

THIS PROGRAM SHOWCASES A NUMBER OF WORKS FROM AUSTRALIA FROM EARLY ELECTRONIC EXPERIMENTS OF PERCY GRAINGER, TO WORKS BY ENSEMBLE MEMBERS. FUSING GUIDED IMPROVISATION AND NEW CLASSICAL APPROACHES, DECIBEL HAVE A UNIQUE COMBINATION OF COMPOSERS, SOUND ARTISTS, PERFORMERS AND PROGRAMMERS THAT CONTRIBUTE TO UNIQUE READINGS AND COMPOSITIONS USING NETWORKED COMPUTERS AND ELECTRO ACOUSTIC TECHNIQUES.

DECIBEL IS A NEW MUSIC ENSEMBLE DEVOTED TO PERFORMING WORKS THAT EXPLORE THE NEXUS OF ACOUSTIC AND ELECTRONIC INSTRUMENTS. PIONEERING UNIQUE ELECTRONIC SCORE FORMATS AND GIVING ELECTRONIC MUSIC INSTRUMENTS A VOICE IN THE ACOUSTIC SPACE ,DECIBEL'S ANNUAL PROGRAM 2009-2010 WON THE 2011 AMC/APRA ART MUSIC AWARDS INAUGURAL AWARD FOR EXCELLENCE IN EXPERIMENTAL MUSIC. IN 2010 THEY RELEASED THEIR FIRST ALBUM "DISINTEGRATION: MUTATION" ON AUSTRALIAN LABEL HELLOSQUARE (ON SALE HERE) AND IN 2012 RELEASE AN ALBUM OF ALVIN LUCIER WORKS ON NEW YORK LABEL POGUS. A NEW LP, STASIS ESTATIC WILL BE RELEASED IN MARCH 2012. SINCE THEIR FORMATION IN 2009, DECIBEL HAVE COMMISSIONED OVER 17 NEW AUSTRALIAN WORKS, MAKING THEM ONE OF AUSTRALIA'S LEADING INTERPRETERS OF AUSTRALIAN NEW MUSIC. THEY CELEBRATE AUSTRALIAN WORKS PAST AND PRESENT, AND IN PARTICULAR THE WORKS FROM THEIR HOME CITY OF PERTH, WESTERN AUSTRALIA.

DECIBEL ARE

CAT HOPE (ARTISTIC DIRECTOR, FLUTES, BASS)

LINDSAY VICKERY (REEDS, PROGRAMMING, SCORE PLAYERS)

STUART JAMES (PIANO, PERCUSSION, PROGRAMMING)

TRISTAN PARR (CELLO),

MALCOLM RIDDOCH (ELECTRONICS, NETWORKING)

AARON WYATT (VOLIN, VIOLA).

[HTTP://DECIBEL.WAAPAMUSIC.COM](http://decibel.waapamusic.com)

THIS TOUR IS SUPPORTED BY TURA NEW MUSIC AND EDITH COWAN UNIVERSITY.

[HTTP://WWW.TURA.COM.AU](http://www.tura.com.au)

THE BERLIN PERFORMANCE IS PRODUCED IN CO-OPERATION WITH X-TRACT PRODUCTIONS/ELKE MOLTRECHT.

[HTTP://WWW.X-RACTPRODUCTION.DE](http://www.x-tractproduction.de)

CAT HOPE IS PERFORMING SOLO NOISE BASS AT GALERIE GOTLAND [DEINSTBAR] TOMMORROW 20 JANUARY 8.30 WITH ALESSANDRO QUINTAVALLE (IT).

DECIBEL CDS ARE AVAILABLE AT THE DOOR FOR SALE.

PROGRAM

- 1. PERCY GRAINGER: FREE MUSIC NO. 1** FOR 4 IPHONE THERAMINS (1936)
- 2. LINDSAY VICKERY: GHOSTS OF DEPARTED QUANTITIES** (2011) FOR BASS CLARINET, BASS FLUTE, CELLO AND ELECTRONICS
- 3. STUART JAMES: PARTICLE 1 (2011)** FOR 2 RUINED CYMBALS, LAPTOP, 2 MICROPHONES, AND LOUDSPEAKERS.
- 4. LINDSAY VICKERY/CAT HOPE: THE TALKING BOARD (2011)** FOR FOUR INSTRUMENTS, ELECTRONIC PROCESSING AND SPATIALISATION [WORLD PREMIERE].

INTERVAL

- 1. CAT HOPE: LONGING** (2011) FOR FIVE SUSTAINING INSTRUMENTS
- 2. MALCOLM RIDDOCH: VARIATIONS ON ELECTROACOUSTIC FEEDBACK (2010)** FOR ELECTROACOUSTICS, CELLO AND ALTO FLUTE.
- 3. SAMUEL DUNSCOMBE: WEST PARK (2011)** FOR BASS FLUTE, BASS CLARINET AND ELECTRONICS.
- 4. JULIAN DAY: BEGINNING TO COLLAPSE** (2008) FOR ALTO FLUTE, BASS CLARINET, CELLO, GUITAR , KEYBOARD, CYMBAL AND PLAYBACK

INTERVAL

THOMAS MADOWCROFT – ORGEL, REVOX
STEVE HEATHER + TONY BUCK – PERCUSSION
BORIS HAUF – SYMTHESISERS

1. PERCY GRAINGER 'FREE MUSIC NO. 1' FOR 4 IPHONE THEREMINS (1936)

“FREE MUSIC DEMANDS A NON-HUMAN PERFORMANCE. LIKE MOST TRUE MUSIC, IT IS AN EMOTIONAL, NOT A CEREBRAL, PRODUCT AND SHOULD PASS DIRECT FROM THE IMAGINATION OF THE COMPOSER TO THE EAR OF THE LISTENER BY WAY OF DELICATELY CONTROLLED MUSICAL MACHINES. TOO LONG HAS MUSIC BEEN SUBJECT TO THE LIMITATIONS OF THE HUMAN HAND, AND SUBJECT TO THE INTERFERING INTERPRETATION OF A MIDDLE-MAN: THE PERFORMER. A COMPOSER WANTS TO SPEAK TO HIS PUBLIC DIRECT. MACHINES (IF PROPERLY CONSTRUCTED AND PROPERLY WRITTEN FOR) ARE CAPABLE OF NICETIES OF EMOTIONAL EXPRESSION IMPOSSIBLE TO A HUMAN PERFORMER. THAT IS WHY I WRITE MY FREE MUSIC FOR THEREMINS - THE MOST PERFECT TONAL INSTRUMENTS I KNOW. IN THE ORIGINAL SCORES) EACH VOICE IS WRITTEN IN ITS OWN SPECIALLY COLOURED INK, SO THAT THE VOICES ARE EASILY DISTINGUISHABLE, ONE FROM THE OTHER.” *PERCY ALDRIDGE GRAINGER, DEC.6, 1938.*

PERCY GRAINGER (1882-1961) CONCEIVED OF WHAT HE CALLED 'FREE MUSIC' AS A BOY OF 11 OR 12, OBSERVING THE WAVES ON ALBERT PARK LAKE IN MELBOURNE, AUSTRALIA. EVENTUALLY HE CONCLUDED THAT THE FUTURE OF MUSIC LAY IN FREEING UP RHYTHMIC PROCEDURES AND IN THE SUBTLE VARIATION OF PITCH, PRODUCING GLISSANDO LIKE MOVEMENT. THESE IDEAS WERE TO REMAIN WITH HIM THROUGHOUT HIS LIFE, AND HE SPENT A GREAT DEAL OF HIS TIME IN LATER YEARS DEVELOPING MACHINES TO REALISE HIS FREE MUSIC. GRAINGER COLLABORATED WITH LEON THEREMIN FROM 1936-37 BEFORE THEREMIN 'DISAPPEARED' BACK TO THE SOVIET UNION. GRAINGER WROTE THREE PIECES FOR THE THEREMIN.

3.GHOSTS OF DEPARTED QUANTITIES (2010) FOR BASS FLUTE, BASS CLARINET, VIOLA, CELLO, KEYBOARD AND REAL-TIME SCORES

“AND WHAT ARE THESE SAME EVANESCENT INCREMENTS? THEY ARE NEITHER FINITE QUANTITIES NOR QUANTITIES INITELY SMALL, NOR YET NOTHING. MAY WE NOT CALL THEM THE GHOSTS OF DEPARTED QUANTITIES?”, *THE ANALYST* (1734), GEORGE BERKELEY. MEMORIES LEAVE AN IRREDUCIBLE RESIDUE. GHOSTS OF DEPARTED QUANTITIES EXPLORES THE PARADOX OF “THE DEVIL’S STAIRCASE”, IN WHICH THE PROPORTIONAL REMOVAL OF MATERIAL IS REPEATED SUCCESSIVELY LEADING TO THE FORMATION OF AN INCREASING NUMBER OF STEPS OF DECREASING SIZE.

COMPOSER AND PERFORMER **LINDSAY VICKERY** (WA) HAS CREATED A CONSISTENTLY INNOVATIVE BODY OF WORK, NOTABLY DRAWING ON NON-LINEAR FORMAL STRUCTURES, INTERACTIVE MUSIC AND IMPROVISATION. AS A PERFORMER HE HAS PLAYED AN IMPORTANT ROLE IN THE AUSTRALIAN NEW MUSIC SCENE AS A FOUNDING MEMBER OF ALEA, MAGNETIC PIG, SQUINT AND HEDKIKR. HE HAS HAD SIGNIFICANT COLLABORATIONS WITH THE CALIFORNIA EAR UNIT (USA), THE MATA ENSEMBLE (NYC), SCINTILLA DIVINA ENSEMBLE (GER), JON ROSE, CLOCKED OUT, SKADADA AND THE TISSUE CULTURE AND ART GROUP, PERFORMING AT THE SHANGHAI, PERTH, ADELAIDE AND SYDNEY INTERNATIONAL ARTS FESTIVALS, AS WELL AS MUSIC AT THE ANTHOLOGY (NYC), NWEAMO (PORTLAND AND SAN DIEGO) AND THE LA COUNTY MUSEUM OF THE ARTS MUSIC SERIES.

3. STUART JAMES: PARTICLE 1 (2011)

THE CYMBAL IS AN INSTRUMENT RICH IN HARMONICS, AND IS OFTEN USED AS A TIMBRAL AND DRAMATIC EMBELLISHMENT IN MUSICAL WORKS. HOWEVER, THIS WORK FEATURES RUINED CYMBALS AS A SOUND SOURCE FOR LIVE LAPTOP PROCESSING TO CREATE AN IMMERSIVE SPECTRAL WORK. CERTAIN ON AND OFF AXIS MICROPHONE PLACEMENTS AROUND THE CYMBALS CREATE A MIXED PALETTE OF SOUND COLOUR. THE LAPTOP PROCESSING DEVELOPS THESE SOUNDS BY GRANULARISING AND MANIPULATING ELEMENTS OF THE TIMBRE, SOUND SPECTRA AND SPATIALISATION. THIS PIECE IS THE FIRST IN A SERIES OF WORKS BY JAMES THAT EXPLORE THE USE OF WAVE TERRAIN SYNTHESIS AS A MEANS OF CONTROLLING THE EVOLUTIONARY STATE OF COMPLEX SOUND SYNTHESIS.

STUART JAMES RECENT COMPOSITIONS AND PERFORMANCES HAVE STEMMED FROM RESEARCH IN GRANULAR, FREQUENCY DOMAIN, AND WAVE TERRAIN SYNTHESIS AS WELL AS GESTURAL INTERFACES. HE HAD COMPOSITION COMMISSIONS FROM *TETRAFIDE PERCUSSION*, THE *AUSTRALIALN BROADCASTING*

COMMISSION, AND PERFORMANCES OF HIS WORK BY THE *TASMANIAN SYMPHONY ORCHESTRA*, THE *WA SYMPHONY ORCHESTRA NEW MUSIC ENSEMBLE*, AND MICHAEL KIERAN HARVEY. STUART CURRENTLY MANAGES THE *SOUNDFIELD STUDIO*, A COMMERCIAL PRODUCTION, MIXING, AND MASTERING FACILITY. HE IS A LECTURER IN MUSIC TECHNOLOGY AT THE WEST AUSTRALIAN ACADEMY OF PERFORMING ARTS, TRANSCRIBES THE MUSIC FEATURED IN THE DECIBEL ARRANGEMENTS, AND IS A MUSIC ENGRAVER.

4. LINDSAY VICKERY/CAT HOPE: *THE TALKING BOARD* (2011)

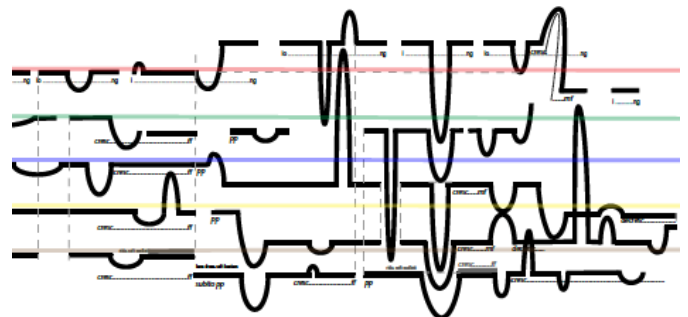
THE TALKING BOARD EXPLORES THE IDEA OF PRESENTING NOTATION TO PERFORMERS IN A NON LINEAR WAY. EACH PLAYER HAS THEIR OWN “PLANCHETTE” - A COLOURED CIRCLE ENCLOSING THE MATERIALS THAT THEY MUST PERFORM. THE FOUR PLANCHETTES ARE PROGRAMMED TO INDEPENDENTLY TRAVERSE THE GRAPHICALLY NOTATED SCORE CREATING A PROGRESSION OF MATERIAL FOR THE PERFORMER'S TO REALISE, WHICH INCLUDES THE SPATIALISATION AND PROCESSING OF THE ACOUSTIC INSTRUMENTS. THE SCORE ITSELF IS A COMPOSITE RECTANGLE OF SOME 10 IMAGES CREATED AND COLLECTED BY CAT HOPE AND LINDSAY VICKERY, ASSEMBLED USING THE SURREALIST “EXQUISITE CORPSE” TECHNIQUE WHERE THE CREATORS ONLY SEE FRAGMENTS OF THE OTHER'S IMAGES UNTIL THEY ARE ALL ASSEMBLED. THESE INCLUDE IMAGES OF PLANETS, SOME HOMAGE TO FRANZ LISZT (BORN 200 YEARS AGO THIS YEAR) AND DRAWINGS BY THE COMPOSERS AMONGST OTHER THINGS. THE TERM “TALKING BOARD” IS A GENERIC NAME FOR THE OUIJA BOARD; A GAME INVENTED BY BOARD GAME COMPANY HASBRO LTD THAT RAPIDLY GREW IN THE EARLY 20TH CENTURY INTO A FAVOURED MEDIUM FOR SUPPOSEDLY CONTACTING THE DEAD. IN THIS VERSION THE ONLY “GHOSTS” ARE IN THE MACHINE.

LINDSAY VICKERY (WA) AND **CAT HOPE** (WA) HAVE BOTH CREATED INNOVATIVE BODIES OF WORK AS COMPOSERS AND PERFORMERS. SINCE MEETING AS STUDENTS STUDYING THEIR MUSIC DEGREES IN THE 1980'S, THEY HAVE WORKED TOGETHER ON A VARIETY OF PROJECTS, INCLUDING *ALEA* (DIR. VICKERY), *GATA NEGRA* (DIR. HOPE), IMPROVISATION DUO *CANDIED LIMBS*, AND THE ORIGINAL INCARNATION OF *EARWAX* MAGAZINE. THEY CONTINUE TO PERFORM IN EACH OTHERS WORKS, CO-AUTHOR RESEARCH PAPERS AND WORK TOGETHER AT THE WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS. THIS IS THE FIRST COLLABORATIVE COMPOSITION MADE BY THEM AND IS THE FRUIT OF CROSS FERTILISATION AROUND THEIR INDIVIDUAL WORKS FOR DECIBEL.

INTERVAL

1. CAT HOPE: *LONGING* (2011)

THIS WORK USES A GRAPHIC SCORE TO EXAMINE IDEAS ABOUT GLISSANDI AND DRONE. EACH INSTRUMENT HAS A PART THAT RELATES TO THE OTHERS IN TERMS OF PITCH AND TIME BUT IS ALSO SELF REFERENTIAL TO A CENTRAL ‘PITCH LINE’. THE TEMPO IS SET WITHIN AN AUTOMATED SCORE PLAYER THAT ENABLES THE PERFORMERS TO KEEP TOGETHER. THE COMPOSERS INTEREST IN DRONE MUSIC RELATES TO ITS TEXTURAL AND MAXIMALIST TENDENCIES, THE WAY SMALL DETAILS THAT IN OTHER MUSIC SEEM INSIGNIFICANT CAN SEEM VERY LARGE WHEN THERE IS NOT A LOT OF CHANGE IN RHYTHMIC OR PITCH MATERIALS. THIS PIECE IS WRITTEN FOR DECIBEL, BUT CAN BE INTERPRETED BY ANY 5 INSTRUMENTS.



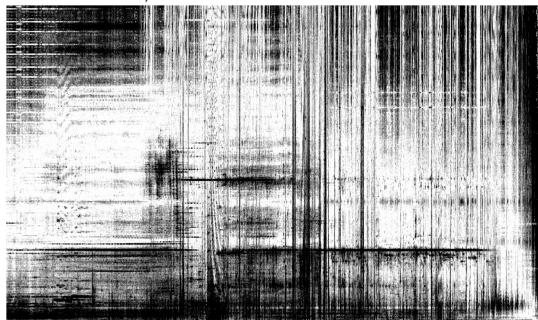
AN EXCERPT OF THE SCORE OF *LONGING*, BY CAT HOPE.

CAT HOPE IS AN AWARD WINNING ACCOMPLISHED 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, SUCH AS *GATA NEGRA*, *LUX MAMMOTH*

AND ABE SADA. SHE TOURS OFTEN AND HER WORK IS PUBLISHED WORLDWIDE. SHE IS CURRENTLY A POST DOCTORAL RESEARCH FELLOW AT WAAPA, ECU.

2. MALCOLM RIDDOCH: *VARIATIONS ON ELECTROACOUSTIC FEEDBACK* (2010)

THIS PIECE MAKES USE OF AUDIO FEEDBACK – ALSO KNOWN AS THE LARSEN EFFECT - AS AN INSTRUMENT IN ITS OWN RIGHT. MICROPHONES ARE USED TO RECORD VARIOUS NATURAL RESONANT FREQUENCIES THAT EXIST IN THE PICA GALLERY, AND THESE FREQUENCIES ARE HIGHLIGHTED AND CONTROLLED BY THE MANIPULATION OF A MULTI BAND EQUALIZER AND EQ FILTER. CELLO AND FLUTE LISTEN TO THESE AND PLAY THE NEAREST MICROTUNAL EQUIVALENT IN PITCH, LOUDNESS AND DURATION TO THESE FREQUENCIES, AND THUS FEEDBACK INTO IT. AS THE ACOUSTIC INSTRUMENTS PLAY IN ADJOINING GALLERIES, THE MAIN SPACE BECOMES AN INSTRUMENT IN ITS OWN RIGHT, PERFORMED AND



MANIPULATED BY THE ELECTRONIC ARTIST, INTERACTING WITH THE ACOUSTIC INSTRUMENTS AS A TRUE ENSEMBLE MEMBER.

A SPECTROGRAPH OF 'VARIATION ON ELECTROACOUSTIC FEEDBACK' RECORDED IN THE VELIKA SALA SPACE, STUDENTSKI KULTURNI CENTAR, BEOGRAD, SERBIA 1/9/2010

DR MALCOLM RIDDOCH HAS A BACKGROUND IN SCIENCE, COMMUNICATIONS AND PHILOSOPHY, AND CURRENTLY LECTURES IN MUSIC TECHNOLOGY AT WAAPA, EDITH COWAN UNIVERSITY. HE HAS BEEN ACTIVELY INVOLVED IN ELECTRONIC MUSIC AND DIGITAL MEDIA ARTS SINCE 1990 AND WORKS IN THE MULTIMEDIA INDUSTRY SPECIALISING IN INTERACTIVE DESIGN FOR THE INTERNET, DIGITAL AUDIO PRODUCTION, ANIMATION AND COLLABORATIVE SERVER DEVELOPMENT. HE IS ALSO A FOUNDING PARTNER IN INDEPENDENT ONLINE MUSIC LABEL *HIDDEN SHOAL RECORDINGS*.

3. SAMUEL DUNSCOMBE: *WEST PARK* (2011)

WEST PARK TAKES ITS NAME FROM THE NOW ABANDONED WEST PARK MENTAL ASYLUM IN EPSOM, OFTEN DESCRIBED AS THE LAST GREAT INSANE HOSPITAL SERVING LONDON. AT ITS PEAK, WEST PARK HELD MORE THAN 2,000 PATIENTS, AND FUNCTIONED MUCH AS A SMALL TOWN WOULD - IT HAD ITS OWN BAKERIES, ELECTRICITY GENERATORS, AND EVEN RAILWAY TRACK. MARGARET THATCHER'S 'CARE IN THE COMMUNITY' PLAN SAW THE DEMISE OF THE ASYLUM, WHICH BECAME FULLY ABANDONED IN THE MID 1990'S, AND LAY DECAYING UNTIL LATE 2010. IN **WEST PARK**, A FULLY COMPOSED SCORE FOR CLARINET AND FLUTE IS SLICED UP AND FRAGMENTED USING RANDOM FUNCTIONS BASED ON PROBABILITY CHARTS ON THE COMPUTER. THIS FRAGMENTATION REFLECTS THE BREAKDOWN AND DECAY OF A ONCE FULLY FUNCTIONAL TOTALITY. AS THE PIECE IS UP LIVE, SECTIONS OF THE SCORE ARE DISPLAYED ON THE TWO SCREENS FOR THE TWO INSTRUMENTALISTS TO INTERPRET. SHADOWS OF THE REHEARSALS FOR THE PIECE ARE PLAYED THROUGH THE INNER SPEAKERS, REFLECTING THE EERIE PRESENCE OF SOMETHING THAT IS NO LONGER PRESENT, AS FELT WHILST WALKING THROUGH THE CORRIDORS OF WEST PARK ASYLUM. THE ELECTRONIC COMPONENT OF THIS WORK COMPRISES PROCESSED FIELD RECORDINGS AND INSTRUMENTAL SOUNDS, THE DENSITY AND DISPERSION OF WHICH ARE CONTROLLED AGAIN BY RANDOM FUNCTIONS BASED ON PROBABILITY CHARTS



AN IMAGE OF WESTPARK TAKEN BY THE COMPOSER IN 2010.

SAMUEL DUNSCOMBE'S (B 1985) ARTISTIC PRACTICE EXPLORES THE TENSION BETWEEN WESTERN TRADITIONS OF CONTEMPORARY CLASSICAL MUSIC, SOUND ART, AND ELECTRONIC MUSIC PERFORMANCE. HE USES CLARINETS AND THE GRAPHIC PROGRAMMING ENVIRONMENT MAXMSP IN

CONJUNCTION WITH ABSTRACTED REAL WORLD SOUNDS (FIELD RECORDINGS). SAMUEL'S WORK IS HIGHLY EXPLORATORY IN NATURE AND CHALLENGES TRADITIONAL BOUNDARIES BETWEEN 'MUSIC,' THE REAL WORLD, AND THE ELECTRONIC INTERFERENCE THAT HAS BECOME SO UBIQUITOUS IN THE MODERN AGE (NOISE). SAM IS A FOUNDING MEMBER OF THE GROUPS *GOLDEN FUR* AND *CHI URO*. SAM IS CURRENTLY A DOCTORAL CANDIDATE AT THE UNIVERSITY OF CALIFORNIA (SAN DIEGO), WHERE HE STUDIES WITH ANTHONY BURR, MILLER PUCKETTE, CHARLES CURTIS, RICHARD F MOORE, AND OTHERS.

4. JULIAN DAY: *BEGINNING TO COLLAPSE* (2008)

BEGINNING TO COLLAPSE IS ABOUT INSTABILITY AND NEGATIVE MOMENTUM. IT IS INSPIRED BY A SERIES OF PAINTINGS BY RACHAEL FREEMAN DEPICTING A SERIES OF CONDEMNED BUILDINGS IN THE PROCESS OF BEING DEMOLISHED. EACH WORK SHOWED A BUILDING AT A PARTICULAR STAGE OF ITS IMPLOSION, WHETHER STILL TEETERING, IN THE PROCESS OF COLLAPSING OR COMPLETELY DESTROYED. THIS LED ME TO PONDER THAT POINT OF TRANSITION BETWEEN TWO STATES OF STABILITY, A FRIGHTENING AND TREMULOUS ZONE WHERE AN OUTCOME IS BRUTALLY INEVITABLE YET STILL UNRESOLVED. IT IS THIS MOMENT OF INEVITABILITY THAT I WISHED TO CAPTURE, WHERE THE OLD STRUCTURES ARE STILL FAINTLY VISIBLE BEFORE BECOMING JUST AN AFTER-IMAGE. *BEGINNING TO COLLAPSE* SUBMERGES A MIXED CHAMBER ENSEMBLE BENEATH A PRE-RECORDED CD, GENTLY TEETERING BETWEEN THE FIXED AND THE NEBULOUS.

JULIAN DAY IS A COMPOSER, SOUND/VISUAL ARTIST AND BROADCASTER BASED IN SYDNEY, AUSTRALIA. DESCRIBED AS "AN EPIC AND INTIMATE FORMALIST", JULIAN IS INTERESTED IN CREATING EVOCATIVE WORKS THROUGH SIMPLE YET SURPRISING MEANS. JULIAN HAS WORKED WITH MANY LEADING MUSICIANS INCLUDING LISA MOORE AND MARK STEWART (*BANG ON A CAN ALL STARS*), MARK DANCIGERS (*NOW ENSEMBLE*), DAVID LONGSTRETH (*DIRTY PROJECTORS*), GENEVIEVE LACEY, *THE SONG COMPANY*, *ORCHESTRA VICTORIA* AND *PERIHELION*. JULIAN HAS STUDIED COMPOSITION WITH GERARD BROPHY, ELENA KATS-CHEMNIN, LOUIS ANDRIESSEN, MICHAEL GORDON, DAVID LANG AND JULIA WOLFE. JULIAN IS ALSO A BROADCASTER, HOSTING *NEW MUSIC UP LATE* ON ABC CLASSIC FM.
