Abe Sada. She was a finalist in the WA Citizen of the Year Awards.

Cat is a classically trained flautist, self-taught vocalist and soundscapes for dance and theatre companies as well as... — its first performance was for four bass clarinets.

**Ghosts of Departed** is my the third recent work, following recordings. The performers emulate the sounds with extended... whether this is a real phenomenon or an presence in haunted spaces by recording and then painstakingly... thousands of people participate in projects to investigate spectral... such as tape recorders, video or radio. Around the world many... (Electronic Voice Phenomenon) describes the deliberate or inadvertent capturing of the voices of ghosts on electronic media such as tape recorders, video or radio. Around the world many... random data, like an aural Rorschach Test — is a matter of opinion. In this work a collage is generated from a number of EVP recordings. The performers emulate the sounds with extended techniques on their instruments with the aid of a scrolling screen that shows relative the pitch, duration and dynamics of the EVP samples in real-time. For reasons that are not entirely clear to me is my the third recent work, following Ghosts of Departed Quantities (2010) and The Talking Board (2011), to explore the supernatural.

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... 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... has been commissioned by numerous groups for concert, dance... the detail. Never underestimate concerns of scale. All... synthesis all share this examination of small detail. This program... interesting and important international compositions and the exploration of new notation, electronic and acoustic instrument combinations.

We are excited that this year we have a new series of commissions for Perth songwriters as part of our program, beginning with a work by Amber Fresh (aka Rabbit Island) in this concert. This is in addition to five other world premieres of Decibel commissions by Australian and Western Australian composers.

A fascination with the minutiae of music has stimulated composers for most of the twentieth century. New levels of complexity, ways for reading and writing music, complex methods of sound distribution and the pulling apart and reassembling of sound through techniques such as granular synthesis all share this examination of small detail. This program features works where small parts are approached both conceptually and practically — through ideas, techniques, inspiration, notations, atmosphere and attention to detail. The beauty is often in the detail. Never underestimate concerns of scale.
Anthony Pateras was born in Melbourne, and is a composer, pianist and modular synthest now based in Brussels. His work explores intersections between the known, unknown, acoustic and electronic. His works have been performed by from the Los Angeles Philharmonic, Australian Chamber Orchestra, Percussion Group The Hague, Melbourne Symphony Orchestra, Vanessa Tomlinson, Flux String Quartet and Ear Massage Percussion Quartet. He has collaborated with distinguished conductors such as James McMillan, Brett Dean and Markus Stenz, and released his second portrait disc for John Zorn’s Tzadik label in 2008. Pateras is also an active performer; on modular synthesizer, prepared piano and in various collaborations. http://www.anthonypateras.com


Point Studies #1 (2012), for any four pitched instruments and computer, is the first in a series of intended pieces in which a musical space is articulated by a series of points which represent certain musical parameters. In Point Studies #2, these points are figuratively indicated in a musical score generated in real-time. In the score, which varies slightly from performance to performance, pitches are represented by points of different color and are connected by circular arcs, indicating durations, of various lengths. Performers navigate their way through the various arcs and points that are gradually extended, added and rotated during the course of the piece. The acoustic performance is accompanied by electronically generated sounds that are developed along similar principles to those through which the performers interpret the score. Point Studies #1 was commissioned by Decibel, and is dedicated to them.


Anthony gave us this program note: “Trio is an attempt at order during prolonged, honey-like, disorder.” This work has been commissioned by Decibel with assistance from the Australia Council for the Arts.

Anthony Pateras was born in Melbourne, and is a composer,


Cells is the result of a cross-pollination of interests and aesthetic desires. Acoustic and electronic elements sit side by side, however there is a certain friction in the way they interact that helps build an uneasy atmospheres. The presentation of the score is an important aspect in the way the performers are asked to interpret it. Growing out of computer aided design (CAD) influenced, vector-based sketches that determine the macro structure of the piece, short motifs (or cells) build upon simple geometric shapes and smooth, flowing curves to create notation of suggestive graphic gestures. Combining andโปรด these phrases in different ways forms the basis of the work’s development. This work has been commissioned by Decibel with assistance from the Australia Council for the Arts.


This composition was sketched in 2006 as a complement / opponent to another work entitled Texture-Multiplex (1993). Whilst all the instruments share the same score, which Decibel have put in motion with their score player technology, each performer fills the plan with different materials freely selected from the music repertoire pertaining to each particular instrument. However, all performers play almost only by tapping on the instrument (no bowing, no plucking, no blowing - only finger action). The overall sound is a kind of sonic dust, a more or less dense texture of tiny residual entities created by the usually unheard transient phosphorescent duet. Acoustic elements, mostly from the background to the foreground. The electronics amplify and slightly transforms these sounds, driven by the timing and density of the performances. Some pitches and other artifacts become more prominent, as local singularity or epiphernomena - of the incessant, and uncorrelated instrumental activity.

Agostino Di Scipio is a composer, sound artist, music theorist and scholar born in Naples. Beginning as a self-taught electric guitar player experimenting with computers and programmable synthesizers, he studied foreign languages, literature, theatre and later electronic music and composition. Since the late 1980s his work has focused on unconventional sound synthesis and processing methods, often connected to phenomena of noise, noise. In more recent years, he has researched the audible traces of the ‘man-machine-environment’ feedback loop. Di Scipio is the Electronic Music Professor at the Conservatory of Naples.

http://anomer-sigilis.it/id/decipio/


These works were written for Thrill威尔’s experimental instrumenta
tional project Manorexia, where the composer takes a different direction than in his other projects such as Foetus and Steroid Maximus. The music has a mobile, free form quality on one hand and a highly structured rhythmic imperative on the other, created a textural and cinematic atmosphere. The scores provide clues to the final piece, leaving room for the group to complete the musical picture with additional textures and techniques. The original recorded version of Edison Medicine is created using a skipping CD effect on material from the preced
ing Canaries in the Mineshaft, demanding the performers keep machine like rhythmic patterns linked with manually triggered samples. These two works are featured on the Manorexia album, The Radiolian Ooze.

JG Thrill威尔 is a composer, producer and performer based in Brooklyn, NYC and born in Melbourne, Australia, where he studied architecture before moving to London in 1978. After working with experimental group Nurse With Wound, JG started making his own records in 1980, initially releasing them with his own label, Self Immolation. He is inspired by the writings of John Cage, systems music among other things. Thrill威尔’s discography is extensive under many pseudonyms including Foetus, Steroid Maximus, Manorexia, Baby Zizanie, Woeblood, Clint Ruin and others. Thrill威尔’s oeuvre stretches the gamut from orchestra
tions, big band, cathartic noise-rock to abstract electronics and sound sculpture, chamber music, serial music and imaginary soundtracks — sometimes all in the same album. He has been commissioned by groups such as Kronos Quartet and Bang On A Can http://jgthrilwil.org

6. Amber Fresh "Tomndirrup (2012)

"This is my place, and I know it. And I want to know it a little bit too. I know what the sand feels like. When I am in the city, I know which birds that sing are ones that sing at my place too. I know the names of the islands, and I call them by name, in my heart. One day you have to know something is called by it name. That’s why I’m telling you the names of the birds in the place I’m from. It’s because, knowing their names, I can know them a new way. It’s because, this is the way for me to make you know them, a little bit. I record your voice, saying their name, and to you, hearing their name, it’s like when I’m hearing their voice and seeing them fly above and the sound of their wings over me. In the sound of them jumping in the branches. See, I am in love with this place. And it’s like, if you’re in love with someone, you can try to show a person a photo of them, and even a video of them, and even record the sound of their voice, and they won’t be able to fall in love with the person in this way. So, I’d like to just tell you, I am in love with the place where I came from, Tomndirrup National Park. Deep in love.” This piece was commissioned by Decibel with assistance from the Department of Culture and the Arts.

Amber Fresh is a writer, performer and musician from Perth. Her album O God, Come Quick was released in 2011 on Badminton Bandit Records, under her main alias, Rabbit Island. Amber has also released music with her project The Gulls, has a weekly review show—The Gulls Review Hour—on RTRfm, publishes the annual Perfect Thursday Diary, released a poetry collection Between You and Me, and is currently a regular contributing writer for The Thousands and Cool Perth Nghts. Amber grew up in Goode Beach, WA, in Torndirrup National Park.