

7. James Rushford: *Espalier* (2012)

Espalier can be interpreted as a basic mapping of vertical harmonic structures into a horizontal, spatialised platform. Specific pitch intervals are re-spelt on increasingly smaller scales (e.g. halved, quartered etc.) to give the effect of reaching towards each other as a unified sound source. However, the impression of sounds getting closer together is never quite achieved, as the performers and electronics are always dispersed and discrete. Instead, the effect is that of 'tracing' individual movements of sound, never being able to see the overall map or structure clearly. This piece makes part of a commission exchange program between Decibel composers and composers in other Music ensembles around Australia.

James Rushford is a Melbourne-based composer, pianist, violinist and improviser. Studying with artists such as Anthony Pateras, Fred Frith, Brett Dean, Liza Lim, Markus Schmickler, Reiko Fueting, Donna Coleman and Michael Pisaro, James has developed a keen interest in electro-acoustic media and more experimental forms of music making. He has been commissioned by ensembles such as Melbourne Symphony Orchestra, Speak Percussion, ELISION (UK), Ear Massage (Netherlands), The Song Company, Ensemble Neon (Norway) and Decibel, and has featured in the Melbourne International Arts Festival (2006 and 2008), Oslo Ultima Festival (2011) and the Melbourne International Jazz Festival (2011). As a performer, he is a founding member of the chamber music ensemble Golden Fur, premiering works by Jaap Blonk (Netherlands), Anthony Pateras, Cat Hope and Marco Fusinato.

8. Cat Hope: *Juanita Nielsen* (2012)

Juanita Nielsen (1937 -75) was a wealthy young woman in Sydney who ran a newspaper *Now* which was a vehicle for her views, in particular, against the buying up and demolishing of elegant old terrace houses to redevelop Kings Cross, which involved the harassment of tenants living in the area. She disappeared after a meeting in a club owned by Abe Saffron, a disappearance that has never been solved. Due to corruption in the NSW police at that time, the original investigation was bungled – perhaps deliberately – but a thorough coronial enquiry was not held until 1983, 8 years later. The piece is dedicated to Jon Rose, who lived in NSW for many years, and the string performance techniques are inspired by him. The score reflects my impressions of this story – a young woman's life moving forwards, ending by being cut up and dispersed, only to be followed by a slow reflection on her past. It is also an homage to women everywhere who are not afraid to express their views. Ipad score player by Aaron Wyatt.

Cat Hope is a composer, sound artist, performer, songwriter and noise artist whose practice is an interdisciplinary one that often crosses over into video and installation. She has written soundscapes for dance and theatre companies as well as completed commissions to write music for film and pure music works. Cat is a classically trained flautist, self taught vocalist and experimental bassist who plays as a soloist and as part of small ensembles, which have included *Gata Negra*, *Lux Mammoth*

and *Abe Sada*. She was a finalist in the WA Citizen of the Year Awards in the culture and arts category last year, and was awarded the Inaugural Award for Excellence in Experimental Music at the APRA/AMC awards for her work with Decibel. She tours often and her work is published worldwide.

9. Low: *Do you Know How to Waltz?* (1996)

Do you Know How to Waltz? Is the last track on the 1996 release *When the Curtain Hits the Cast*, Low's third full-length album on US label Vernon Yard. This work, originally for the trio, departs from their other works in the way it is framed by dense, ongoing instrumental textures. The striking vocal harmonies and simple, slow moving harmonies in the central 'band' section of the piece are typical features of Low's music. Decibel's arrangement orchestrates the building guitar delays across the strings whilst retaining the original core 'band' in the arrangement. Low is renown for doing 'covers' in their concerts, and this is Decibel's homage to them.

Low is an American group from Duluth, Minnesota, formed in 1993. As of 2010, the group is composed of founding members Alan Sparhawk (guitar and vocals), Mini Parker (Drums and vocals) and newer addition Steve Garrington on bass guitar. Their music is commonly described as slowcore, a rock subgenre characterised by slow tempos and minimalist arrangements. Though Low members disapprove of the term slowcore, the band is among the earliest to adopt and popularize the style, making them considerable contributors to the slowcore movement.

Decibel:

Cat Hope - Director, flutes, bass guitar, double bass.
Lindsay Vickery - Reeds, max programming.
Stuart James – keyboard, max programming, network systems
Tristen Parr - Cello
Aaron Wyatt – violin, viola and ipad programming.

Special guests:

Golden Fur – Judith Hamann (cello), James Rushford (viola) and Sam Dunscombe (processing and audio)
Ant Gray, Bill Darby – guitars
Shaun Lee-Chen, Brian Kruger - violins
Lyndon Blue - double bass

Technical and Support:

Production Manager: Guy Smith
Stage Assistant: Bob White
Promotions: Anton Maz

Thank You:

Tos Mahoney, Gabrielle Sullivan, Golden Fur, KFord, Tim White, Malcolm Riddoch, the Perth Bell Tower, the bell loaners.
<http://decibel.waapamusic.com>



Decibel New Music Ensemble in partnership
with **Tura New Music** presents:

MUSIC ON A STRING: JON ROSE WAS 60

Monday September 3, 2012 • 7.30PM
Perth Insitute of Contemporary Arts

1. **Lyndon Blue:** *Decabell* (2012)
for bells, live feed and electronics [World Premiere].
2. **Clare Nina Norelli** *Where the Dust Sets: A Requiem for Forgotten Places* (2012)
for flute, clarinet, viola, cello, keyboard, guitar and turntable [World premiere].
3. **Fausto Romitelli** *Blood on the Floor, Painting, 1986* (2000)
for ensemble [Australian premiere].
4. **Peter Ablinger** *Two Strings and Noise* (2004)
for violin, cello and electronics [Australian premiere].
5. **Jon Rose** *The Auctioneer Says* (2012)
for ensemble and video [World premiere].

INTERVAL

6. **Lindsay Vickery and Jon Rose** *U Bahn c1985: The Rosenberg Variations* (2012)
for ensemble and video [World premiere].
7. **James Rushford** *Espalier* (2012)
for ensemble and electronics [World premiere].
8. **Cat Hope** *Juanita Nielsen* (2012)
for 2 cello, 2 violas, piano and electric guitar [World premiere].
9. **Low** *Do You Know How To Waltz* (2012)
arranged for 2 guitars, strings, percussion, voices, electric guitar and electric bass.

Welcome to the third of Decibel's Perth concerts for 2012. This concert is an important one for us. It celebrates the contribution of composer and performer Jon Rose, who has had an enormous impact on Australian experimental music. I'm sure Jon would appreciate us celebrating his work as a birthday gift to him, in the year after his 60th birthday.

This program features a variety of approaches that honour Jon, from his influence on and direct involvement in the creation of new work, to the curation of a program that emphasizes the freedom his work has allowed us all. Jon Rose is a precious kind of artist. His work is a reflection not only on music, but life itself. His virtuosity – as a performer but also as a generator of ideas, is difficult to surpass. The title of the program is a direct reference to Jon and his obsessive involvement with string instruments. But it is also a dedication to past, present and future Australian musical innovators in the world, who continue refuse to take anything for granted.

We are fortunate to have the opportunity to feature performances by another Australian new music ensemble based in Melbourne, *Golden Fur*, as well as show works from our composition exchange program. This concert features a new work by *Golden Fur* member, James Rushford. We continue our series of commissions for Perth songwriters as part of our program, and Lyndon Blue's telematic link up with the Swan Bells celebrates a coming together of the diversity of music experience in Perth. We also debut our research into tablet computers as score players at this concert. Plenty of reasons to celebrate.

Cat Hope, Artistic Director, Decibel.

1. Lyndon Blue: *Decabell* (2012)

Taking crude wordplay as its departure point, Decabell explores the cultural and sonic curiosities of one of humankind's oldest sound technologies. The piece juxtaposes ten bells of diverse origin; whether a hand-hewn cowbell from an Indian marketplace, a bicycle bell or a meditative singing bowl, each comes with its unique connotations and a practical, cultural or spiritual purpose. Once struck, each bell's resonance is captured and electronically prolonged to create an indefinite "ringing out," before the sustained pitches slowly shift towards ten equidistant frequencies within a four-octave range. The piece's coda comprises various tone clusters from this ten-step scale, ultimately displacing the bell sounds into a system that is clinically egalitarian, yet robbed of its cultural narrative. This piece has been commissioned by Decibel with assistance from the Department of Culture and the Arts Contemporary Music Panel.

Lyndon Blue (WA, b. 1991) is a musician, writer and artist. His musical pursuits to date have referenced classical, traditional, exploratory and popular music forms. Since taking up the violin at a young age, Blue has been fascinated by sound and its diverse capabilities: his projects currently span experimental pop (*Seams*), myth-inspired soundscaping (*Solar Barge*), densely textured electronica (*Leafy Suburbs*) and more (including folk, hip-hop and noise). His practice is concerned with fusing established styles and questioning high/low art distinctions, while probing traditions and exploring new avenues for music writing. Blue also works in visual and written-word mediums and has recently completed a Bachelor of Arts (English) at the University of Western Australia.

2. Fausto Romitelli: *Blood on the Floor, Painting* 1986 (2000)

At the centre of Romitelli's music is a consideration of sound as material into which he forges physical and perceptive characteristics: grain, thickness, porosity, luminosity, density and elasticity. He sees the composition process as a constant drift towards unsustainable densities, distortions and interferences. He is interested in the sonorities of what he call's "prevalently metallic origin" - rock and techno music. This piece aims to emphasize the violent and destructive aspects of projecting reality onto fiction, and is openly inspired by the work of Francis Bacon, particularly the Three Studies for Self-Portrait (1972).

Fausto Romitelli (Italy, 1963-2004) studied composition at the Conservatorio Giuseppe Verdi in Milan and subsequently took part in courses at the Accademia Chigiana di Siena with Franco Donatoni. He moved to Paris in 1991, where he became a student of Hughes Dufort and Gérard Grisey. From 1993 to 1995 he was compositeur en recherche at IRCAM. Romitelli achieved successes in numerous European competitions and his music has been performed at festivals around Europe. His visionary video opera *An Index of Metals* (2003) was awarded the Franco Abbiati Prize of Italian music critics in 2004 and is an exciting mix of psychedelic rock, electronic manipulations and experimental classical styles. He died aged 41 following a long battle with cancer.

3. Clare Nina Norelli: *Where the Dust Sets: A Requiem for Forgotten Places* (2012)

This work acts as contemplation on abandoned places and their former occupants and objects, lost to time and long forgotten. Taking inspiration in particular from Wim Wender's collection of photographs, *Written in the West* and the ghost towns of the USA, 'Dust' employs the use of fragments of American folk songs and a recording made on a ruined piano to serve as a requiem for things and places past. This piece has been commissioned by Decibel with assistance from the Australia Council for the Arts.



Clare Nina Norelli is a composer, musician and writer based in Perth, Western Australia. As well as writing articles on film music she has also contributed scores to local short films such as *Gusto* (2006), for which she was nominated for "best score" in the 2006 WA Screen Awards, and the yet-to-be-released, *Goodbye Cruel World*. As well as writing for ensembles, Clare Nina also performs as a solo artist, and in 2008 released her debut EP, *Piano Noir*. Clare Nina also writes about film music, contributing to the website, *Sound on Sight*, and has had her writing featured in the published proceedings of the 2007 Totally Huge New Music Festival Conference. This year her paper, *Sinister Sonorities: The new sound of horror cinema in the 1970s* was presented at the RevCon Academic component of the 2012 Revelation Film Festival.

4. Peter Ablinger: *Two Strings and Noise* (2004)

Peter Ablinger is one of the few artists today who uses noise without symbolism, or as a signifier commonly assigned for chaos, disobedience or destruction. For over twenty years his questioning of the very nature of sound, time, and space in music is evident in his examinations of repetition, monotony, reduction, redundancy, and entropy. The 'pop' featured in this and several of his other works is a reference to the idea of white noise as an 'every thing in all ways' type of sound. Whist acknowledging 'everything' being all sounds at once, Ablinger asks: how long is 'all ways'? He describes this work's structure as a cross: the sustained note is being the horizontal, and pop as the vertical. The works length, 45 seconds, reflects Ablinger's ongoing interest in challenging the idea of appropriate duration for music works.

Peter Ablinger (b1959) was born in Austria where he studied graphic arts and free Jazz piano. He studied composition with Gösta Neuwirth and Roman Haubenstock-Ramati and since 1982 has lived in Berlin, where he has taught for over eight years at the Kreuzberg Music School. He has been a guest conductor of Klangforum Wien, United Berlin and the Ensemble of the Insel Musik and his music has been featured at festivals around Europe.

5. Jon Rose: *The Auctioneer Says* (2012)

"No mate, there's no school of auctioneering where you can go learn it, I remember as a kid listening to Joe Hawkes selling those studs, he was the Elvis Presley of auctioneering, then there is Kevin Norris who is one of most the humorous, red faced, gregarious blokes I ever seen, he makes it look so easy, you don't want to be a clone of anybody but you think I like the way that fella sounds, or just one thing he says, then you pick it up, the idea of tone in your voice is to create a sense of urgency, build it up to a crescendo, knock it down, this is your last chance, the phrasing is very personal, you can't pick up a book and say here are all the phrases, a few years back I was doing it to a television, like it was a television hook up and you couldn't see the public, at the end there was a count down and I suddenly had this phrase in my head which was 'they've had their time' and that became one of my stock phrases if you'll excuse the pun, smack your hands together, hit your boot and you're done, it's logged in the memory, if you listen to a Queensland auctioneering compared to ones from New South Wales or South Australia, it's like chalk and cheese, it's the same job within a few cents but the way they sound, the different rhythms, the nasal thing, language is different too, they call it the high bone in Dubbo but we say between the pins in Adelaide, yes there are 100s of blokes auctioneering, you could say it is an aural tradition, look Brian Leslie auctions dairy cattle in the eastern states and he is actually singing, it's like he has a melody." *John Traeger - Auctioneer from The Australia Ad Lib Web Site.*

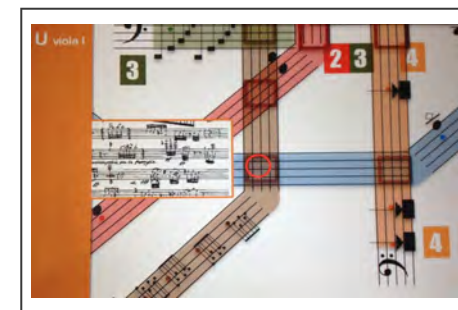
Auctioneering is Australia's very own sprechgesang; it varies in rhythm, tone, delivery, and vocabulary, from state to state. Jon Rose, whilst realizing that a genuine auctioneer would be able to tell that he was a fraud after hearing only a few seconds, spent time getting his speed up and mimicking the best of them. The film you see and hear here was recorded in Berlin - and a broad Australian accent is hard to locate on Ku'damm. This piece has been commissioned by Decibel with assistance from the Australia Council for the Arts.

Jon Rose (b 1951) is an Australian composer and violinist born in the UK. Rose began playing violin at age 7 after winning a music scholarship to King's School in Rochester and for over 35 years, Rose has been at the sharp end of new, improvised experimental and media. He is as much at home creating large environmental multi-media works as he is playing the violin on a concert stage or bowing fences in the outback. His has also made significant contributions to Australian music life through projects such as Australia Ad Lib, a radio program examining the stranger side of Australasian music practice. Central to this practice has been his *Relative Violin project*, realising almost everything on, with, and about the violin and string music in general.

[INTERVAL]

6. Lindsay Vickery and Jon Rose: *U Bahn c1985 The Rosenberg Variations* (2012)

This piece is based on Jon Rose's story *Das ist Kein Cello* (This is NO cello) from the book he published with Rainer Linz *The Pink Violin* (1992). It tells the true story of Rose's attempt to pass through an East German security check point with his custom-made 19-string cello: his visa stated only "cello" and a zealous crew of border guards, one a cellist, questioned him at length, finally insisting that he demonstrate the instrument in a little informal lecture demonstration. Rose is a fabulous fabulist and many of his strangest stories arise from his time living in East Germany in the 1980s during one of the most absurd periods of human history. This piece celebrates Rose's Berlin years. You will hear Rose reading parts of the story *Das ist Kein Cello*. He also contributed a graffitied version of the East German national anthem (originally penned by Hans Eisler), which closes the work. The score literally takes the form of the Berlin underground rail system during this period. The players move freely along rail-lines overlaid with musical materials for them to realise, and can change lines freely at each "station". In this work all roads lead to the East, and by the end of the work each of the players has transferred into the East Berlin rail network from which they cannot return. The scores are presented on networked tablet computers, programmed by Aaron Wyatt.



One players score as it appears on the tablet computer.

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. He was a founding member of *Alea New Music Ensemble* (1987-1992), *Magnetic Pig* (1992-2003), GRIT (2001-), HEDKIKR (2002-), and multimedia group SQUINT (2002-). Recent Projects include a tour of Japan with *Candied Limbs* and presentations of research at the International Computer Music Conference in Huddersfield and the Australasian Computer Music Conference in Brisbane.