



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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tura.com.au

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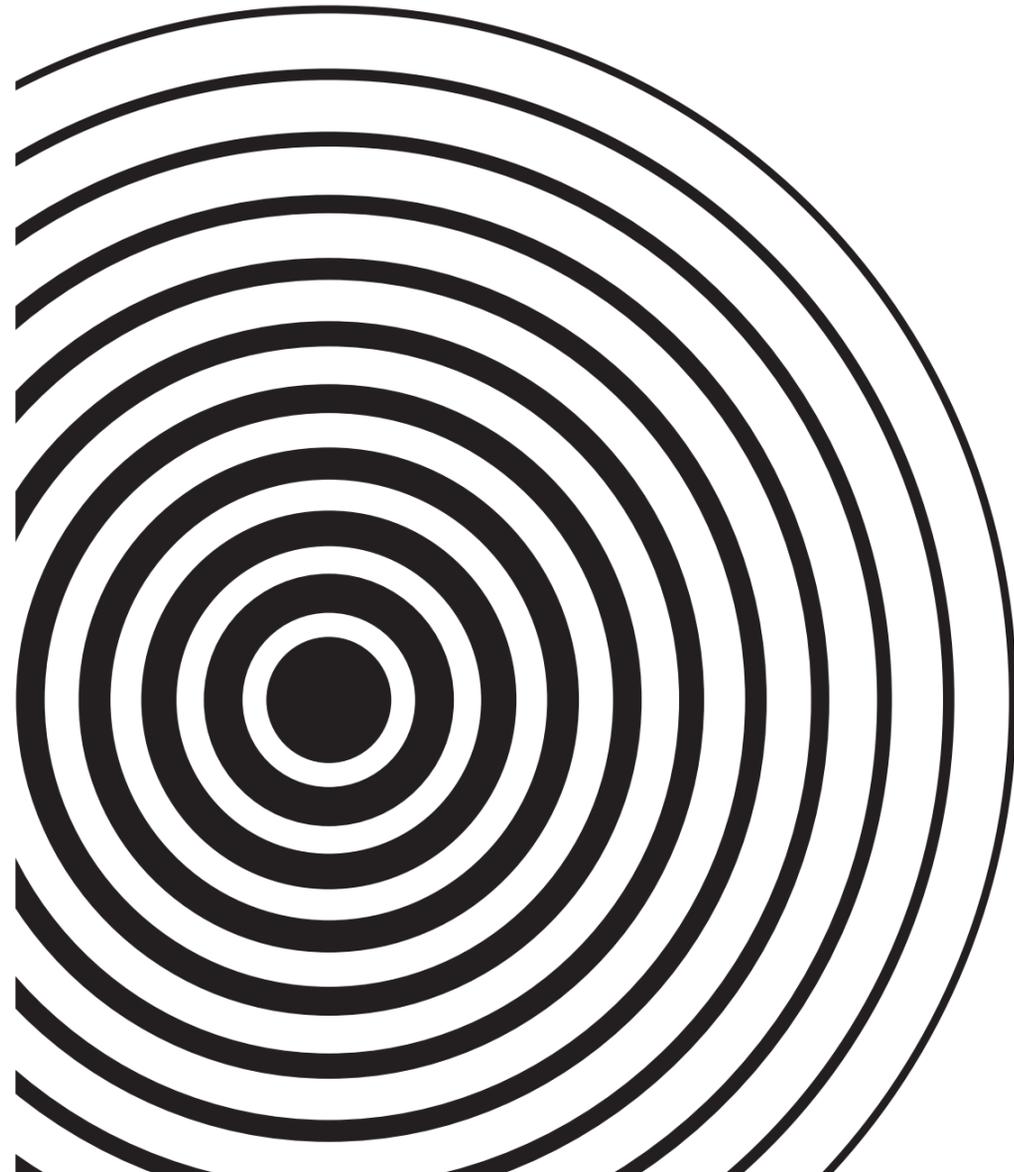


Revolution

Decibel

Monday 3 December 2018

Subiaco Arts Centre



- 1. For four groups of instruments (1991) *Australian Premiere***
by Milan Knížák
for ensemble and electronics
- 2. Agerasia (2011)**
by Chris De Groot
for bass clarinet, cello and three turntables
- 3. Imaginary Landscapes No. 5 (1952)**
by John Cage
for turntables
- 4. U Mangibeddu Nostru (2018) *Australian Premiere***
by Cat Hope
for three strings, bass clarinet, electric guitar, percussion, organ and prepared vinyl record
- 5. Study no. 58 (2018) *World Premiere***
by Ryan Ross Smith
for two or more turntables with operators
- 6. V.K.W 96.1FM (2018) *World Premiere***
by Annika Moses
for or tenor saxophone and radio [A Difficult Commission]
- 7. agitation techniques in a closed system (2018) *World Premiere***
by Lindsay Vickery
for turntable, mini-jack, bass flute, bass clarinet, viola, cello and percussion
- 8. The Gift (1968 reworked by Decibel, 2009)**
by The Velvet Underground
for piano, cello, viola, soprano saxophone, drum kit, guitar and LP record

Decibel

Based in Western Australia, Decibel are world leaders in the integration of acoustic instruments and electronics, the interpretation of graphic notations and pioneering digital score formats for composition and performance.

Decibel have commissioned over 70 new works since their foundation in 2009, have toured Europe, Japan and Australia, recorded for ABC Classic FM and SWR German Radio, and released five albums to date on Australian and international labels. The ensemble has developed and commercialised the Decibel ScorePlayer iPad App, a score reading program incorporating mobile score formats and networked coordination of performance environments.

Decibel turn 10 in 2019. We are aiming to perform 10 concerts over the year featuring works commissioned since our inception in 2009 around Australia. #Db10at10

Decibel have recently released a new album of music by Lionel Marchetti, on Room 40 | room40.org

Cat Hope (artistic director, flutes, bass)
Lindsay Vickery (reeds)
Stuart James (electronics, keyboards)
Aaron Wyatt (viola)
Tristen Parr (cello)
Louise Devenish (percussion)

And guest artists Jameson Feakes (guitar) and Ryan Ross Smith (turntable).

decibelnewmusic.com

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 using the player and records in their music: as instruments, scores and sound materials. Composers Ottorino Respighi and Kurt Weill experimented with the 'non musical sounds' generated by turntables in the 1920s, whereas German composers Paul Hindemith and Ernst Toch explored manipulations of the records themselves in their 'Grammophonmusik' of the 1930s. Since then, there has been many works: the broken and reconstructed records of Milan Knížák, records in installations by Christian Marclay, the avant garde turntablism of artists such as Maria Chavez and others through to turntable concertos by composers such as Chris Gendall and Gabrielle Prokofiev. These contrast with the noise music experiments of Australia's Lucas Abela and the etched records of Marco Fusinato. Not to mention the explosion of DJ culture and other popular music genres that feature the turntable, such as HipHop.

The engagement of the record player (the machine) and the record itself (the recording) results in a range of characteristic colours and potentials outside the purpose of the 'playback' they were designed for. The record static and pop, needle drop and scratch, backward playback and variable speed are all identifiable sonic worlds that can be treated as authentic and 'instrumental' sounds in their own right. They can be applied directly – as in Ross Smith's work where the operations are separated from any relationship with 'reading' a record, and the sound of needle drops, scratching and extremely slow speeds become the focus of a series of Variations. The preparations of the record itself also create a series of different results. Hope's writing over of the grooves creates a static disruption where the original material struggles to be heard, whereas De Groot's detailed and tailor-made turntable notation is applied to records that have been burnt, sandpapered and had materials attached to their surfaces. Other works use the manipulation of curated collections of records to create a different dimension to the idea of 'fixed media'. Vickery's turntablism is applied to a selection of records made by the composer himself, whereas Moses uses cassette recordings of audio program playing jazz records in the playback component of her piece. Cage, the oldest piece on the program, has had its score put into the Decibel ScorePlayer, making it easier to read, and features records selected by Rob Muir.

The concert features Decibel's latest "Difficult Commission" by emerging composer and sound artist Annika Moses.

australianculturalfund.org.au/projects/the-difficult-commission-project/

This is a tax-deductible donation that goes towards the commissioning of new Australian music to be performed by Decibel.

Cat Hope
Artistic Director, Decibel

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 tape on them, applying paint, burning, breaking them, gluing fragments of different records together, playing them and recording the results. New recordings created in this manner were issued as vinyl records as early as the 1970s, in several editions of *Broken Music*. He also used these records as scores, but literally attaching the damaged fragments to music manuscript paper and drawing between them. *Composition for four groups of instruments* fits into this category.

Agerasia (2011)

Composition by Chris De Groot (WA/VIC)

"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. *Agerasia* uses 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 sections, each 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 instalment in the series of *Imaginary Landscapes* that began in 1939 intended to be performed with conventional instruments and electronic device. 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 do 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 play it live. The collection of records used in this performance was curated by Rob Muir.

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 1990s, where I was fascinated by the idea 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 to link my current life in Australia to the formative years I lived in Sicily. It features a vinyl record of *Tarantella*, found in a Sicilian market, and 'prepared' with a personal note etched into the surface. The graphic score is made of colours extracted from the cover of that record. All that remains of the dance form – its frenetic energy and 6/8 rhythms - resides in this modified record – and the work is instead underpinned by low frequency sounds and drones, the result of years of listening to the mystique of Mangibeddu, and thinking about the impact this important place has had on my life and friendships.

Study no. 58 (2018)

Composition by Ryan Ross Smith (VIC/USA)

Study no. 58 is a series of variations for turntables and

operators. Each variation explores different aspects of the turntable, including needle drops, scratching, and various extrapolations upon these techniques. The animated score is generative, producing a new version of the piece each time it is run or rendered. Lastly, the performers' scores are designed to run independently in order to avoid any intentional coordination, and to produce an unintentional logic.

V.K.W 96.1FM (2018)

Composition by Annika Moses (WA)

"I am not born of the vinyl generation but my grandfather was - his well-worn but carefully kept jazz records are lined up on a shelf in the house I grew up in, have been hardly touched since he died in 1989, (9 years before I was born). These well-worn but carefully kept memories of a man have intersected our durations, remembering the feel of our hands that have never felt each other. Of musical blood, us two (my mother tells me)."

V.K.W 96.1FM is the second in a collection of radiophonic instrumental duets that sample a recording of a Jazz radio program hosted by Arthur Jack Goddard (Annika Moses' grandfather), broadcast from Cocos Keeling Islands in the late 1980s. In this composed dialogue between tenor saxophonist and radio host, Moses investigates tactile relationships with cassette and vinyl to uncover the familial relationships contained within them.

This piece was made possible by a commission as part of the Difficult Commission project.

agitation techniques in a closed system (2018)

Composition by Lindsay Vickery (WA)

agitation techniques in a closed system intertwines blocks of sonic material exploring a range of situations and relationships between turntables, acoustic instruments and a mini-jack (a fantastically versatile musical instrument). A sort of uneasy tension is maintained by using Vinyl's predominant speeds 45 and 33 1/3 RPM to define the work's rhythmic and structural proportions. The title actually comes from a medical article about wound care, that caught my eye in the context of a book I was reading Theo Deutinger's *Handbook of Tyranny*. The book details protest crowd control and many other social issues that press on our minds in these times. The LPs themselves come from the remains of my collection - (Martinu, Stockhausen, Scriabin, Hindemith, Tavener, Marta, Milhaud and Elgar) - that is kindly housed by Robert Muir, and a set of "tuning" records left in my office by Petro Vouris.

The Gift (1968 reworked by Decibel, 2009)

Composition by The Velvet Underground (USA)

The Gift appears on White Light/White Heat, the second Velvet Underground album, and features John Cale reading a short story written by Lou Reed when he was a college student. The narrative focuses on college love, poverty, sexual promiscuity and ends in decapitation. On the original release, 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 alongside 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 Plastic Inevitable events.