

**21 489**

**EVOS**

**SERIES**

ALEA

Geoff Gibbs	Businessman
Cathie Travers	Piano I
Cassandra King	Piano II
Paul Tanner	Percussion
Lindsay Vickery	Clarinet/Saxophone
John Austin	Photography/Projection
Rob Muir	Sound Preparation
Meg Travers	Stage
Ray Leeves + Group	Design/Production

AUSTRALEATORIC

Cathie Travers	Antarctic Defeat *
Caroline Wilkins	Clock Piece
Syd Clayton	Right Neighbourly Music
Caroline Wilkins	Piece for Musical Boxes
David Lumsdaine	Kangaroo Hunt
Caroline Wilkins	Piece for Several Mechanical Instruments
Jeff Pressing	Constellation

- INTERVAL -

Ernie Althoff	Yellow fades rapidly in sunlight
Barry Conyngham	Snowflake
Rik Rue	Everything your mother never taught you about tape recorders
Felix Werder	Business Day - Dr. Faustus Concerto for Cash Register *

\* first performance

Evos and Alea gratefully acknowledge the assistance of the State Government through the W.A. Department for the Arts, and of the Australia Council, the Federal Government's arts funding and advisory body.

Dr. Geoff Gibbs is Dean of the School of Dramatic Arts, W.A. Academy of Performing Arts.

JEFF PRESSING

Pianist, synthesist, composer and African music specialist. He has given invited lectures at UCSD (Centre for Music Experiment), IRCAM Stanford (Psychology Department), Universities of Pittsburgh and Yale. He has a B.Sc. in chemistry, a Fulbright scholar and a PhD in theoretical chemistry. His recent compositions stretch stylistically from Afro-jazz fusion to chamber music to synthesizer ensemble.

ERNIE ALTHOFF

Grew up next to an old bakelite Kreisler radiogramme. In 1969 he moved to Melbourne and had to buy a stereo hi-fi but it wasn't until 1977 that he discovered 'Amputations' by Warren Burt on community radio. Later that year Althoff bought a Superscope C-104 cassette recorder which he regards as his 'virtuoso instrument'.

"To give an example of the sort of scores I write I am sending you a piece from 1979 which we (me, Ron Nagorcka and Graeme Davis) did as a 20 minute piece - but I don't suppose you could get a 20 minute spot in the type of concert EVOS runs - It's a real good fluke that your group has the same kind of line-up as we used. Yellow fades ... is quite a quiet sort of 'busily establishing a ragged texture' piece. Note choice of instrumentation: 3 cassette players plus 3 quiet high-pitched instruments so toys are almost more suitable than real instruments, although I suppose a soprano sax would be nice".

BARRY CONYNGHAM

Studied composition with Richard Meale and Peter Sculthorpe - in 1969 music lecturer at University of NSW - Churchill Fellowship allowed him to study with Toru Takemitsu in Japan - since 1976: Professor at University of Melbourne.

"There must be some definite cause why, whenever snow begins to fall, its initial formations invariably display the shape of a six-cornered starlet. We agreed that the cause of the imposed six-cornered shape lay with an agent, we of course wondered what the agent was, and how it acted; could it be an immanent form or as efficient cause from outside? Did it stamp the six-cornered shape on the stuff as the stuff demanded or out of its own nature - a nature, for instance in which there is inborn either the idea of the beauty inherent in the hexagon or the knowledge of the purpose which that form subserves".

Johannes Kepler, 1611

FELIX WERDER

"As requested a new music-theatre piece ... the latin text which I would like you to keep is from the first scene of Marlow's Dr Faustus ... I have no programme notes - that is why I write the music - it is all there ... the decadence of the West, the camels walking through the eye of the needle ... the loss of sensibility ... the hopelessness of a future exploited for greed ... the destruction of our physical and spiritual environment for the fast buck ... all in the name of 'OUR WAY OF LIFE'"

RIK RUE

A giant spider swimming through a sea of cassettes, coffee mugs and overfull ashtrays in the flooded Sydney suburb of Piermont. Rik has developed his method of 'plunderphonics' over the past 25 years into the witty and refined audio-piracy that we hear today. Rik on Rik:

"It's difficult to be straight-faced about who I am. A composer, musician or sound artist ... I prefer the latter. Re the music on cassette, I prefer it for impact to be placed between two live pieces, with good stereo! due to panning of music. With good definition, that is not too muddy or bass-oriented and if possible very dim light and reasonably loud feedback".

---

Much of the biographical information presented here may be found in greater abundance and intelligibility in John Jenkins' excellent book 22 CONTEMPORARY AUSTRALIAN COMPOSERS which may be purchased from Evos

---

NEXT EVOS SERIES CONCERT:

Carl Vine conducts Carl Vine - May 13 (Saturday) at the Music Auditorium  
W.A. Academy of Performing Arts, 2 Bradford  
Street, Mt Lawley. 8pm  
Bookings Evos 227 8932 \$11, \$9(FoE) \$7

Carl Vine is a native of Perth who has become one of Australia's best-known young composers. Born here in 1954, he studied piano with Stephen Dornan and composition with John Exton at UWA. Vine now lives in Sydney and is in Perth for four weeks as composer-in-residence with Evos Music and UWA Music Department. He is working with UWA composition students and with the 'Evos Young Composers' Workshop, with UWA Contemporary Ensemble and Nova Ensemble, and with other local composers and musicians.

One of Vine's most widely acclaimed achievements is his growing body of composition for dance. Perth audiences will remember his Legend for the W.A. Ballet's 'Visions' last year. He has been composer-in-residence with the Sydney Dance Company and with the London Contemporary Dance Theatre, and is one of the most frequently commissioned writers for dance.

Other public events during his residency:

- Thu Apr 27 Public lecture - Meet the Composer - Callaway  
Auditorium, UWA 6pm Free (Details 227 8932)
- Tue May 2 Mardievos composers' workshop - PICA - 7.30pm  
Free (Details 227 8932)
- Sat May 6 Composing for Dance Seminar, Dance Studio 4,  
Mt Lawley Campus of WACAE, 2 Bradford St.  
1 - 4pm Free
- Mon May 8 UWA Contemporary Ensemble conducted by Carl Vine  
at Callaway Music Auditorium, UWA, 1.15 Free

CATHIE TRAVERS

After completing a B Mus. at UWA Cathie Travers studied in the UK and the USA. She performs 'classical' and 'rock' music and recently has been exploring digital synthesizers and computers in music for performance and composition. "At the time I started to think about this piece I had been working on Frederic Rzewski's 'The people united will never be defeated'. This particular piece has a rather strong grip on me and I decided to play around with some of Rzewski's musical material. At about the same time I saw a documentary detailing the likely ecological disaster facing Antarctica as international committees reach the end of negotiations over 'scientific research' mining and tourist resorts ... my piece has been influenced by these two elements in combination with my own research into new sounds for synthesizer"

CAROLINE WILKINS

Komt uit Australië en woont momenteel in Keulen. Zij studeerde bij Mauricio Kagel. Zij maakt composities voor piano, accordeon, mechanische instrumenten en tape. Tijdens haar concerten worden die's geprojecteerd. 'Pieces for mechanical instruments' is fresh from its Dutch premiere at HET APOLLOHUIS.

"I have a tape piece that might be suitable for your concert. It is a series of works under the title 'MUSIC FOR MECHANICAL INSTRUMENTS'. It goes together with some slides of various mechanical images which I made in Sydney, together with a photographer. Parts of the work have been presented before as purely tape pieces, but it adds another dimension with the use of projected images.

SYD CLAYTON

Perhaps more than any other Australian composer has systematically explored the world of chance - the power of simultaneous chance occurrences and combinations of the unlikely with the unknown... In composing, Clayton has used only two cheap tape recorders, as he dislikes 'hi-tech' gadgets of every kind including telephones and computers. His oeuvre is wide ranging from chamber music and ballet to music theatre.

"Right neighbourly music was actually taped beside a neighbour's fence and then transcribed ... it does require a simple set, lights and voices ... you could use keyboards or reeds for the 'blues' part, and perhaps rock drum patterns for the 'hammer' ... I am quite free about such things ..."

DAVID LUMSDAINE

Studied at the Sydney Conservatory and at the Royal Academy of Music in London - private lessons with Matyas Seiber - in 1970 was appointed lecturer in music at Durham University.

Alea new music ensemble was formed in 1988.

AUSTRALEATORIC is their third public concert and its entirely Australian programme

underlines the group's commitment to new Australian music. The concept of devolving compositional decision-making to the performers in differing degrees has been a major structural element since the second world war, influencing composers from the far 'left' and far 'right' of new music making. Using the theme of music involving chance allows AUSTRALEATORIC to bring together composers rarely seen on the same programme.