

## Timed Summary of interview with Lindsay Vickery

This is an interview with Lindsay Vickery. Lindsay is best known as a performer, musician and composer and for his work in the New Music genre and work associate with nonlinear writing and computer-performer pieces. During this interview Lindsay talks of his musical training and describes his main influences. He discusses some of his experiences in the local and international music scene and looks at the people of significance in the development of his musical career.

He discusses his work with interactive electronic music and explains some of his work with experimental interfaces such as the Yamaha MIBURI and sound generation Analysis re-synthesis. Lindsay talks of his work with Alea, and the Nova ensemble and the people associated with the development of these groups. He is a member of the new music ensemble Decibel. Which has international recognition and has been instrumental in developing new forms of notation and scoring of music. Lindsay discusses the development of New Music in Western Australia and the setting up of the WA New Music Archive.

## Lindsay Vickery

conducted by WJE Bannister

Session 1

02/07/2015

00:00:00

Background information Lindsay Ross Vickery born in Subiaco, 11 September 1965. Family background and early interest in the world of music. Parents were not musical. Grandfather was trained by ear and played piano for the silent movies. Learning to play the clarinet in the state school system. Memories of learning the clarinet.

Clarinet, music

00:04:00

Learning the piano. Influences of music on Lindsay as a child. Classical music. Mother's interest in music. Studying at Churchland's College Classical Music school. Memories of contemporary music. The Banshee by Henry Cowell. Living and being schooled in America. George Crumb, Ancient Voices of Children. With a text by Frederico Garcia Lorca. Impact of music.

The Banshee by Henry Cowell, George Crumb, Frederico Garcia Lorca

00:08:00

Impact of poetry. Writing music and making first piece of music. A piece for two clarinets and bassoon. Performing. Dusty City Street from the Villages of Skyscraper. Ornette Coleman. George Crumb. Influences of particular teachers. Gillian Croston. Greg Barron plays in the W.A. string quartet. The Aransky quartet. Seeing performances at the Octagon Theatre. Roger Smalley. The State Library music library. Buying records from 78's Record Store. Remains of record collection with Rob Muir.

Poetry, Ornette Coleman, George Crumb, Gillian Croston, Greg Barron, Aransky quartet, Roger Smalley

00:12:30

The Beatles, Yes and rock 'n' roll. Ornette Coleman. Being forced to listen to Rod Stewart, Bob Dylan's greatest hits. Skyhooks and the Beatles album Help. Collecting all of the Beatles albums. Listening to the Beatles a lot. Led Zeppelin, Stevie wonder, and the typical white Aussie or white boy stuff.

The Beatles, Yes, rock 'n' roll, Ornette Coleman, Rod Stewart, Bob Dylan's, Skyhooks, Led Zeppelin, Stevie wonder

00:16:00

People using orchestral instruments in rock bands. Louis Armstrong. Miles Davis. Developing a particular bent. Playing in rock bands at school. Gata Negra. Performing on and off with jazz. Auditioning for the jazz course. Sticking to classical music. Studying at U.W.A. Interest in drawing. Untraditional sense of using notation. Inspiration. Music school at U.W.A.

George Crumb and Wendy Clarke doing incredible things. Cathie Travers, Peter Hadley, Roger Smalley compositions. Roger Smalley's course was ideology smashing. Taking things on. Trains of thought. John Exton. John Cage. Bartok.

Louis Armstrong, Miles Davis, Gata Negra, jazz, Wendy Clarke, Cathie Travers, Peter Hadley, Roger Smalley, Bartok

00:21:40

Roger Smalley. George Crumb is in. 1984. Third year history units. David Symons. Growing interest in music. The first two years of university were a rehash of what had been learned in high school. Messiaen. Oiseaux Exotiques. Roger Smalley to start a contemporary music ensemble. The eyes of question by Ives. Les Souvenir de Maurice Revel. Revel is unable to recognize his own music. Lots of rebels music in a collage.

Roger Smalley, George Crumb, David Symons, university, Messiaen, Oiseaux Exotiques , Les Souvenir de Maurice Revel

00:24:35

Collages. Salvador Dali and Picasso painted about revolutions and wars. A turmoil going on in U.W.A. Influences of Henry Cowell and Guernica. Picasso. Sir Frank Callaway was mad on Grainger. Grainger was interested in experimental music. A long history at U.W.A. of supporting Australian music. James Pembleby. Hotbed of activity. The electronic music studio at the university.

Influences, Sir Frank Callaway, Grainger, electronic music studio

00:27:55

Memories of Roger Smalley. Kraftwerk and popular music. Stockhausen. Steve Reich, Peter Hadley. Expected to write serial music. Minimalism in general was given short shrift. Academia was dominated by serial-ism.

Roger Smalley, Kraftwerk, Stockhausen, Steve Reich

00:31:40

Lindsay Vickery's direction. Wanting to make things. Wanting to be a composer. Memories of the Improv group. Tonal music and rules and performing in the music auditorium. Cornelius Cardew. Brian Eno.

Cornelius Cardew, Brian Eno

00:35:11

Christopher Hobbs. John Adams. Gavin Bryars. Scratch Orchestra. Technology. Technical instruments. No one was allowed to play saxophone at university. Performing in WAJO. Western Australian Jazz Orchestra. Practicing Charlie Parker solos. Compositional influences. Rupert Murdoch. Charles Court government. John Exton course. Playing in a wind trio. Alea.

French neoclassical music. Viewing the studying Middle English at university. Playing French music and consorts from the early Renaissance.

Christopher Hobbs, John Adams, Gavin Bryars, Scratch Orchestra, Charlie Parker, Technology

00:40:30

Collage music and George Crumb and post-modernism. Ives. Styles and Genres that shouldn't be together. Meanings dancing off each other. Composing and scoring music. Mozart content in C minor. Performing at WAAPA - West Australian Academy of Performing Arts.

Collage music, George Crumb, post-modernism, WAAPA

00:44:50

Explaining composition - Savoy Trifle. Combining Charlie Parker and Alban Berg. Bebop. Seeing Charlie Parker as a resource is to be mined. Practicing Charlie Parker solos because they are hard and musical. Recordings are terrible. Influenced by Bitches Brew. Ornette Coleman. Dreaming of playing in an orchestra. New degree involves teaching. Teaching in government schools was easier. Ted Lewis. Working all over the place.

Savoy Trifle, Charlie Parker, Alban Berg, Ted Lewis, Charlie Parker

00:50:00

Teaching clarinet all over the place. Alea and Evos. Groups of people in the community playing alternative music. Tos Mahoney. Fremantle improvised music. Composers writing pieces of music for wind trio. Carl Simone. Neoclassical. Praxis Festival. Scratch Orchestra. Peter Hadley or Steve Penfold. Mark Cain. Tim Chambers. Matt D Jones. Club Zho. The wide and deep gulf between official music scene. Tos Mahoney bridges the gap. Chamber music concerts. Ross Bolleter and Alan Lamb. The hipper side of town.

Alea, Evos, Tos Mahoney, Ross Bolleter, Alan Lamb, Peter Hadley, Steve Penfold, Mark Cain

Second session

3/7/2015

00:00:00

Going out into the world. Aims and career direction. There were no role models to follow. Being involved in concerts. Performing with wind trio - Trio Grand. Cathie Travers playing in the music ensemble. Alea. Vision for the group. Writing music for the group.

Cathie Travers, Alea

00:05:15

Getting ideas from being immersed in the creative feel of albums. Philip Glass and Steve Reich ensembles. Having a collaborative project. A vision for the ensemble. Just wanting to do concerts in Perth. Lack of Internet. Cat Hope and performing overseas. Music that was not avant-garde. Being influenced by rock and jazz. Performing pieces by Michael Spence.

Philip Glass, Steve Reich, Cat Hope

00:10:10

No intent to perform crowd pleasing pieces. Music influenced by popular culture. People were tapping their feet, shows how bad the music was. Savoy Trifle a Beatles reference. Blackpool Tower. The Beatles song because. Moving pieces.

popular culture, Savoy Trifle, Beatles

00:14:00

Greg Ogden was a guitarist and percussionist being influenced by Stravinsky. Organizing a piece with blocks of music. A collage piece. Evos. Venues. Not making money. Programs were hand made. Concerts for weird music. Steve Penfold works.

Evos, Greg Ogden, Steve Penfold works

00:19:10

Alan Lamb and sound works. Collaboration with art school and musicians. Decibel Score Player. Approach to the written score of music. Looking at scores by Alban Berg. Contemporary music and traditional scoring. Changing style of score when writing Blackpool Tower. Changing technology and classical instruments. Cheap electronics saving up to buy a Zoom.

Alan Lamb, Decibel score player, Alban Berg

00:25:43

Studying with Roger Smalley. Technology in the electronics studio. Effects processor. Parallel types of processes Max MSP. Mad scientist in a laboratory. Processing a piece. Being held back by traditional thoughts. Getting the

sound down. Not concerned about writing repeatable music. Coming back from Singapore in 2009 and going for it. Making electronic sounds and turning them into a visual score.

Roger Smalley, technology, electronics studio

00:30:50

Feeling more confident about scoring things. Describing the creation of sound. Following the same process. The inaudible becomes audible. Spectrograph and a visual image of sound. Gulf between Britain. Music and electronic processing and improvisation. Interesting things can happen when you are improvising.

Spectrograph, visual image of sound, notate, electronic processing

00:34:20

Warren Burt and Erve Wilson and numerical and spectral music. Ability to analyse music electronically comes out of France. Churchill Fellowship 1995 recordings of Andrew Foote. The analysis and re-synthesis software. Read out of detected frequencies and their weight. Energies, frequency and amplitude. Seeing sound as you are creating.

Andrew Foote, Churchill Fellowship, re-synthesis software

00:38:10

Organizing music that is natural. Numbers represent the frequency. Numbers based and abstract music. Analysis re-synthesis. More comfortable with the visual representation of sound than the digital representation of sound. Percy Grainger. The sound of the didgeridoo. Mesmerized by a hum. Nature forms piece. Vanessa Tomlinson. Field recording and improvisation.

Numbers, visual representation of sound, digital representation of sound, Percy Grainger, Vanessa Tomlinson

00:43:00

First piece for the Decibel Score Player analysis. Solaris and the Living Planet. Graphical shapes that are visualized by musicians. The physicality of the score and the music. Altering of the tradition of sound.

Decibel Score Player, tradition of sound

00:45:10

Experimental stance. Technology wasn't really the thing. Early stage. Working as a critic for the West Australian. Joel Chevy and Jan Williams. Electronic musician from the states. Precursors to Max MSP, MIDI synthesizer. New music and anti-music. Radiohead goes weird in the 2000s. People in the pop world get arty farty and dropped from the record label. Blind luck.

Joel Chevy, Jan Williams. Electronic musician, Max MSP, MIDI synthesizer

00:51:50

Categorization of new music. Alea, Brian Eno and King Crimson and progressive rock music. Criticism people make of Decibel. Seeing Decibel occupying another space. WAAPA graduates. Following threads of ideas. People jump from one genre to another. Ending up in very strange places.

Alea Brian Eno, King Crimson, WAAPA

Session 3

7/7/2015

00:00:00

The Churchill Fellowship and Sounds Australia Award 1989. Seeing what was going on in the new landscape. Avoiding awards and money that could go to others. Alea and Nova ensemble. Playing a lot of Australian music. Programs that Alea were doing. Decibel, Ross Bolleter. The contemporary music program. Presenting a variety of worldviews.

Alea, Nova, Decibel, Ross Bolleter

00:05:00

Approaching paradigms in a program. Unusually hard to make programs about an event. More composers around now than there were. Making events happen. Society is more ideologically divided than it was in the 1980s. Trends become more extreme and have become polarizing. Memories of the Churchill Fellowship. The Internet. SynMat The Berkley University of America. Hosting a workshop in Max MSP. Applying to go to Stanford. John Rose. Being able to activate things from the computer in real time for the performer. Spectral analysis.

Churchill Fellowship, The Internet, SynMat, Max MSP, John Rose

00:09:00

Doing the course at SynMat. Advancing skills and meeting people. Mix of people and performers. Amy Knolls. Comes to Australia for the Totally Huge New Music festival. Working with Amy Knolls in California America. Getting confidence to try and send pieces out to people.

SynMat, performers, Amy Knolls

00:14: 04

Bringing ideas backed to Perth. Perth is a weird place where you don't have any boundaries. Coming from a backwater. People are impressed. Everywhere is becoming very similar. You have more time to create in Perth. A lateral stretching out that was easy to find people interested in the same stuff around the world. Developing connections with people.

Connections, create

00:18:13

The Churchill Fellowship and Stanford. Changing direction. Max programming to write complicated things. Learning Max MSP. Going to Amsterdam. Hardware called sensi-lab. Other software used. Meeting people to work with.

Stanford, Max MSP

00:21:25

Seeing your creations grow as a result of travelling. Influences. Inspirational peaks. Seeing John Zorn Electric Masada. Seeing Perth and the opportunities grow. PICA and the International Arts Festival. Experiences with the International arts Festival. Doing things for yourself.

Inspirational, John Zorn Electric Masada, International arts Festival

00:25:33

Individuals doing things very well. Talking about Decibel. Cat Hope and the origins of Decibel. Talking about Cat and programming concepts. Morricone and giving a nod to the crossover world of contemporary music. Leaving for Singapore. Cat comes up with a fantastic piece. In the cut. Bringing in notation on a three pages. Describing special notation.

Decibel, Cat Hope, Morricone, notation

00:29:49

Timing on notation and trying to play it. Scrolling image on a computer screen and Max MSP. Moving notation. Aaron White can program in X Code. Stuart James builds a complex network utility to communicate between all of the computers.

Max MSP, Aaron White, X Code, Stuart James

00:33:15

Aaron develops and iPad app that is sold. Coordinating a computer. The app sold worldwide on iTunes. Money goes to Edith Cowan. Decibel being accepted by the wider world. Cat and Vickery work closely together. A composer's ensemble. The performer and collaborative ensemble. Composers in the group. Score that moves in two directions

I-Pad app, Decibel, score

00:38:15

Score that moves in two directions from right to left, up and down and sideways. Central paradigms of always staying in one plane in music. Style of a Ouija board. A different colour is designated for each performer. The score and abstract images. The audience gets to see how each performer is realizing the piece. Hopes for what people will get from a piece of music. The overall structure of the work. Thinking about things visually. An abstract sense. Writing in graphical notation is more liberating.

Central paradigms, realizing the piece, abstract images

00:43:43

Rallying against an old form that has had its time. How Decibel has been received by other places. Virtuosos in European new music groups. Looking down on other performers. A virtuoso snobbery. Decibel is viewed as being a popular music influenced group. Always using electronics. The Beatles. Pet Sounds by The Beach Boys. Looking at the production of a piece.

Decibel, electronics, The Beatles, Pet Sounds, The Beach Boys

00:48:22

Performances using pieces of famous music. Decibel is more experimental in some respects. The sound of Europe in contemporary music. Defined sounds of chamber music and improv sounds. Keeping the audience in mind when creating a piece. Preferring to see an exhibition of local painters to see what is emerging from this place.

Sound of Europe, contemporary music, improvisation sounds

00:52:30

Discussing the origins of pieces of music. Silent Revolution. Chris Edges. Camden in New Jersey has descended into anarchy. Collage of pictures.

Silent Revolution, Chris Edges, Collage of pictures

00:57:25

Inspired by book The World Without Us. Nuclear waste and toxic waste. Making signage to warn people 10,000 years from now.

Session 4

7/07/2015

00:00:00

Describing compositions. Bone Yard. Music score progress in images. Sound transcribed. Music effects what is happening. Analysis re-synthesis. Twisting the numbers around. Hey Jazz Fans. A thought experiment. Charlie Parker piece chopped up into fragments. Bob Dorough singing Hey Jazz Fans.

Charlie Parker, Bob Dorough

00:04:00

Cutting up piece of music. Notes of an alto saxophone will cue the sample of Bob Dorough singing. Charlie Parker. Using notes to turn samples on and off. Different modes of notes being played.

Bob Dorough, Charlie Parker

00:07:42

Hopes for the music archive. Cat Hope. Coming up with the name Western Australian New Music Archive. Recording concerts. ECU library were not interested in housing CDs of recordings. Club Zoo and other concerts. People are recording their own stuff and putting it on Band Camp and Sound Cloud etc. Teaching the Australian Music course at U.W.A. collecting stuff about West Australian composers and putting them in a file. Resource for students taking the course. Hiring Cat to scan articles.

Club Zoo, Cat Hope

00:11:38

Going to Singapore. Giving archive to Tura. Cat Hope gets an Australian research Council grant to house archive. Describing new music. Avant-garde music did not die out. Proliferation of music sub genre. Another kind of contemporary music. Noise was the folk music of our time. Categorizing New Music.

Tura, Categorizing New Music, Avant-garde music

00:15:44

Experimentation. 'What if' questions about music. Trying to transcend a genre. Trying to find new pathways through. Using different technical approaches to create an image. Technologies. The connection between John Cage and the Surrealists of New York. Creating a sonogram.

new pathways, John Cage, Surrealists

00:19:44

Recording and illustrating. Bridging the gap between composed and improvised music. Taking improvised pieces and creating a sonogram. Sonic colours. Musical material spontaneously created with each performer. Using a computer to do changes. Needing a conductor to tell which sections need to be played. A collage of pieces.

Sonic colours, musical material

00:23:24

Seeing the future of new music. Creating three-dimensional music. Writing piece for the sound collectors. Louise Devenish. The Miracle of the Rose by Jean Genet. Becoming a Master of time. Investigating new ways of notating music. The Emmanuelle Zagoria

Louise Devenish, Jean Genet, Emmanuelle Zagoria