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Concert 4

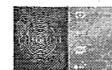
Imagining Spaces

**ARTISTRY!
2009 SEASON**

in conjunction with Tura
New Music's 2009 Scale
Variable series

*Imagining
Spaces*

uwa music



THE UNIVERSITY OF WESTERN AUSTRALIA
Leading International Excellence

Saturday 15th August 7:30pm
Octagon Theatre UWA

Morris Palter
Chris Tonkin
Lindsay Vickery
Jonathan Mustard

PROGRAMME

IN for bass drum and electronics
- West Australian premiere

Chris Tonkin

Vocalise for djembe and electronics
- West Australian premiere

corridors, stairways, night and day
- World premiere

Lindsay Vickery

Clarinet Threads

Denis Smalley

INTERVAL - 20 MINS

Pizz

Jonathan Mustard

Whistles and Bells

Giant
- World premiere

Jam.TV

Six Japanese Gardens

Kaija Saariaho

BIOGRAPHIES

Morris Palter, percussion

Born in Canada, Morris was a founding member of the Juno nominated alternative rock band treble charger (RCA/BMG) from 1993 to 1996. Upon leaving the group, Morris moved to The Netherlands to study percussion at the Koninklijk Conservatorium, Den Haag, and then to California to pursue a doctorate degree under renowned percussionist Steven Schick at the University of California, San Diego.

Morris's wide-range of musical interests have found him performing throughout North America, Asia, and Europe at various festivals and concert venues. Some of these have included the Acousmania Festival in Bucharest, the Agora Festival (IRCAM) in Paris, Disney Hall in Los Angeles, the Seoul International Computer Music Festival, the Percussive Arts Society International Convention (PASIC) 2004, 2005, and 2008, the Donastia Quincena Festival in Spain, the Music Gallery in Toronto, as well as at the Lincoln Center and Carnegie Hall's Weill Recital Hall under famed conductor/composer Pierre Boulez. Morris has also performed solo recitals and guest lectures at the University of Birmingham, UK, Arizona State University, Stanford University, the Oberlin Conservatory, Queens College, Mercer University, the University of Kentucky, the University of Maryland, the University of Wisconsin, Milwaukee, and the University of Virginia.

As a Novelty Jazz Xylophonist, Morris founded the Speak-Easy Duo (Colin McAllister, guitar) in 2003 and has appeared at the Rocky Mountain Ragtime Festival in Boulder, CO, the Bohem Festival in Hungary, the Rotterdam Conservatory, the Orange County RagFest, the Breda Jazz Festival, NL, the West Coast Ragtime Festival, the Ragtime Xylophone Institute in Delaware, the Fairbanks Summer Arts Festival, and the Koninklijk Conservatorium, Den Haag. In 2000, Mr. Palter co-founded NOISE (San Diego New Music), and was a member of the percussion group redfish bluefish Artistic Director, Steven Schick) from 1999-2005. Mr. Palter is also actively involved with theatre, having been a composer and performer at both The Old Globe Theatre (A Midsummer Night's Dream) and the La Jolla Playhouse (The Scottish Play). Morris has also made recordings for numerous on and off-Broadway plays.

In the summer of 2006, Morris co-founded the duo group Metasax/DRUMthings with composer/saxophonist/technology artist Matthew Burtner. To date, the duo has performed in Paris, Seattle, Toronto,

Alaska, San Diego, and numerous concerts in New York City including the EMF Festival at the Chelsea Art Museum and John Zorn's, The Stone. Morris is the Artistic Director of Ensemble 64.8 (UAF percussion ensemble). The group performs chamber music with an emphasis on works by noted American and European composers. The group is also dedicated to performing the music of living North American Composers. Some of the composers represented in the current ensemble repertory include Steve Reich, John Cage, Toru Takemitsu, Christopher Rouse, John Wyre, Louis Andreissen, Robin Engelman, Mantle Hood, Russell Peck, Ney Rosauro, and Henry Cowell. The group has also performed concerts in conjunction with noted performers/composers, Christopher Adler, and Bob Becker.

Morris is also the Artistic Director for the University of Alaska Fairbanks New Music Festival, the World Music Artistic Coordinator for the Fairbanks Summer Arts Festival and the Co-Artistic Director for the soundON Festival of Modern Music each year in San Diego. Morris is dedicated to commissioning both solo and chamber works and has collaborated with artists such as Steven Schick, Bob Becker, Pierre Boulez, Roger Reynolds, Chou-wen Chung, John Luther Adams, Christopher Tonkin, Scott Deal, Evelyn Glennie, David Lang, Matthew Burtner, Stewart Saunders Smith, Thomas DeLio, Michael Roth, Philip Manoury, Iancu Dimitriescu, Chinary Ung, and Christopher Adler.

Morris is a member of the Percussive Arts Society New Music/Research Committee and has been published in PAS journal, the San Diego Troubadour Newspaper, and on Mellen Press, and is currently endorsed by Black Swamp Percussion and Paiste Cymbals and Gongs. Morris is also a Yamaha Recording Artist. Morris can be heard on New World Records, Tzadik Records, Mode Records, Innova, and RCA/BMG. His solo CD was released on Centaur Records in 2006. He has received degrees from the University of Toronto, the Koninklijk Conservatorium, Den Haag, and the University of California, San Diego, where he received his Doctorate of Musical Arts in 2005. Morris was a Lecturer in Music at UCSD during the 2006/07 academic year and is currently an Assistant Professor of Music at the University of Alaska Fairbanks.

Morris will be the host for the Focus Day of Percussion at the 2010 Percussive Arts Society International Convention. For more information, please visit www.pas.org.

Chris Tonkin, composer/electronics

Chris Tonkin was born in Perth, Western Australia. He holds degrees in composition from the University of Western Australia, Rice University (Houston, Texas) and a Ph.D. from the University of California, San Diego. In 2004/2005, he spent a year at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, and has since focused on interactive pieces for live performers and computer, developing several works in following years at the Centre for Research in Computing in the Arts in San Diego, California.

He has received grants from the Australia Council, the Australasian Performing Rights Association and the Ian Potter Foundation, and commissions and performances from the Nouvel Ensemble Moderne (Canada, 2002), Fondation Royaumont (France, 2003), IRCAM (France, 2005), Ensemble Offspring (Sydney, 2005, 2008), the Seoul International Computer Music Festival (South Korea, 2006), the Australasian Computer Music Association (Sydney, 2008), and the Percussive Arts Festival (Texas, USA, 2008).

In January 2008, Chris returned to Australia to take up a position at the School of Music at UWA as lecturer and Head of Composition Studies and Music Technology. His scores and recordings are held at the Australian Music Centre in Sydney.

Lindsay Vickery, clarinet/composer

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. Vickery's music has been described as 'always intriguing' *The Wire*, 'truly an original voice and his work is one of sustained intensity that resonates in the mind long after the performance is over' and a 'master of technological wizardry' *The Australian*. He is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles in many parts of the world. He was a founding member of Alea, Magnetic Pig, SQUINT and HEDKIKR: presenting new music by Australian and international composers for over 20 years. He has been a visiting artist at centres of experimentation such as STEIM (NLD), CEMI (Texas), and HarvestWorks (NYC), Festivals such

as Music at the Anthology (NYC), Audio Art Festival (PLD), NWEAMO (Portland), Shanghai International Arts Festival, and institutions such as the University of Illinois, Kyoto Seika University, CalArts, Krakow Academy of Music, and George Washington University.

Jonathan Mustard, composer/multi-instrumentalist

Jonathan Mustard has been placing the performer at the centre of electronic music since 1991, bringing a heart and liveliness to a medium often accused of lacking these very qualities. Whether he is using dancers, or musical instruments to manipulate sound and video in 'real-time', there is a strong commitment to the things we value in live performance and a unique approach to his often-quirky sonic and visual materials.

His 'mother tongue' is flute, but he uses a wide array of wind instruments and other acoustic devices with computer-interactive and reactive systems. These systems are often completely empty vessels in the sense that there are no pre-recorded or pre-synthesised sounds being used and rely entirely on input from a performer for its material.

Since collaborating with choreographer Chrissie Parrot, ongoing from 2003, Jonathan has extended his crossover into visual arts, making video and animation for and about dance. This, now rich partnership, continues to explore new territory in the collision between sound, dance, technology and visual media.

Mustard's growing repertoire of solo audiovisual works break new ground in the relationship between sight and sound, where the different elements of sound and music are entangled with way in which we see the moving images. The result traverses a broad emotional and aesthetic range. The humorous and the absurd can switch suddenly to an intense exploration of sound an image.

PROGRAMME NOTES

IN – for bass drum and live electronics Chris Tonkin

IN was composed and premiered at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), in Paris during 2005. I began writing the piece with the idea of the bass drum as a box, or container—a defined space. The more general idea of “containment” that followed determined features such as gesture, form and sound projection. Throughout the piece, several contrasting spaces, or containers are presented. A pre-recorded female voice is convolved with various live sources—the performer rubbing the bristles of a brush, the sound of the performer scraping the surface of the drum with the brush, as if the voice is contained, or trapped within these different objects. Contrasting these relatively small spaces are much larger ones. Direct, processed and recorded sounds are spatialized amongst the six loudspeakers, creating movement and gestures that mimic the physical action of the percussionist. The circumference of the drum is thus mapped to the arrangement of the six speakers, as if the audience are themselves contained within a gigantic bass drum.

Tonight IN receives its West Australian premiere.

Vocalise – for djembé and live electronics Chris Tonkin

The instrumental part of Vocalise combines traditional djembé playing with various non-traditional, “invented” techniques. Though none of the material for the piece was derived from anything specifically African—such as those rhythmic patterns that might accompany various traditional African ceremonies—general features such as repetition, periodicity and polyrhythm still remain very much in the foreground.

Beyond the notion that many African rhythms are derived from speech patterns, the djembé and other African instruments possess an inherent vocal quality, largely to do with their great natural range of color. Taking this as a point of departure, the djembé is made to “speak”. At various points throughout the piece the sound of the live djembé is filtered—subtly hybridised—with pre-recorded vocal timbres (actually sung vowel sounds), and at other times combined

with spoken consonants. These features explain the title Vocalise, a term defined as a textless vocal exercise.

Vocalise was commissioned by Morris Palter for the 2008 Percussive Arts Society International Convention (PASIC) in Austin, Texas. Tonight it receives its West Australian premiere.

corridors, stairways, night and day

Lindsay Vickery

corridors, stairways, night and day is an "open work": in that it comprises a number of musical elements that may be arranged in a variety of ways to create a performance. In this sense, the exploration of different materials by the soloist evokes a journey through an imaginary space: the "corridors" and "stairways" of the title. This imaginary space is also (figuratively) in motion: revolving through a "night" and a "day" state. The work was inspired by Max Ernst's painting Day and Night (1942), which depicts a nocturnal landscape strewn with windows (or canvases) depicting the same landscape in the daylight.

Clarinet Threads

Denis Smalley

The title Clarinet Threads reflects the relationship between the clarinet and the electroacoustic sounds. The clarinet can produce a variety of sound types — key noises, air sounds, less definite pitches, very high notes produced by biting the reed, multiphonics... The clarinet is threaded through the electroacoustic fabric, sometimes merged with it, sometimes surfacing in a more soloistic role. Besides passages which use the clarinet in a traditional manner there are stylized environments drawn from outside music — the calls and cries of nature, the movement of wind and water, and textural motion suggesting floating and drifting.

Clarinet Threads was composed in the Electroacoustic Music Studio of the University of East Anglia in Norwich (UK) with many of the electroacoustic sounds created during visits to a variety of studios—the SSSP System of the Computer Systems Research Institute at the University of Toronto (Canada), the Finnish Radio Experimental Studio in Helsinki, Studio 123 of the Groupe de recherches musicales (Ina-GRM) in Paris (France), and the University of Birmingham Electroacoustic Music Studio (UK). It was premiered by the clarinetist Roger Heaton at the Norfolk & Norwich Festival (UK) in October,

1985. It was awarded the Prix Ars Electronica of the Austrian radio ORF in 1988. Clarinet Threads was first released in 1990 on the Computer Music Current #6 compact disc on the Wergo label (WER 2026-2). The present version was recorded at the Music Centre of the University of East Anglia in Norwich (UK) on August 2nd, 1992 (engineer: Denis Smalley) and mixed in the composer's studio in August, 1992. Clarinet Threads was commissioned by Roger Heaton with funds provided by Eastern Arts (UK).

-Denis Smalley

Pizz, Whistles and Bells, Giant, Jam.TV

Jonathan Mustard

There are four pieces in the program tonight. Some of them began life several years ago and have been in continuous development since their first performances, while others will be heard/seen for the first time tonight. Each of the works explore different ways in which live audio, produced by the performer, might affect the playback of one or more streams of video. The live audio is also captured and jointly manipulated by the system and the performer in different and multiple ways.

Pizz: flute, computer system and keyframe animation

Whistles and Bells: flute, computer system and keyframe animation

Giant: alto sax, computer system and virtual object (world premiere)

Jam.TV: midi keyboard, computer system, euphonium, lily horn, 3 flutes, alto saxophone, duduk, shenai, horn, claves, temple bell, rubber band, jaw harp, harmonica, spoons, rocks, drum, canister, laughter, raspberry, water drop, tennis ball

Six Japanese Gardens

Kaija Saariaho

Six Japanese Gardens is a collection of impressions of the gardens I saw in Kyoto during my stay in Japan in the summer of 1993 and my reflection on rhythm at that time.

As the title indicates, the piece is divided into six parts. All these parts give specific look at a rhythmic material, starting from the simplistic first part, in which the main instrumentation is introduced,

going to complex polyrhythmic or ostinato figures, or alternation of rhythmic and purely coloristic material.

The selection of instruments played by the percussionist is voluntarily reduced to give space for the perception of rhythmic evolutions. Also, the reduced colours are extended with the addition of an electronics part, in which we hear nature's sounds, ritual singing, and percussion instruments recorded in the Kuntachi College of Music with Shinti Ueno. The ready-mixed sections are triggered by the percussionist during the piece, from a Macintosh computer.

All the work for processing and mixing the pre-recorded material was done with a Macintosh computer in my home studio. Some transformations are made with the resonant filters in the CHANT program, and with the SVP Phaser Vocoder (IRCAM). This work was made with Jean-Baptiste Barrière. The final mixing was made with the Protools program with the assistance of Hanspeter Stubbe Teglbjaerg. The piece is commissioned by the Kunitachi College of Music and written for Shinti Ueno.

-Kaija Saariaho

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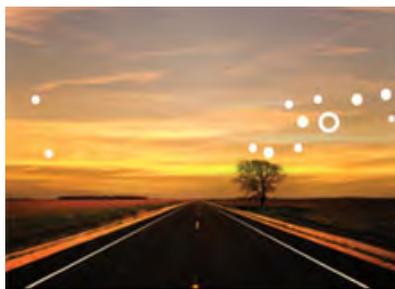
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EVENT INFORMATION



Artistry! Concert 4 - Imagining Spaces

Presented by UWA School of Music.

[Seating Plan](#) [Venue Info](#) [Buy Now](#)

Dates	Times
Saturday, 15 August	7:30pm
Venue	

[Octagon Theatre](#)

Event Info

In this showcase of new media art, UWA Lecturer in Composition Chris Tonkin curates a series of performances featuring live instrumentalists and live computer sound processing. Featuring works by Chris Tonkin, Finnish composer Kaija Saariaho, and British-based New Zealand ex-pat Denis Smalley, and including performances by invited artist, world-renowned Canadian percussionist Morris Palter, this innovative concert brings the latest developments in new media art to the Artistry! Series.

Morris Palter, percussion (Canada)
Chris Tonkin, live electronics

Proudly presented in conjunction with Tura New Music's 2009 Scale Variable series.

Seating Information

Reserved Seating.

Please view Seating Plan for Price Reserves allocation.

Event Schedule

Approximate finishing time: 9:30pm (incl. 20 min intermission).

Prices

	Prices Available Online	A Reserve	B Reserve
Standard		\$42.00	\$37.00
Concession Pensioners/Seniors Cardholders/ Full time & Part time Students/ Healthcare Card Holders/Youth Under 18 Years		\$37.00	\$32.00

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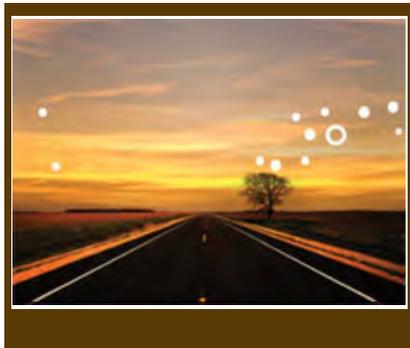
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Tura New Music & UWA School of Music presents

scale variable 2 ²⁰⁰⁹

imagining spaces

7.30pm, Saturday 15th August 2009

Local composers and performers **Jonathan Mustard**, **Chris Tonkin**, and **Lindsay Vickery** join with visiting Canadian percussionist **Morris Palter** to present a series of solo instrumental works with live computer sound processing, video and multi-channel surround sound diffusion. The focus of the program is works that explore ideas associated with physical space or place. Such notions are explored in various ways: in the mapping of audio signal to visual gesture (video image) in **Mustard's Pizz.**, the evocation of real or imagined environments as in **Saariaho's Six Japanese Gardens** or the creation of spatial gesture in **Vickery's** and **Tonkin's** works through movement of sound through the six loudspeakers that surround the audience space.

Presented as part of the University Music Society's Artistry! Series

Tickets available through BOCS >>

7:30pm Saturday 15 August 2009

Octagon Theatre, University of Western Australia

35 Stirling Highway, Crawley, Western Australia

Enquiries >>

Program:

Chris Tonkin*IN* for bass drum and live electronics*Vocalise* for djembé and live electronics**Denis Smalley***Clarinet Threads* for clarinet and electronic sounds**Lindsay Vickery**

for clarinet and live electronics

Jonathan Mustard*Whistles and Bells* for flute, live electronics and video*Pizzicato* for flute, live electronics and video*Jam TV* for midi keyboard and video*Wire Frame* for saxophone, live electronics and video**Kaija Saariaho***Six Japanese Gardens* for percussion and electronic sounds

Presented by UWA School of Music in association with Tura New Music



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advisory body.

Tura New Music's Annual Program is supported by the Government of Western Australia through the Department of Culture and the Arts in association with Lotterywest, and the Australian Government through the Music Board of the Australia Council, its arts funding and



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ARTS

Manipulated sounds mesmerise

CONCERT

Morris Palter, **Chris Tonkin**, Lindsay Vickery,
Jonathan Mustard
Octagon Theatre
Review: Rosalind Appleby

Cynics predicted the extinction of the performer when electronic music first made an impact on classical composition. But the computer never completely replaced the live artist, and the synergy between the two was demonstrated in the Scale Variable concert curated by University of WA head of composition and music technology Chris Tonkin.

The most stimulating work was Tonkin's composition IN for bass drum and live electronics featuring Canadian percussionist Morris Palter. Palter's soft taps and scratches on the surface of the drum were treated with effects (controlled by a foot pedal) and amplified into surround-sound speakers set behind the audience. Watching the sound being made and simultaneously hearing an altered version coming from behind gave the enthralling effect of being inside the drum itself.

The electronic modifications blended the percussion with voice or, in a particularly mesmerising moment, manipulated tapping sticks into a torrent of raindrops.

Percussion lends itself to this kind of treatment. It already has such an array of tone colours that electronic modification seems a natural addition. Palter's persuasive performing helped. In Kaija Saariaho's Japanese Gardens he adeptly highlighted the difference in timbre between the clatter of the tambourine, the depth of the timpani and the sharp brilliance of the woodblock.

Jonathan Mustard's larger-than-life musical personality also lends itself to multimedia amplification, as was demonstrated in his droll sampling spoof JamTV. The composer's recent dance collaborations were reflected in a new work, Giant, where a 3-D digital image was manipulated by the sounds of a flute.

Lindsay Vickery's corridors, stairways, night and day featured the composer playing clarinet with patch effects altering the sound coming from the speakers. Denis Smalley's Clarinet Threads was a similar idea but more successful. By far the most polished new-music concert delivered this year.