

Punctum Inc.

Punctum is a live arts organisation based in central Victoria, Australia. Established in August 2004, Punctum produces and creates small to large-scale performances and installations. Punctum has an Artistic Director, currently its founder Jude Anderson, Program Coordinator Bec Anderson and Associate Producer Krista Horbatiuk based in Castlemaine, and a core group of 10 members – all practising arts professionals with national and international profiles working in a diverse range of art forms, from theatre to sound art, installations, dance, new media, experimental film, contemporary poetry and spoken word, sculpture, and exhibition design. Each artist of Punctum creates works of art that continually push the boundaries and conventions of performance and installation. Our work has a national and international profile for its contemporary themes, the strength and diversity of artists involved and unconventional, innovative exchanges with audiences, which often occur in the least expected places. Punctum also manages an “arts incubator” – a place where artists working with contemporary forms can research, practise, and build works.

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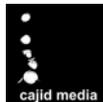
Undue Noise Inc

Undue Noise is a non-profit collective of experimental musicians and multimedia artists resident in central victoria. we present events in Bendigo and Castlemaine. Formed in 2002, Undue Noise is now an incorporated organisation and its aims include giving local experimental artists an opportunity to present their work to the public, but also to provide opportunities for Central Victorian audiences to be exposed to cutting edge sound and video art from other parts of Australia and overseas. We assist with the presentation of the Central Victorian component of the Liquid Architecture festival. Undue Noise inc is run by a committee made up of Jacques Soddell, Simon Howard, Mathew Underwood, Paul Fletcher, Justin Bull & Bridget Keena. Email us to go on our mailing list.

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undue noise



Punctum & Undue Noise present:

Golden Fur

at the Castlemaine State Festival

Saturday 9th April 4pm
ICU, 1 Halford St, Castlemaine

Performed by

Samuel Dunscombe — Clarinet, Laptop, Knife
Judith Hamann – Cello, Knife
James Rushford – Electric Harmonium, Viola, Knife

Program

Cat Hope – Kuklinski's Dream (2010)
Natasha Anderson – That Is: That Not Is (2010)
Salvatore Sciarrino – Let Me Die Before I Wake (1982)
David Chisholm – Golden Fur (2010)
Rohan Drape – Another in Another Dark (2011)

Artists

Golden Fur is a trio comprising Samuel Dunscombe (clarinet, laptop) Judith Hamann (cello) and James Rushford (keyboard, viola), with an ongoing and dedicated interest in contemporary, experimental and electronic music. As an ensemble, they were the recipients of the Keith and Elisabeth Murdoch Travel Fellowship (2009), the Marion Isobel Thomas Prize (2008) and the Athenaeum Ensemble Prize (2007). Since their inception in 2008, the Trio has commissioned and premiered works by Anthony Pateras, Marco Fusinato, Alexander Garsden, David Chisholm, Natasha Anderson, Cat Hope, Robert Dahm, James Rushford, Samuel Dunscombe and Kate Neal. Golden Fur has also given world premieres of works by Jaap Blonk and Phill Niblock, as well as Australian premieres of works by Klaus Lang, Ana-Maria Avram, Robert Ashley and Jani Christou.

The members of Golden Fur have performed nationally for the Melbourne International Arts Festival (2006-2008), Liquid Architecture, Chamber Music Australia, and the Melbourne International Film Festival (premiering a work by David Shea). Internationally, they have performed for Steim Institute (Amsterdam), Cave 12 (Geneva), WORM (Rotterdam), Soopa (Porto/Lisbon), Cruce (Madrid), Data (Marseilles), Amann (Vienna) and NK (Berlin). Golden Fur has also performed and recorded works by Helmut Lachenmann, Sofia Gubaidulina, Morton Feldman, Anestis Logothetis, Olivier Messiaen, Luciano Berio, Giacinto Scelsi, Olga Neuwirth, Luc Ferrari, Liza Lim, Salvatore Sciarrino and Iannis Xenakis.

Cat Hope is a Western Australian composer, performer and researcher who creates works of sound, video and performance art. She is a vocalist, bassist and flautist. She has worked in pop music (in Gata Negra), noise (solo and in bass noise groups Lux Mammoth and Abe Sada), new classical music and free improvisation. Cat is currently head of composition at the Western Australia Academy of Performing Arts.

Natasha Anderson, originally from Bendigo, is a Melbourne musician and visual artist working internationally across a number of genres. She creates live electro-acoustic and

audiovisual performances, composes acousmatic and classical works, builds sound installations, and works as a composer and sound designer for dance and theatre. Anderson regularly tours Europe and Australasia and has played at the Pompidou Centre (Paris), Musique Action Festival (Nancy), the Festival de Musiques Innovatrices (St Etienne), Musée d'Art Moderne et Contemporain (Strasbourg), Galleria Zedsois (Lisbon), Centre for Contemporary Art (Gdansk), Cave 12 (Geneva), Gallery 21 (Tokyo), Auckland Art Gallery and DNK/Gaudeamus Music Week (Amsterdam). She is a regular performer at festivals around Australia, including What is Music, Liquid Architecture, NowNOW, OFF and the Melbourne International Arts Festival. She has also premiered and recorded many new works, performing on several releases for John Zorn's Tzadik Composer Series. In 2009 Natasha was invited to form the new French-Australian quintet Thymolphthalein. Led by Anthony Pateras, this group was the result of that year's annual Südwestrundfunk New Jazz Meeting. In 2010 Thymolphthalein returned to Europe for the festival Music Unlimited 24 in Austria, and will perform at this year's Melbourne International Jazz Festival (and in Castlemaine on June 11 as part of the Punctum presents Undue Noise series). Natasha has worked as a composer and sound designer for the Sydney Theatre Company (The Year of Magical Thinking dir. Cate Blanchett), the de Quincey Co (The Stirring dir. Tess de Quincey), Finucane and Smith (The Flood dir. Laurence Strangio) Branch Theatre Co (Aviary dir. Melanie Beddie) and Peter Fraser (Tarkovsky's Horse).

David Chisholm has an international practice defined through diverse collaborations for which has won a FACCI, a Highly Commended Paul Lowin Prize, 36th Concours Internationaux de Bourges (netart category) and National Young Achiever of the Year when he could call himself young. His music has been performed by Swedish Radio Symphony Orchestra, International Contemporary Ensemble, Arcko Symphonic Project, Tasmanian Symphony Orchestra, The Australian Ballet/Sonic Art Ensemble, Dead Horse Ensemble, Vanilla Sex, Silo String Quartet and major Australian soloists such as Tristram Williams, Geoff Viking Lierse, Richard Haynes, Alices Giles, Marshall McGuire, Miriam Gordon-Stewart, Jennifer Chou and Jessica Aszodi. Key creative collaborators include poets Yves Bonnefoy, Anzhelina Polonskaya and Elizabeth Campbell, choreographer Phillip Adams, cross-media artists Boris Eldagsen and Natascha Stellmach, choreovideographer Cazerine Barry, Koorie historian/sound artist Genevieve Grieves, sound artist Myles Mumford and conductors, Timothy Phillips and Eric Dudley. David has won Green Room Awards for his scores for BalletLab's Axeman Lullaby, Brindabella and most recently Miracle.

Rohan Drape lives in a northern suburb of Melbourne. He has studied music with John McCaughey and Larry Polansky. Recent works include ANOTHER IN ANOTHER DARK (2011) for Golden Fur, BYZANTIUM (2010) for the Astra Chamber Music Society, PENALOGICAL PIANOLOGY (2010) for the Biennale of Sydney and NOTE C. NEW CATHAYSIA AND GONDWANALAND (2010) for Victoria University of Wellington. His work has been commissioned, collected, installed and performed by public and private institutions including the National Galleries of Australia & New Zealand, the Melbourne International Arts Festival & the Biennale of Sydney, the Neuer Aachener Kunstverein & the Kunsterhaus Bethanien, Lombard Fried Fine Arts & China Art Objects and the Universities of Ballarat & Wellington.

Program Notes

The first piece on the program this afternoon is Cat Hope's *Kuklinski's Dream*. The composer writes: 'This piece attempts to depict an atmosphere that may reflect the final moments experienced by the victims of notorious New York Mafia hit man Richard The Iceman Kuklinski (1935-2006). The tools of his trade establish a texture in this work that is then mirrored and juxtaposed by more traditional musical instruments. Excerpts of

Kuklinski's signature, taken at the time of his imprisonment, are used as notation in some parts of the score.' (Score programmed by Lindsay Vickery.)

Natasha Anderson's piece was commissioned with assistance from Arts Victoria. Here are the composer's notes on the work: The title *That Is: That Not Is* comes from the Greek philosopher Parmenides. It concerns the transformation of energy — nothing comes from nothing and if something ceases to exist, it cannot disappear but transforms into another form of being. An important influence has been the films of Peter Tscherkassky. In these the medium itself violently intrudes into the psychological space of the narrative. In this piece acoustic and digital spaces enclose and enfold as the live gestures multiply, fragment, rupture and degrade. The work engages theoretically with the notion that classical music traditionally transposes indications of sexualized embodiment from the performer to instrument, anthropomorphically assigning the latter attributes of bodily form, voice, temperament, mood and sexuality. Standing in place of the body of the performer, the 'body' of the instrument becomes a fetishised object. Such fetishisation is a search for the perfect form of the Gestalt and arises from the need to protect the hegemonic notion of classical music as purely abstract. Regarding this, I'd like to appropriate the text that seminal '70's artist Hannah Wilke's appropriated from Ad Reinhardt, What does this represent? What do you represent?

Sciarrino's deeply moving *Let Me Die Before I Wake*, a musical study of a comatose body struggling on the verge of death. Constantly wavering on the edge of silence, this piece is almost entirely composed of multiphonic trills, punctuated by brief squalls of noise and shuddering tongue slaps, reminiscent of the nerve impulses firing in the brain of a body taking its final, rasping breaths. The clarinet sounds continually creep out of, and merge into, the silence, with no clear borderline between the two. The claustrophobic atmosphere created by this ambiguity is typical of Sciarrino's music. *Let Me Die Before I Wake* was written in 1982, one year after Derek Humphry's book of euthanasia case studies, from which this piece takes its title.

David Chisholm writes: *Golden Fur* is for Golden Fur - the first commission for this trio but not the last. I see it as an opening work in an exploration of how important these players are - in their individual, diverse practices and of course together as a very, very, very exciting mirror of music making in Melbourne. Solo, Duo, Trio, Stasis are kind of the ideas of the four sections here - and the ideas I will take forward into more work for these three in the future.

Rohan Drape's *Another in Another Dark* was written for Golden Fur as part of the Bionic Ear Institute's Music and Pitch Project, and was written with listeners who have cochlear implants in mind. Rohan writes that the work: is concerned entirely with contour, with outlines, with traces, with fundamental shapes. In particular it is concerned with ternary symmetrical contour, shapes that arise by perceiving a network of relations between sounds where each is considered in some particular sense as either less than or equal to or greater than another. For instance that one sound is pitched lower or equally or higher than another, that one sound is softer or louder than another, that it is shorter or longer duration, that it precedes or is simultaneous with or follows after another, that the tone colour is lighter or darker, that it is produced with lesser or greater difficulty, and so on. These contours can be either alike or unlike to varying degrees, and can be related by a number of types of transformations. *Another in Another Dark* is a set of variations, each variation a near repetition, as little changed as is necessary, a slowly shifting sequence of increasingly elaborate contours and contours relations, overlapping and interleaving linear contours, simultaneous contours within and between voices, contours partitioned by register and instrument, contours of duration and pitch and dynamic that are aligned or misaligned, in agreement or contradiction, contours between phrases that are more or less concise, more or less abstracted. The perception of musical details (pitch, interval, timbre etc.) are dramatically and unknowably different for cochlear implant patients. The intention here is that these necessarily diverse perceptual surfaces will each have a similar relation to the basic structural elements, the sequences of contours and contour transformations.