing, especially in his fast runs, is that Vickery is a highly talented woodwind player, one who has moved past the limitations of traditional notations, and is pushing the very boundaries of improvisation and experimentation in electro-acoustic music.

More informations on Lindsay Vickery at:

[Lindsay Vickery: Australian Music Centre](#)

[Lindsay Vickery: Australian Sound Design Project](#)



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