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The Jackman Family Foundation

Western Australian Academy of Performing
Arts and Tura New Music present

ETICA:

DEVELOPING VARIATION

[Scale Variable # 1]



Monday 20th May 2013, 7:30pm
WAAPA Music Auditorium



Performers: Jon Tooby	Music Director
Andrew Nicholson	Flute
Philip Everall	Clarinet
Semra Lee	Violin
Melinda Gourlay	Cello
Adam Pinto	Piano
Paul Tanner	Percussion

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1) Lindsay Vickery: *Invisible Symmetries*

Invisible Symmetries began its life as a work for solo guitar written for Peter Ellis. It belongs to a series based on the same cypher or number pattern. This series explores systems of organic growth developed from the same generating pattern but resulting in different outcomes. Many of these works - such as Leo Szilard [1990], Cyphers [1991] and Phase Matrix [1993] - were premiered by Magnetic Pig, the electronic chamber music group I was associated with during the 90s. In *Invisible Symmetries* the character of the sections varies from 'motor rhythm' to very intimate expressive *rubato* to *bravura*, taking in a wide range of the tonal, contrapuntal and rhythmic textures. In many ways it represents a summary of the techniques I employed during this period (91-95), and as such seemed a fitting tribute to Magnetic Pig for their 10th anniversary concert in 2002. - Lindsay Vickery

2) Pierre Boulez: *Dérive 1*

Dérive translates roughly as "derivative"; the piece is derived from the two compositions *Répons* (1981) and *Messagesquise* (1976/77). The "derivative" is also a sequence of variations "on the name Sacher". Six chords build a circular rotation, which mimic the structure of the piece, but also soften it. - (Universal Edition Work Introduction)

3) Frederic Rzewski: *Les Moutons de Panurge*

Les Moutons des Panurge ("The Sheep of Panurge") is based on the fourth book of Gargantua and Pantagruel by Francois Rabelais. The story goes that Pantagruel is traveling by ship with Panurge when their boat meets with a merchant ship carrying sheep. The merchants make fun of Panurge, but Panurge is able to buy one sheep from them. Panurge proceeds to throw his sheep

into the ocean, and all of the other sheep follow it. The phrase "sheep of Panurge" has come to mean someone who follows the lead of another blindly.

Rzewski's work is an analogy. Written "for any number of musicians playing melody instruments, plus any number of nonmusicians playing anything," the work contains 65 notes played in a cumulative sequence. When all the notes have been played, the complete melody is repeated. Then the players continue, dropping one note from the beginning with each repetition, until only one note remains. That final note is held until all the players have reached it, at which point all begin improvising. Rzewski's instructions are: "Always play loud, never stop or falter, stay together as long as you can, but if you get lost, stay lost. Do not try to find your way back into the fold. Continue to follow the rules strictly." As for the nonmusicians, Rzewski encourages them to make any loud sounds, following the dictum, "The left hand doesn't know what the right is doing."

- INTERVAL -

4) Jacob Druckman: *Come Round*

What is so invigorating about hearing a concert of contemporary music is the process through which the listener and performer realize the unique voice inherent in each piece, regardless of style and content. As John Adams does so successfully with *Shaker Loops*, Jacob Druckman takes an existing formal structure/process (in this case theme and variation) and manipulates it to such a degree that it becomes a unique trademark only found in *Come Round*.

The piece is comprised of six variations with two ritornellos that are inserted between the third and fourth variations and the fourth and fifth variations. However, there is no theme that is initially stated from which the six variations are derived. Druckman writes, "there is no 'thema' in the sense of a central or original form from which the others spring, but rather six equal incarnations of the same musical materials coexisting like parallel truths." It's like having a scrapbook of six photos, taken during different times of the day, of only the shadow of a statue. A photo of the statue casting this shadow does not exist. The two ritornellos (music that returns) are short but very distinct and are easily identifiable because they begin the second and third movements.

Come Round was composed for the New York New Music Ensemble (co-commissioned by the Santa Fe Chamber Music, Ravinia, and Saratoga Performing Arts festivals) and was premiered in 1992. It is scored for flute (doubling on alto flute), clarinet (doubling on bass clarinet), violin, cello, piano, and percussion. - Donato Cabrera

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