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
Performer: Jon Tooby
Andrew Nicholson
Phil Everall
Simon Lee
Melinda Gourley
Adam Pietra
Paul Tanner
Music Director
Flute
Clarinet
Violin
Cello
Piano
Percussion
Entire is supported by the Government of Western Australia through the Department of Culture and the Arts and operates under the auspices of Tam New Music.

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1) Lindsay Vickery: Inverted Symmetry

Inverted Symmetry began its life as a work for solo guitar written for Peter Ellis. It belongs to a series based on the same cipher or number pattern. This series explores symmetries of organic growth developed from the same generating pattern but resulting in different outcomes. Many of these works - such as Les Rehearsals (1989), Copiers (1991) and Pure Matrix (1993) - were premiered by Magneto Pig, the electronic chamber music group I was associated with during the 90s. In Inverted Symmetry the character of the actions varies from 'inner rhythms' to very intimate expressive nuances to toponica, taking in a wide range of the serial, compositional and rhythmic tenets. In many ways it represents a summary of the techniques I employed during this period (90-95) and is a sort of fitting tribute to Magneto Pig for their 50th anniversary concert in 2002. – Lindsay Vickery

2) Pierre Boulez: Dérive 1

Dérive musiques roughly as 'derivatives', the piece is derived from the two compositions Appareil (1981) and Monocupole (1975/77). The 'derivatives' is also a sequence of variations 'on the same Sauce'. Six choirs build a circular rotation, which forms the structure of the piece, but also solos it. – (Universal Edition Work Introduction)

3) Fanny Rawaiki: Les Moutons de Passage

Les Moutons des Passage ("The Sheep of Passage") is based on the fourth book of Gargantua and Pantagruel by François Rabelais. The story goes that Pantagruel is travelling by ship with Passage when their boat meets with a merchant ship carrying sheep. The merchants make fun of Passage, but Passage is able to buy one sheep from them. Passage proceeds to throw his sheep into the ocean, and all of the other sheep follow it. The phrase "sheep of Passage" has come to mean someone who follows the lead of another blindly.

Rawaiki's work is in analogy. Written "for any number of musicians playing melody instruments, plus any number of reconstitutions playing anything," the work consists of 65 notes played in a cumulative sequence. Where all the notes have been played, the composition 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. Rawaiki's instructions are: "Always play loud, never stay or play too long 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 improvisations, Rawaiki 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 fascinating 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 composed of six variations with two ostinatos that are inverted 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 states, "there is no 'theme' in the sense of a central or original form from which the others spring, but rather six equal incarnations of the same musical material consisting of parallel thirds." It is like having a scrapbook of six photos, taken during different times of the day, of only the shadow of a status. A photo of the status casting this shadow does not exist. The two stabilities (existence 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, Boston, and Sarasota Performing Arts Festival) and was premiered in 1992. It is scored for flute (doubling on alto flute), clarinet (doubling on bass clarinet), violins, cello, piano, and percussion. – Donn McCauley

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