Tura New Music
Established in 1987 as a producer and advocate of new music and the sonic arts, Tura New Music is a multi-award-winning Australian arts organisation.

With our expansive range of city-based and regional programs, Tura works with both high profile and emerging artists to ignite the disruptor in music through artistic risk and discovery. We are not about the conventional or the expected, but rather what can be born from nurturing daring and embracing boldness.

Due to the diversity of our programs, in curating them, we provide an arena for the constant development of globally significant artworks that reflect Australia’s energy, diversity, and sense of place. In doing this, we create an essential pipeline for Australian new music and the sonic arts. We champion the artistic rigour that flows from experimentation.

We pave the way for exceptional and curious encounters with unique sound worlds.

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Acknowledgements
Revolution
Decibel
Monday 3 December 2018
Subiaco Arts Centre

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Revolution by Decibel

This concert features works which engage the turntable and vinyl record as sources of musical material in their own right, beyond the turntable as a machine, and the vinyl record as a container for a complete, recorded piece of music. Since the invention of the gramophone in the late nineteenth century, composers have experimented with recording, burning, binding together, gluing fragments of different records together, playing them and recording the results. New recordings created in this manner were produced as vinyl records as early as the 1970s, in several editions of Broken Dream. He also used these records as scores, but literally attaching the damaged fragments to musical manuscripts between them.

Composition for four groups of instruments fits into this category.

Program Notes

For four groups of instruments (1991)

Composition by Milan Knížák (Czech Republic)

In 1965 Knížák began creating what he named ‘broken music’ by damaging gramophone records, scraping them, sticking together, burning, binding, gluing things together, gluing fragments of different records together, playing them and recording the results. New recordings created in this manner were produced as vinyl records as early as the 1970s, in several editions of Broken Dream. He also used these records as scores, but literally attaching the damaged fragments to musical manuscripts between them.

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Agerasia (2011)

Composition by Maria Chris De Groot (WAVIC)

“Vinyl is an ideal physical representation of music; big, bold and tactile. Putting on a record makes the listening experience more enjoyable – and vinyl records have a unique audio quality. Audio glimpses altered or ‘ruined’ vinyl as a sound source in combination with acoustic instruments (Agerasia refers to a condition of youthful appearance in an old person). The piece takes some inspiration from Ligeti’s Cello Concerto [1966], heard in the cello and bass clarinet’s sustained tones. The records used in Agerasia contain three marked editions and were prepared using a different process of ruin.” This work was commissioned by Decibel with assistance from the Australia Council.

Imaginary Landscapes No. 5 (1952)

Composition by John Cage (USA)

Imaginary Landscape No. 5 is a composition by American composer John Cage and the fifth and final installment in the series of Imaginary Landscapes that began in 1939 intended to be performed with conventional instruments and electronic devices. Growing up during the rise of radio and broadcasting, Cage became interested in music that was transmitted electronically, rather than performed live. “In music it was hopeless to think in terms of the old structure (tonality), to think things following old methods (counterpoint, harmony), to use the old materials (orchestral instruments). We started from scratch: sound, silence, time, activity.” (Cage in Biel and Kraft, 2015). This piece is intended to be made for tape: tonight we live. The collection of records used in this performance was recorded in 1965 in Milan.

U Mangibeddu Nostru (2018)

Composition by Cat Hope (VIC)

I became familiar with the dance form of Tarantella when I lived in Sicily in the 1960s, where I was fascinated by the idea of Tarantella as a ‘curative’ dance performed by pairs of women, and later by families of Tarantella as a ‘curative’ dance performed by pairs of women in villages on the slopes of the active volcano in Sicily, Mount Etna (Mangibeddu in Sicilian). This piece uses the Tarantella as a dance performance by pairs of women in Sicily and was inspired by the formidable years I lived in Sicily. It features a vinyl record of Tarantella, found in a Sicilian market, and ‘prepared’ with a personal note extracted into the score. The graphic score is made of colours extracted from the cover of that record. All that remains of the dance form - its kinetic energy and 6/8 rhythms - resides in the original record. The ‘cooked’ version, the track was created with all the spoken word in one channel of a stereo mix, and the ‘band’ in the other, making use of an instrumental track that was originally developed from live band jams during the brief time in which Lou Reed was ill and unable to perform with the band. In the spirit of the original jam, Decibel recreates this instrumental track along with John Cale’s voice. The Velvet Underground was an American experimental rock band formed in New York City, New York. First active from 1965 to 1973, The Velvet Underground gained fame and notoriety in New York City in 1966 when they were selected as the house band for Andy Warhol’s Factory and his Exploding PlasticInevitable events.