School’s in for the music of John Cage and friends

In the early 1950s, American composer John Cage – widely regarded as the most influential American composer of the 20th century – and his inner circle of Morton Feldman, Earle Brown and Christian Wolff embarked upon a revolution to re-evaluate the relationships between notation, improvisation and music performance.

These composers were part of a wider movement of American poets, painters, dancers and musicians known as The New York School who, over the 1950s and 60s, drew inspiration from Surrealism and the paintings of the Abstract Expressionists.

On Thursday 26 March, the Western Australian Academy of Performing Arts presents The New York School, a concert exploring the work of these leading post-war avant garde composers. It will be performed by Resonator – WAAPA’s elite new music chamber ensemble – under the musical direction of visiting lecturer Anthony Pateras and WAAPA’s newly appointed Coordinator for Brass and Woodwind, Lindsay Vickery.

The program will include a selection of early ‘graphical notation’ scores developed by The New York School and a performance of Cage’s 1958 graphical-notation magnum opus, Concert for Piano and Orchestra, with Anthony Pateras as soloist.

Melbourne-based Pateras is an internationally-renowned multidisciplinary musician who performs on piano or analogue electronics, and composes works for ensembles, orchestras and soloists throughout the world.

As a composer, Lindsay Vickery’s music includes works for acoustic and electronic instruments, and he has been commissioned by numerous groups both in Australia and overseas for concert, dance and theatre pieces. He is also a highly regarded performer on reed instruments and electronics, touring internationally as both a soloist and with ensembles.

Vickery returns to WAAPA after leaving his position as the Academy’s Head of Classical Music in 2004 for a four-year appointment as Head of School - Contemporary Music at Singapore’s Lasalle College of the Arts.

Performance Information: The New York School
Thursday 26 March at 7.30pm.
Music Auditorium, WAAPA, Edith Cowan University, 2 Bradford St, Mt Lawley.
Tickets are $20 full/$15 concession. Bookings through WAAPA Box Office on 9370 6636.

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For further information or to discuss interview opportunities, please contact:
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ANTHONY PATERAS is a multidisciplinary musician living and working in Melbourne, Australia. He performs on piano or analogue electronics, and composes written works for ensembles, orchestras and soloists.

Pateras appears internationally, recent highlights including the Sydney Opera House and Hamer Hall (Melbourne) with the Australian Chamber Orchestra, solo at Walt Disney Concert Hall (Los Angeles) and the Why Note Festival (Dijon), festival engagements in France (Densités), Poland (Focus) the Czech Republic (Alternativa) with his free music trio Pateras/Baxter/Brown, and his electronics project with Robin Fox at Musique Action (Nancy), Moers Festival (Moers) and Festival NPAI (Niort) – the duo’s albums being published by Editions Mego.

In addition to his main solo, duo and trio projects, Anthony has collaborated with The Necks, Paul Lovens, Jérôme Noetinger, Clayton Thomas, Thomas Lehn, Natasha Anderson and Anthony Burr, and has guested on albums by Oren Ambarchi (Southern Lord) and Christian Fennesz (Touch).

Pateras’ written works have received performances from the Los Angeles Philharmonic, Australian Chamber Orchestra, Percussion Group The Hague, Melbourne Symphony Orchestra, Vanessa Tomlinson, Flux String Quartet and Ear Massage Percussion Quartet. He has collaborated with distinguished conductors such as James McMillan, Brett Dean and Markus Stenz, and released his second portrait disc for John Zorn’s Tzadik label in 2008.

He was the recipient of the 2007 Ian Potter Emerging Composer Fellowship, and in 2009, Speak Percussion will stage concerts of his entire percussion oeuvre at the Melbourne Recital Centre, Queensland Music Festival and Carriageworks in Sydney.

Anthony’s unique prepared piano work was featured on the soundtrack to the film Wolf Creek, his own film music having played at Cannes, Sundance, Telluride, Palm Springs and Sao Paulo film festivals, amongst others. Notably, his soundtrack for Eron Sheean’s Bing won the best music award at the 2003 Dresden Film Festival.

He has curated concerts in Melbourne since 2001, being the artistic director of the 2008 Melbourne International Biennale of Exploratory Music (MIBEM) and the Articulating Space performance series and festival. Additionally, he has participated in group sound exhibitions at San Francisco MOMA (Variable Resistance), Centre Pompidou (Ecoute), and the Melbourne International Arts Festival (21:100:100). Pateras holds a PhD from Monash University and, as a sessional staff member, teaches composition at the Victorian College of the Arts.

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LINDSAY VICKERY is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and he has been commissioned by numerous groups for concert, dance and theatre. He is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles around the world.

Vickery was a founding member of Alea New Music Ensemble (1987-1992), Magnetic Pig (1992-2003), GRIT (2001-), multimedia group SQUINT (2002-) and most recently HEDKIKR (2002-). He has been a visiting artist at many institutions and festivals including STEIM (NLD), HarvestWorks (NY), Audio Art Festival (PLD) and the Kyoto Seika University. A frequent collaborator, he has worked with international artists from many fields such as chamber music, jazz, improvisers, interactive artists, new complexity, bio-artists, sound artists, electronica, new wave cabaret, and video artists.

In 2001 his work Rendez-vous: an opera noir with a video-set by Vikki Wilson and Rick Mason was premiered to great acclaim. Vickery has written much music for dance, including Learning to Fly with Jonathan Mustard (PICA, 1989), Vendor (WAAPA, 1993) for Sharesight Dance Company, and Dream Tigers (Playhouse, Perth and Danceworks Melbourne 2002) for skadada. He is also well known for his dance works with interactive electronics.

Vickery is active as a lecturer, writer and regular contributor at conferences. He has also worked as a music critic for The West Australian and reviewed for the Australian CD magazine, Soundscapes.

Recent projects include a tour of Poland with HEDKIKR, presentations of new works at the Qi and Complexity (Beijing) Conference, the Scintilla Divina Festival (Jena, Germany), a retrospective concert of his music at the Totally Huge New Music Festival in Perth, and founding Singapore’s Nexus Art Orchestra and Resonator music series.

Vickery was the recipient of a 1989 Sounds Australian Award; was selected as a 1995 Churchill Fellow to study electronic music in the United States and Europe; and in 2001 was awarded a seeding Grant by the Australian Major Festivals Initiative. Vickery holds an M.Mus degree in composition from the University of Western Australia and is final stage of completion of a PhD at Queensland University of Technology.

Between 1996 and mid-2004 Vickery was a Lecturer, Senior Lecturer and Head of Classical Music at the Western Australian Academy of Performing Arts. From June 2004 to January 2009 he was Head of School - Contemporary Music at LASALLE College of the Arts in Singapore. He rejoined the staff at WAAPA in 2009.