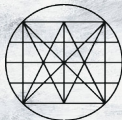
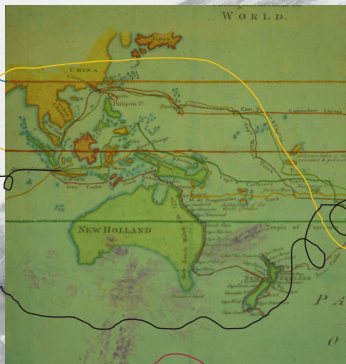




CoMpoSed nOIse

The NOISE strIng quartet





DISC 1

Track 1-3

Rosalind Page
ЗЕРКАЛО – "Zerkalo" (Mirror)

For string quartet, percussion* and electronics

Track 4

Andrew Batt-Rawden
"28"

For string quartet, electronics and video score

Track 5

Alex Pozniak
Force Fields

For electric string quartet

Track 1

Paul Cutlan
Merge/Emerge
For string quartet

Track 2

Andrew Ford
String Quartet No. 4

For string quartet and recorded voices

*Percussion: Oliver Miller,
James Eccles and Rosalind Page

Electronics by The NOISE
and Bob Scott

Track 3-12

Lyle Chan
Smoke Weather Stone Weather
(from String Quartet) Ten bagatelles
for string quartet with playing cards

Track 13

Amanda Cole
Ecliptica

For string quartet, electronics & optional light metronome

Veronique Serret Violin
Mirabai Peart Violin
James Eccles Viola
Oliver Miller Cello

DISC 2

Composed NOISE

New works for improvising String Quartet

The NOISE String Quartet

The NOISE is a group that began life making up their own music - improvising for fun. We were led by a basic ethos which asked the question: "Why not spontaneously compose music ourselves and create our own musical narrative - using our own musical experience, influences and ideas?"

The music on our first CD was all the product of our own improvisations. With the 'Composed NOISE' project we sought to expand our musical horizons by drawing on the talents of some of Australia's finest up-and-coming and established composers. We commissioned 7 composers to write 7 new works for string quartet. The deal was: all the composers had to include an element of chance or improvisation in their work. We wanted them to marry their unique compositional voice to The NOISE's improvisational approach to music making.

In addition to its novel creative process, The NOISE loves to push

beyond the tonal palette of the acoustic string quartet by exploring the subtle and, at times, explosive possibilities that amplification and electronics can bring to the medium.

Working closely with the composers, we encouraged them to take us into new territories, and similarly, take risks in their own work - to grapple with new approaches to composition and/or surrender a degree of compositional control to The NOISE. This has led to the creation of 7 wonderfully diverse new works for string quartet - which we hope will enrich both the ears of the listener and the repertoire of string quartets around the globe.

It's been a fabulous experience for the quartet to be challenged, provoked and extended by the ideas and the demands associated with each new work. Our thanks to each composer for their immense creativity and their willingness to join us on our experimental journey.

"...four young Sydney players who have taken to improvisation like birds to flying... They share an aesthetic that free improvisation may dare to be melodic, evocative, starkly beautiful... and cohere with sometimes uncanny precision" John Shand, Sydney Morning Herald

Rosalind Page: ЗЕРКАЛО “Zerkalo” (Mirror)

Every individual is a reflection of his or her time. Decisions and actions in the present are affected by the disquieting mirrors of social and intergenerational relationships, a mise-en-scène not consciously chosen but into which we are born. This psychological reconciliation of past with present is the tangent upon which Andrey Tarkovsky's autobiographical film ЗЕРКАЛО (1974) balances. A cinematic space in which recollections exist within the landscape of dreams, ЗЕРКАЛО traces a deeply personal trajectory merging recreations of the past, family and fiction, with historical archival footage. Along paths from childhood into the later subconscious, the point-of-view is always from that of an unseen but universal narrator.

A sonic immersion into interior worlds, the composed improvisation ЗЕРКАЛО, inspired by Tarkovsky's masterpiece, takes its point of departure from time-space relationships and

key sentiments expressed within the film. Musical contours are shaped by undulations of the struggle to preserve the poetry of remembered moments amid degrees of verisimilitude that threaten to distance fragmenting memory from reality.

The premise for this composition resides in the cinematic rhythm of Tarkovsky's dream sequences and archival footage, setting the scene for a montage of movements. After Arseniy Tarkovsky's poetic voice-over, each movement flows as an encounter between desire, love, abandonment, anguish, fear and hope, intimate waves of reflections, fragile and enduring, inexact and dissolving:

1. Dream I: Epiphany
2. Memory I - Dream II - Memory II:
We were taken, who knows where
3. Dream III: Memento: An hour so late

This musical creation seeks to honour Andrey Tarkovsky's artistry and engages in dialogue with the director's belief that art stimulates reflection on what is essentially human and eternal in each individual soul. I wish to thank The

NOISE for inviting me into the circle and to acknowledge the Andrey Tarkovsky International Institute, offering my gratitude to its President, Andrey A. Tarkovsky, for his kind support.

Rosalind Page has created works for theatre, radio drama, dance, voice, chamber ensembles, orchestra and electronica, with performances in Australia, Europe, UK, USA and Japan. In addition to her PhD in Composition, Rosalind's artistic practice includes her M.A. (Theatre and Film Studies) on sound/image relationships in the films of Andrey Tarkovsky and Wim Wenders. In 2004, *Fracture*: a noh play for cello

and orchestra, an interpretation of Shakespeare's *King Lear* and Kurosawa's *RAN*, received a Highly Commended Award in the prestigious Paul Lowin Orchestral Prize and in 2006 her setting of Lorca's *Sonetos del Amor Oscuro* won the Paul Lowin Song Cycle Prize. Rosalind has taught composition at the Sydney Conservatorium of Music, University of Sydney since 2006 and has been an invited composer by ISCM at Visby International Composers Centre, Gotland, Sweden and artist-in-residence at Centre d'Art Marnay Art Centre (CAMAC) France, 'Herhúsi', Iceland and the Leighton Artists Colony, The Banff Centre, Alberta, Canada.



Andrew Batt-Rawden: “28”

For some reason, the idea of writing a string quartet makes me want to reflect on life a little bit. I wrote '27' last year for the Goldner Quartet about being 27 years old, and vowed to write a string quartet during my 28th year. The NOISE gave me that opportunity. Like 27, 28 is a reflection on life.

This quartet begs for a bit of delicacy - flighty fast quiet notes. I've created a harmonic progression that goes from the basic tunings of the string instruments (CGDAE) and then alters them by continuing their 5th pattern from the B, to get B, F#, C#, G#, D#. I've also added one very high cluster harmony, a cloud of upper partials to sustain a delicate stochastic accompaniment towards the last third of the work.

The piece can be modular, however I've rendered it as a moving image graphic score, giving it a fixed duration and experimenting with the idea of the way improvisation is timed, graphic notation

and a sense of urgency and transience.

The quiet, stochastic whisperings and murmurings of 28 are much like the fluctuating, transient yet urgent multi-faceted thoughts that occupy my consciousness. I've attempted to portray pure thought, without colouring it through words or traditional harmonies, to express a sort of energetic meaning or connection - one that can be felt but is hard to define. I believe we must be careful with definitions lest we destroy the purity of the thought by observing it too crudely.

Andrew Batt-Rawden is a composer with a background in directing and producing contemporary-classical/art-music. His compositions are for chamber ensembles, electro-acoustic or acoustic, a mixture of instrumental and vocal, varying in lengths (4 mins to 50 mins). He has written for concert, theatre and dance. His music has been influenced by his study of 20th and 21st century composition as well as the music of his colleagues, having produced many works (over 120 so far) over the past 6 years.

Over that time, Andrew has focussed on the establishment and development of Chronology Arts Ltd (which he co-founded with Alex Pozniak in 2007), hence Andrew's compositional activities have mainly been linked to the productions of Chronology Arts. He has worked with The Song Company (Modart 2007), Halcyon (various projects, 2012-2013), DirtyFeet dance company (Vitality 2013) and other collaborators over the years. He has conducted many concerts of new art music by emerging Australian composers for Chronology Arts, of various instrumentations, as well as produced, marketed and funded performances of new works. He has also occasionally performed using voice, movement and synth, although his original instruments were oboe and saxophone.

He is currently a candidate for a Masters in Music (composition) degree at the Sydney Conservatorium of Music under supervision of Matthew Hindson.



Alex Pozniak: Force Fields

Force Fields for electric string quartet explores a variety of performance techniques on string instruments resulting in energetic situations that are then subject to changes of state. The NOISE asked for a work that engaged with both notated and improvised elements and my work responded to this brief by formulating specific actions to be performed on the string instruments with some degree of indeterminacy as to exactly how they are performed and exactly how long each action might last. This resulted in the creation of certain textures that in performance are constantly malleable on a micro-level and able to be influenced in various ways by the performers' improvisational wills.

The inspiration behind the sonic content of the work also comes directly from the name of the quartet it was written for, in particular the 'NOISE' portion of their name and my interest in exploring sound that relates to 'noise'. The work's structure is cast into two

main sections, the first employing mostly 'dry' sounds that are fast and flickering in nature and the second employing mostly pitched bowed sounds in a more conventional manner serving as the 'wet' counterpart. The dry section itself follows a logic from pitchless noise-based sounds towards pitched sounds across three sub-sections. The first introduces a number of the 'dry' playing techniques with a privileging of sounds made by bowing with the wood of the bow, the second focuses on fast rebounding actions of chopsticks between the strings and various other parts of the instruments and the third features pizzicato actions. The way in which these actions are performed along the lengths of the instruments' strings gives rise to glissando shapes, which characterise the contour of the threads of pitch that emerge as the work progresses. Along with the increased use of pitch, there is a process towards sonic saturation which is aided by electric means, in particular through the use of reverberation and distortion effects, and leads ultimately to sonic

feedback, that true symbol of noise as 'unwanted sound'. Yet in this case the feedback is a culmination of the strands of pitch that continue to emerge and thicken and while on one hand the feedback's sonic curtain overcomes/ silences the performer's actions it is also interrupted/moulded by the flickering actions of the opening.

Alex Pozniak (b. 1982) completed his Masters in Musical Composition at the Sydney Conservatorium of Music, with the assistance of a UPA scholarship and under the guidance of Matthew Hindson. Alex previously obtained First Class Honours and the University Medal in 2005 for his undergraduate studies at the University of Sydney. He has had works performed by the Sydney Symphony Fellows, the Tasmanian Symphony Orchestra, The Song Company, the Arditti Quartet, the Melbourne Symphony Orchestra, Ensemble L'Arsenale (Italy) and Besides Ensemble (Belgium) as well as performances at two AYO National Music Camp composition programs and in festivals such as the 2010 ISCM World

New Music Days, the Beijing Modern Music Festival, the Brisbane Encounters Festival, the Adelaide Soundstream Festival, Melbourne International Brass Festival and Sydney Fringe Festival. Alex was the winner of the prestigious 2011 APRA Professional Development Award in the Classical category with which he travelled to the United States and Europe in 2012 to pursue studies in composition, including workshops in Boston, Italy, Darmstadt and Latvia.

Alex co-founded the Sydney-based new music collective Chronology Arts with Andrew Batt-Rawden in 2007 in order to produce concerts of new works by emerging Australian composers. He is also a passionate educator, teaching composition at The Sydney Conservatorium of Music, as well as lecturing casually at other school/ universities. As an advocate for Sydney's new music scene, he is a committee member of the New Music Network and was previously on the Aurora Festival's Artistic Committee and the board of the Fellowship of Australian Composers.

Paul Cutlan: Merge/Emerge

One challenging aspect about composing a work for improvisers is that it feels 'unfinished' when it is complete - the composer has to approach the creation of the work with a trusting, collaborative outlook. In this case, I have the good fortune of being familiar with the styles and strengths of the group I am writing for. As such I have tried to

imagine what each player's input may sound like and to create spaces and opportunities within the work which hopefully will excite their imaginations.

In *The NOISE*, we have four outstanding classical musicians with highly developed skills in improvisation. Each has a personal musical vocabulary gleaned from a vast array of musical experiences and is capable of bringing a sense of collaborative creativity to the piece. It is this input that meets the composer 'half way' to realise the work.



The title Merge/Emerge refers to the way the main melody slowly forms from a 'primordial soup' of pitch material, before dissolving again. The pitch material is initially presented in a sort of glacial chorale, which is slowly improvised by the quartet. When the main theme does emerge, it is cast in the mold of a lyrical, neo-classical melody, accompanied by a regular pulse. Some bizarrely jazzy secondary melodies, formed from the same 'soup', function as a foil to the earnest nature of the main theme. The concepts of rhythmic pulse and unmetered chorale texture provide fertile subject material for music which endeavours to traverse a wide spectrum between fully notated and practically fully improvised.

Paul Cutlan's uniquely expressive voice as a multi-instrumentalist and composer is informed by many styles, including contemporary classical music, world music and jazz.

He graduated from the Tasmanian Conservatorium of Music in 1987 with Honours in Composition. Orchestral performance experience includes the Tasmanian and Sydney Symphony

Orchestras and the Australian Opera and Ballet Orchestra.

Cutlan has performed with many jazz/improvising groups committed to presenting original Australian music, International acts with whom he has performed include Lou Reed, Bobby Previte, Jerry Lewis and Michael Bubl .

Paul is a long-standing member of the Australian Art Orchestra and MARA! With these groups he has recorded numerous CDs and has frequently toured Europe, North America, Mexico and Asia.

He composed and performed for the acclaimed theatre production Birth of the Cool for the 2003 Sydney Festival, with subsequent seasons in Edinburgh and Germany.

Recent performances include Sydney and New York seasons of Diary of a Madman featuring Geoffrey Rush, and concerts with Gurrumul and the SSO.

Recent compositions aim for a synergy between composed music and the spontaneity of improvised elements. One example is a new work for the viola da gamba consort Seaven Teares and bass clarinet, commission by Ars Musica Australis.

Andrew Ford: String Quartet No.4

*Commission funded by Julian Burnside, QC

I can pretty much trace the moment I wanted to compose music - not fiddle around at the piano, but actually make a piece - to a program on BBC Television in 1973. It was a studio-based arts show called 'Full House', and this particular Saturday night Karlheinz Stockhausen was the main guest, together with the London Sinfonietta who performed his piece Ylem. This was a week before my 16th birthday.

What was so striking about Ylem, apart from the spiky sounds, was that the 19 players had no sheets of music in front of them. Indeed, for much of the time they played with their eyes shut. They were following instructions, not improvising - that much I understood - but the precise details of the music were being decided by the players spilt-seconds before we heard them, and somehow this made the performance all the more compelling, all the more communicative.

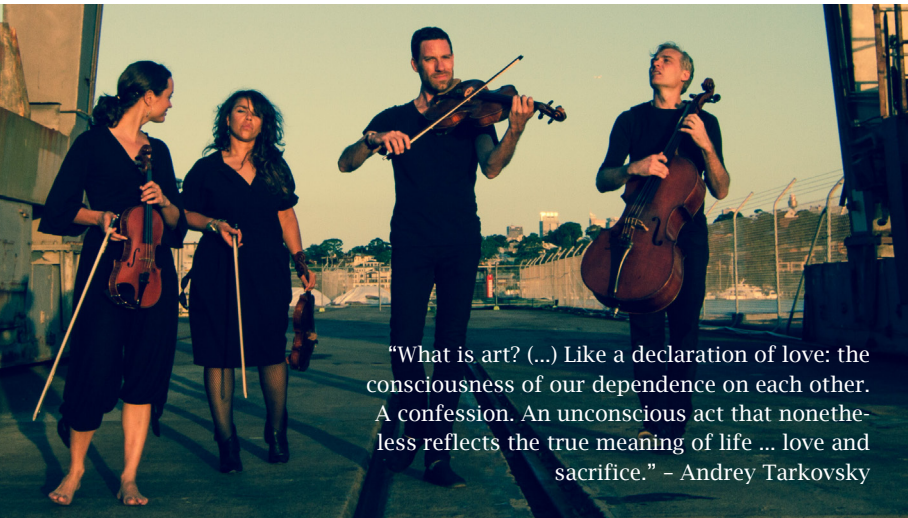
I think I started writing a piece of my own the next day, and for a couple of years all my pieces included some element of controlled improvisation or chance or indeterminacy or what Stockhausen called 'intuitive music'. This was partly inspired by Ylem (and other early-1970s pieces that gave their players some freedom - pieces by Luciano Berio and Bernard Rands and David Bedford), but it was also partly a matter of sheer desperation. I had no technique, I couldn't have notated complex harmonies and rhythms if I'd tried (and I did try), but with some carefully-worded instructions I was able to coax from my school mates some of the sounds I wanted to hear.

Of course I grew up. And along the way, I acquired a composer's technique so that the musical ideas I heard could be now written down fairly precisely. But I have long wished I could find a way back to the world that so entranced that teenager. When in early 2012 James Eccles of The NOISE asked me to compose a string quartet that would involve some improvisation, I jumped at the chance.

My String Quartet No. 4 is still very controlled in some ways - the harmony is completely down to me - but other aspects of the piece, including, for the most part, the exact moments at which the players play their notes, are quite fluid. And the recorded voices, when they arrive, bring an extra dimension to the piece.

Andrew Ford is a composer, writer and broadcaster. He has won many prizes including the 2004 Paul Lowin Prize for his song cycle *Learning to Howl* and a

2010 Green Room Award for his opera *Rembrandt's Wife*. His music has been played throughout Australia and in more than 40 countries around the world. Ford has written widely on all manner of music and published seven books, most recently *Try Whistling This* (2012). He has written, presented and co-produced four radio series, including *Illegal Harmonies* and *Dots on the Landscape*, and since 1995 he has presented *The Music Show* each Saturday morning on ABC Radio National.



"What is art? (...) Like a declaration of love: the consciousness of our dependence on each other. A confession. An unconscious act that nonetheless reflects the true meaning of life ... love and sacrifice." – Andrey Tarkovsky

Lyle Chan: Smoke Weather Stone Weather

(from String Quartet)

Ten bagatelles for string quartet
with playing cards

- 1 Ryoanji scampers playfully in a storm
- 2 Ryoanji droops in the heat
- 3 Ryoanji in awe of the majestic sky
- 4 Ryoanji watches the sunrise over the ocean
- 5 Ryoanji sits in the autumn rain
- 6 Ryoanji gazes at the starry sky
- 7 Ryoanji says goodbye to the birds at evening
- 8 Ryoanji wonders what the weather will bring
- 9 Ryoanji hitchhikes on the hot highway
- 10 Ryoanji shivers frightened in the dark and stormy night

There's a quip that most people would struggle to hold a conversation if it weren't for the weather. So I've given the string quartet (a conversation between four reasonable people, as Goethe called it) the easy way out - we're starting with the weather, and a nice game of cards.

Smoke Weather Stone Weather walks the tightrope between acceptance and action. You know the one. There are times you have to accept circumstances

whether you like them or not. Other times you must change the course of events, because not doing so is about timidity rather than acceptance. Only your honesty can tell the difference, between, say, the weather and climate change.

The title comes from a set of 37 colour prints by John Cage. "Weather remains the weather no matter what is going on," he wrote. Cage dissolved so many barriers, you'd think he was universally accepting of everything. Except, he didn't care for improvisation. Cage saw improvisation as antithetical to aleatory. Aleatory's purpose was to eliminate personality from the creative process, whereas improvisation, he wrote, 'gives free play to the exercise of taste and memory.' This was unacceptable and it would spur him to action, even reprimanding Leonard Bernstein for improvising before playing *Atlas Eclipticalis*.

Life brings forth the 'unforeseeable', that's for sure. It's what improvisation originally meant.

Smoke Weather Stone Weather chooses not to believe in a conflict between improvisation and aleatory.

The quartet plays a game of cards (the American bridge-like '500', but using Australian rules). The result is ten 'tricks' or sets of four cards, arrived at through both chance and skill. This is the musical score. I've given rules to the quartet members on how to interpret each card, accounting for the card's suit and whether it has pips or pictures - rules for improvisation so simple the players could have arrived at them without me.

The ten tricks create Smoke Weather Stone Weather's ten bagatelles. In music, a bagatelle is a short character work usually part of a collection. In gaming, the bagatelle is a billiards-like table game with wooden obstacles, a predecessor of the pinball machine.

The word 'play' is used for both games and musical instruments. Things which seem different aren't. All conflict is illusory. Reality is harmony.

Postscript: during the recording sessions, a cartoon character emerged. Improvisation does bring forth the unforeseeable. I've named it Ryoanji.

Lyle Chan's most well-known work is 'Rendezvous With Destiny' for narrator and chamber ensemble, commissioned by the Art Gallery Society of NSW for performance by the Hon. Bob Carr, a former Foreign Minister and state Premier of Australia. Other performers of his music include the Sydney Philharmonia Choir, saxophonist Michael Duke, Tasmanian Symphony Orchestra, soprano Taryn Fiebig, the choir Cantillation, New Sydney Wind Quintet, Acacia Quartet, flautist Jane Rutter, pianist Simon Tedeschi and conductor Shalev Ad-El, amongst others. His unusual approach to composing results in perpetual works-in-progress with only one work per genre (see www.lylechanmusic.com for a deeper explanation).



Amanda Cole: Ecliptica

Ecliptica is a rhythmic composition made from patterns placed upon a common background grid, similar to the way in which text moves through a matrix of LED lights in retail shop signage. The grid for each bar in the piece is 30-units, which is divided into different equal divisions to make simultaneous tempos and polyrhythms. The alignment of beat 1 in the layered tempos forms a type of 'metric eclipse'.

The use of polymeter was inspired by the visual patterns seen when multiple sets of Christmas lights flash together at different speeds.

In Ecliptica, the players chose notes from a set pitch structure and apply them to notated rhythms and sections of free improvisation. The pitch structure is made from the notes of the open strings on each instrument and their natural harmonics. Although the piece is very metric, the use of unstable and delicate natural harmonics results in an atmospheric and ephemeral sound world. Loop pedals are

used to build textures and 'constellations' of orbiting fragments.

Ecliptica can be performed with an optional 'Programmable Light Metronome', which is used as a timing aid for the players and as a visualisation of the interlocking rhythmic patterns for the audience.

Amanda Cole is a Sydney based composer who writes instrumental and electronic New Music in a style she calls 'simple complexity'. She has created interdisciplinary work combining music with visual art, graphic art, dance, electrical engineering, new media and social media. Her work has been commissioned, performed and recorded by Australian and International ensembles including Synergy Percussion, Ensemble Offspring and Kroumata (Sweden). Her collaborative and often interactive installations have been exhibited at The Object Gallery, Firstdraft Gallery, Serial Space, Hardware Gallery and The National Art School Gallery.

Amanda's compositions feature microtonal pitch structures, relationships between tuning and timbre, fusions of electronic and acoustic timbres and the use of audible interference beats. Her composition 'Vibraphone Theories' for vibraphone and sequenced sine tone interference beats was selected for performance in the 2009 International Society of Contemporary Music (ISCM) festival in Sweden. Her electronic music composition 'Glisten' was included in the International Society of Contemporary Music (ISCM) festival in New York in 2010. In 2012 her percussion quartet 'Intermetallic' was premiered by Synergy Percussion as part of the Aurora Festival at Casuala Powerhouse. In 2011, Amanda's composition 'Hydra' for microtonal Clarini was performed by Ensemble Offspring at the Sydney Opera House. Amanda was recently awarded a two-year Early Career Creative Arts Fellowship from the Australia Council of the Arts.

“No one can love the country as much
as I do. For surely woods, trees and rocks
produce the echo which man desires to hear.”

– Beethoven



It's the quartet
members' voices,
recorded for the
original, unused
version of the spoken
word track in the Ford
If you don't know what
we're talking about, you
haven't found it yet.

With heartfelt thanks to Ken, Liz, Anna, Lyle and Vexations840, Julian Burnside QC, Kate, Frank and the team from Watters Gallery, the Australia Council, Andrew and Chronolgy Arts; 301 Studios, John, Bob and Lyle (again); Rick, Suzy and the Cavendish Street rehearsal studios; Meldi; Louise Hearman and Roslyn Oxley9 Gallery; and of course Andy, Andrew, Paul, Rosalind, Amanda, Alex and Lyle (again). And a special thank you to all the donors who came to our fundraiser in March 2013.

Recorded 25, 27, 28 June 2013 at Studios 301, Sydney, Australia.

Artistic Direction
James Eccles & Oliver Miller

Executive Producers
Lyle Chan & Anna Cerneaz

Produced by
Lyle Chan & Bob Scott

Assistant Engineer
Jonathon Baker

All works commissioned by **The NOISE**, with the financial assistance of the Australia Council for the Arts, except

Andrew Ford's string quartet which was commissioned with the assistance of Julian Burnside QC.

Album Cover Art
Louise Hearman
Roslyn Oxley9 Gallery, Sydney, Australia
www.roslynoxley9.com.au

Album Art Concept
Oliver Miller & James Eccles

Photography
Michael Wholley & Oliver Miller

Publicity
Meldi Arkinstall

Booklet Design
Philippa Horn

Concept by The NOISE

Contact The NOISE
70 Cheltenham Rd, Croydon NSW 2132
info@thenoise.com.au
www.thenoise.com.au



The NOISE previous release
'Spontaneous Improvisation'
available from iTunes or via
www.music.thenoise.com.au

www.australianmusicconf.com

Caroline Isles

www.olliemiller.com.au

www.lylechan.com

www.australianmusiccentre.com.au
artist/cutlan-paul

[www.chronologyarts.net/
content/andrew-batt-rawden](http://www.chronologyarts.net/content/andrew-batt-rawden)

www.andrewford.net.au

Sharks B

A map of New Guinea, outlined in yellow, with the words "New Guinea" printed on it.

Torres St

Vulcan Pt.

N E W M

Don't

New Caledonia

Norfolk 1



VEXATIONS840

840-1301

© & © 2013 Vexations840 Pty Ltd

All rights reserved. Unauthorised copying, hiring, lending, public performances and broadcasting prohibited.

www.vexations840.com



Australian Government



Australia Council

www.jameseccles.com.au