

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.

[WWW.X-RACTPRODUCTION.DE](http://www.x-ractproduction.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 – SYNTHESISERS
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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 ORHCESTRA 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.

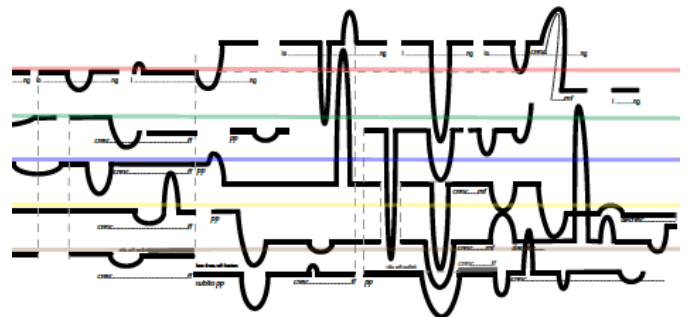
INTERVAL

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.

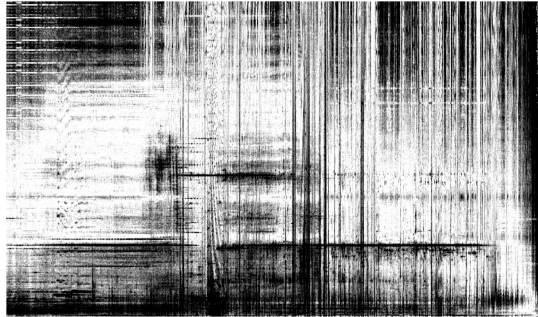
AN EXCERPT OF THE SCORE OF *LONGING*, BY CAT HOPE.

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 MICROTONAL 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 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 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-CHEENIN, LOUIS ANDRIESEN, MICHAEL GORDON, DAVID LANG AND JULIA WOLFE. JULIAN IS ALSO A BROADCASTER, HOSTING *NEW MUSIC UP LATE* ON ABC CLASSIC FM.

INTERVAL

THOMAS MEADOWCROFT

THOMAS MEADOWCROFT IS AN AUSTRALIAN FREELANCE COMPOSER AND MUSICIAN LIVING IN BERLIN WHERE HE HAS BEEN BASED SINCE 1998. HIS MUSIC HAS BEEN DESCRIBED AS 'REACHING AN INEXPRESSIBLE PURITY' (LE MONDE), 'NERVE TORTURE' (SÜDDEUTSCHE ZEITUNG) AND 'DREAMY POST-ROCK' (NEW YORK TIMES). HIS COMPOSITIONS HAVE BEEN PERFORMED AT VARIOUS CONTEMPORARY MUSIC FESTIVALS IN EUROPE (BLUDENZ, HAPPY DAYS, FESTIVAL PRÉSENCES, WIENER FESTWOCHE ETC.) AND HIS MUSIC HAS BEEN COMMISSIONED BY ENSEMBLE RECHERCHE, ELISION ENSEMBLE, KNM BERLIN, ENSEMBLE MOSAIK AND LES PERCUSSIONS DE STRASBOURG. HIS NOTATED WORK IS AVAILABLE THROUGH PLAINSOUND

MUSIC EDITION. AS AN ELECTRIC ORGAN PLAYER, HE HAS PERFORMED AT THE HOLLAND FESTIVAL AND MAERZ MUSIK BERLIN, WORKING REGULARLY WITH AUSTRALIAN PERCUSSIONIST STEVE HEATHER AND KEYBOARD PLAYER AND SAXOPHONIST, BORIS HAUF. HE HAS ALSO WORKED IN COLLABORATION WITH, AMONG OTHERS, THE MUNICH-BASED THEATRE COMPANY HUNGER UND SEIDE, CANADIAN VIDEO ARTIST PETER SABAT, FILMMAKER ROMEO GRÜNFELDER, AND NEW YORK BASED CELLIST ALEX WATERMAN. THE SOUND INSTALLATION MONARO EDEN WAS ON DISPLAY AT THE EXHIBITION 'AUSTRALIAN CONTEMPORARY ART: OPTIMISM' AT THE QUEENSLAND ART GALLERY IN 2008/9. IN 2005, THOMAS MEADOWCROFT WAS IN RESIDENCE AT THE VILLA AURORA, LOS ANGELES, AND AT THE CITÉ INTERNATIONALE DES ARTS, PARIS (AS GUEST OF THE BERLIN SENATE FOR SCIENCE, CULTURE AND RESEARCH). HE WAS IN RESIDENCE AT THE PEGGY GLANVILLE-HICKS HOUSE, SYDNEY IN 2007/8. THOMAS MEADOWCROFT STUDIED COMPOSITION IN THE USA WITH GEORGE CRUMB AND BRIAN FERNEYHOUGH.

STEVE HEATHER

STEVE HEATHER IS A FREELANCE MUSICIAN (PERCUSSION) AND COMPOSER BASED IN BERLIN. HE WAS BORN IN MELBOURNE AND STUDIED PERCUSSION/IMPROVISATION AT THE VICTORIA COLLEGE OF THE ARTS AND PERFORMANCE ART AT DAS ARTS/AMSTERDAM. STEVE HEATHER'S CURRENT MUSIC PROJECTS/BANDS INCLUDE: TUB (BORIS HAUF, THOMAS MEADOWCROFT) THE STILL (RICO REPETENTE , DEREK SHIRLEY) BOOKLET (TOBY DELIUS, JOE WILLIAMSON) MRS CONCEPTION (AXEL DOERNER, TOBY DELIUS, JAN RODER), HEAVEN AND (TONY BUCK, MARTIN SIEWERT, ZEITBLOM). STEVE ALSO IS A CO-FOUNDER OF THE NEW MEDIA/ PERFORMANCE GROUP SXS ENTERPRISE WITH SIEGMAR ZACHARIAS AND XANDER DE BOER. HE PERFORMS REGULARLY AT EUROPEAN FESTIVALS WITH PERFORMANCES, AMONG OTHERS, AT HEBBEL AM UFER (BERLIN) HAUS DER BERLINER FESTSPIELE (BERLIN), BRUT (VIENNA), GRAND THEATRE (GRONIGEN), SOPHIENSAELE (BERLIN) AND VOLKSBUHNE (BERLIN). STEVE HEATHER HAS UNDERTAKEN NUMEROUS ARTISTIC RESIDENCIES IN INSTITUTES SUCH AS LES BAINS (BRUSSELS), SOPHIENSAELE (BERLIN), STEIM (AMSTERDAM), STUK (LEUVEN), GRAND THEATRE (GRONIGEN), DANCE HOUSE (MELBOURNE). AS SOUND DESIGNER, COMPOSER AND PERFORMER, STEVE HEATHER WORKS REGULARLY IN THE FIELDS OF DANCE, THEATRE, FILM NEW MEDIA, PERFORMANCE AND HAS WORKED WITH THE NETHERLANDS DANCE THEATRE, SANDRA PARKER DANCE, SCAPINO BALLET, IVANA MÜLLER AND DANSGROEP AMSTERDAM.

TONY BUCK

TONY BUCK (BORN 1962 IN SYDNEY) IS A DRUMMER AND PERCUSSIONIST. HE GRADUATED FROM THE NEW SOUTH WALES CONSERVATORIUM OF MUSIC (NOW SYDNEY CONSERVATORIUM OF MUSIC), BECOMING INVOLVED IN THE AUSTRALIAN JAZZ SCENE. BUCK IS A FOUNDING MEMBER OF THE NECKS WITH CHRIS ABRAHAMS AND LLOYD SWANTON SINCE 1987.[2][3] HE IS LEADER OF PERIL, WHO HE FORMED IN JAPAN WITH OTOMO YOSHIHIDE AND KATO HIDEKI, AND ASTROPERIL. HE ALSO FORMED THE SHORT LIVED L'BEATO IN THE EARLY 1990S, AN INDUSTRIAL-ORIENTED OUTFIT REMINISCENT OF TACKHEAD, WHICH RELEASED ONE EP "THE PISTON SONG". IN THE EARLY NINETIES BUCK MOVED FROM AUSTRALIA TO AMSTERDAM AND LATER MOVED TO BERLIN, WHERE HE CURRENTLY LIVES. HE FORMED THE BAND GLACIAL WITH LEE RANALDO AND DAVID WATSON. PROJEKT TRANSMIT WAS RELEASED IN 2009, FEATURING 8 ORIGINAL SONGS WRITTEN BY BUCK AND ONE COVER OF MASTERS OF WAR BY BOB DYLAN. A BAND WAS FORMED AROUND THIS ALBUM CONSISTING OF MAGDA MAYAS ON KEYBOARDS, JAMES WELBURN ON BASS, BRENDAN DOUGHERTY ON DRUMSET AND BUCK ON GUITAR, VOCALS, DRUMSET AND PERCUSSION.

BORIS HAUF

BORIS HAUF PLAYS SAXOPHONES, FLUTES, SYNTHS, ORGAN AND VARIOUS COMPUTER-BASED APPLICATIONS; HE COMPOSES FOR PERFORMANCE ARTISTS, FESTIVALS, RADIO & TV, ENSEMBLES, SOLOISTS AND VIDEO ARTISTS. HAUF TOURS WORLDWIDE AS SOLO ARTIST, IN A VARIETY OF BANDS, ENSEMBLES AS WELL AS IN VARIOUS PERFORMATIVE CONTEXTS. CURRENT PROJECTS INCLUDE EFZEG, OWL & MACK, THE UNDERSTATED BROWN (AKA TUB), SEVERE MORAL PURITY, NEXT DELUSION, PROXEMICS. MORE THAN 40 CD, VINYL AND ONLINE RELEASES ON LABELS SUCH AS: GROB, DURIAN, MEGO, HATHUT, EXTRAPLATTE, BOXMEDIA, EN/OF, CHEAP, LONGBOXRECORDING, STAALPLAAT, SICKROOMRECORDS, CHARHIZMA, SIJIS, IMJLABEL, FORMED RECORDS, MOSZ, LEO, KURO NEKO MUSIC, CLEAN FEED, CREATIVE SOURCES, ET AL. SINCE 1998 BORIS HAUF HAS BEEN VISITING CHICAGO REGULARLY AND HAS ESTABLISHED A CLOSE WORKING RELATIONSHIP WITH THE LOCAL MUSIC AND ART SCENE. HE INITIATED AND CURATES THE ANNUAL COMPOSITION FESTIVAL CHICAGO SOUND MAP IN CHICAGO AND THE CONCERT SERIES PLAYDATE IN BERLIN. HE LECTURES AT THE ART UNIVERSITY IN BERLIN AND VARIOUS ART-INSTITUTES.
