

## Tura New Music

[www.tura.com.au](http://www.tura.com.au)

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### THE 10TH TOTALLY HUGE NEW MUSIC FESTIVAL

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The 10th Totally Huge New Music Festival is presented by Tura New Music. 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 advisory body.



For the 10th Totally Huge New Music Festival, Tura New Music gratefully acknowledges

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## Camera Obscura

Decibel

19 September 2011

Main Gallery Space | PICA



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## Camera Obscura

- 1 Austin Benjamin Buckett: *Mothlight* (2011)  
for flute, percussion and electronics [world premiere].
- 2 Lindsay Vickery/Cat Hope: *The Talking Board* (2011)  
for four instruments, electronic processing and spatialisation [world premiere].
- 3 Samuel Dunscombe: *West Park* (2011)  
for bass flute, bass clarinet and electronics.
- 4 Kynan Tan: *Split Mirror Planes* (2011)  
for bass flute, bass clarinet, cello, percussion and audio visuals [world premiere].

### [INTERVAL]

- 5 Marina Rosenfeld: WHITE LINES (2003 ongoing)  
for ensemble and projected score feat.  
Marina Rosenfeld (turntables).

Welcome to the final of three concerts at PICA in 2011. Decibel has chosen the main gallery space of PICA to stage these concerts to engage with music that is not necessarily tied up with 'concert' conventions or specifications and enjoy the nature of PICA's unique building and acoustic. It is quite ironic that the visual art installation in the PICA main gallery at this moment features a prominent stadium seating, and in the performance space seating has been taken out for a sound installation!

Camera Obscura celebrates this idea of cross fertilisation. Music is often experienced in association with constructed image. Through television, movies, music video, games and live performance trends, the listening experience is often tied in with visual action. Camera Obscura presents music written by composers that use image as an integral part of the conception, construction or performance of a work. It also represents a number of emerging composers, coming into the light.

**Cat Hope**  
Artistic Director | Decibel

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# 1

### Austin Benjamin Buckett: *Mothlight* (2011)

*Mothlight*, inspired by and presented alongside the film of the same name by Stan Brakhage made in 1963, focuses on the idea of static and active textures. It is influenced by the state of neutrality prevalent in the film, the momentums balancing between rapid swarms of material and stillness. The ensemble sound represents both a meta-instrument interlocking as well as the embodiment of several fragmented strands- as if they are smaller groups (a duo and a trio or solo instrumentalists) playing in separate rooms, unable to hear each other. Brakhage was known for not wanting music accompaniments to his films, which were silent. The original 16mm film format of *Mothlight* will be shown as part of this performance directly after the piece.

Austin Buckett (b.1988) is a musician and composer specialising in the performance of improvised music and written works for solo instruments, chamber groups, and large ensembles. Current projects include improvising outfit Pollen Trio and experimental rock band Kasha. He has previously worked with the National Film and Sound Archive and Silo String Quartet. Austin has studied with and edited scores for Peter Ablinger in Berlin, and was recently invited to attend the Wittener Tage für neue Kammermusik to assist with installation works. In addition to Decibel's premiere of his work *Mothlight*, Austin will also be featured at the festival in the Pollen Trio, and in a solo performance launching his debut solo release Stuttershine on hellosQuare recordings.

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# 2

### 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.

# 3

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## **Samuel Dunscombe: *West Park* (2011)**

*West Park* takes it's name from the now abandoned West Park Mental Asylum in Epsom, often described as the last great insane hospital serving London. At it's peak, West Park held more than 2,000 patients, and functioned much as a small town would – it had it's 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 cut 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.

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, not only in sonic,

but also in conceptual content. Real-world, real-instrument, and electronically generated sounds twist and morph into each other, creating an unstable sonic terrain, which 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.

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# 4

## **Kynan Tan: *Split Mirror Planes* (2011)**

*Split Mirror Planes* is an audio/visual work that presents a relationship between sound and light that is non-symbiotic and opposes synaesthetic connections. The work aims to disrupt these relationships in temporal synchronicity, quality relationships (symbolic, timbral, texture) and spatial dimensions, by contrasting four instrumental sound sources with four separate sources of video and audio. Expectation created by a particular quality of sound is met with opposing, asynchronous vision (and vice-versa). This spectrum is exploited and navigated throughout the piece, resulting in the space being articulated by dissonances and resonances between media. Throughout the piece this dissonance resolves to a more harmonic juxtaposition between sound and light. The piece was commissioned by Decibel, thanks to a grant received by the Australia Council for the Arts.

Kynan Tan (b1988) is an artist who works through digital means to create electroacoustic compositions, installations, audio/visual works and improvised live performances. These works investigate the use of digital technology and manipulation of data in their transference into space through sound and light. Kynan regularly performs live in Australia, Japan and Europe. These performances focus on complex, improvised arrangement of sound; layering vocals, guitar and modular synthesis with live laptop processing using customised software in Max/MSP. Kynan's sound art installation works have also been exhibited at various galleries and museums. In 2010 Kynan completed a Bachelor of Music: Music Technology (Honours) and he currently lives and works in Perth, Western Australia and Berlin, Germany.

**[INTERVAL]**

# 5

## Marina Rosenfeld: **WHITE LINES** (2003 ongoing)

'WHITE LINES' is a modular piece, first performed in 2004, that aspires to make the work of reading (music) social, and explicitly interpretive. It consists of a graphical score realized in video, with animated elements functioning as musical notation. Performers on any instrument are instructed to observe and react to a pair of animated white lines, superimposed over an evolving series of moving images, that vary in two legible ways: they fluctuate in width and they fluctuate in opacity/transparency. These two visual parameters are then made to correspond to any number of possible musical parameters, including timbral changes, pitch, rhythm, harmonics, dynamics, and so on. For every iteration of the work to date, including this one, as well as performances in Vienna, New York, Rome, Tbilisi and Barcelona, each of these elements has been reconsidered and reformulated collaboratively with local performers, and with an interest in making those decisions legible to audiences in so-called real time. The composer performs in this version tonight, and has been rehearsing with the ensemble.

Composer, and experimental turntablist Marina Rosenfeld is based in New York. Beginning in 1993 with a proto-version of her Sheer Frost Orchestra, a performance for 17 female performers on floor-bound electric guitars deploying nail-polish bottles dropped, dragged and scratched over amplified guitar strings, her staged performances and installations have been widely commissioned by institutions in the US and internationally, including the Museum of Modern Art (New York); the Stedelijk Museum (Amsterdam); the Serralves Museum (Porto); the Whitney, Performa and Liverpool biennials; the Holland Festival, and many others. She has been co-chair of the graduate program in Music/Sound at Bard College's Milton Avery School of the Arts in Annandale-On-Hudson, New York since 2009.

You can see Decibel again at the Midland Railway Workshops performing Marina Rosenfeld's Cannons on the 24 September at 7pm (free), and at the ABC studios at 6pm on the 23rd of September doing a New Music Up Late pre-record.

## Decibel

If you would like regular updates (but not spam!) on what Decibel do, please go to our web site and subscribe:

<http://decibel.waapamusic.com/subscribe>.

You may purchase the debut CD by Decibel, Disintegration: Mutation and the book Audible Designs from the PICA front of house desk, or from our website.

### **decibel.waapamusic.com**

**Cat Hope** Director, flutes.

**Lindsay Vickery** Bass clarinet, max programming, score player design.

**Stuart James** Percussion, Max programming, live manipulations.

**Tristan Parr** Cello, electric cello.

**Malcolm Riddoch** Guitar, electronics, networking, spatialisation.

**Aaron Wyatt** Violin, viola.

Special guests:

**Projectionist** Gerald Quinn

**Turntables** Marina Rosenfeld

Technical:

**Front of House** Gabrielle Sullivan.

**Lighting and technical support** Andrew Beck

**Stage Assistants** Bob White, Charlie Daly

**Artwork** When Studio

Thank You:

Ken Gasmier, Keith Smith, Joel Stern, K Ford.