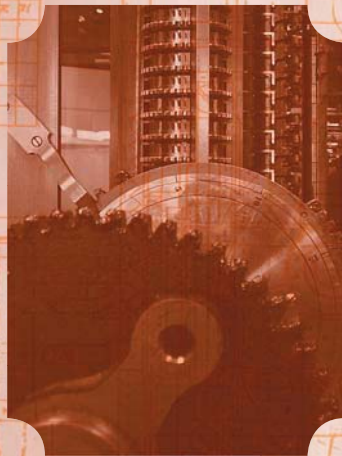


## DIFFERENCE ENGINE

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## CENTAUR

Lynette Lancini, 2000

I Obsidian

II Jasper

III Heliotrope

IV Sapphire

The naming of a piece  
is very important to me,  
and acts like an invoca-  
tion for a poetic world  
in which the as yet  
unwritten music might  
live. Around the time  
of promising Topology  
a piece, I dreamt of  
a family of cavorting  
centaurs (mythical  
half-human half-equine  
creatures), so centaurs figured in my im-  
agination from the inception of the work.  
Similarly, the titles of the four movements  
were chosen for their poetic resonance  
and could be likened to four facets of one  
imagined persona. Archetypical examples

of this four-in-one structure include the  
ideal person of medieval physiological  
theory with an equal balance of choleric,  
phlegmatic, melancholy and sanguine  
humours, and Ezekiel's ancient vision of  
the divine tetramorph.



The motile  
*Obsidian* is a 'song-  
and-dance' number  
reminiscent of  
the tumultuous  
formation of the  
black volcanic glass  
of the same name.  
*Jasper* is like an idyllic  
memory intensifying  
in richness through  
elongating repetitions.

*Heliotrope* is a short transitional move-  
ment consisting of two palindromes of  
systematically evolving pitch sets and  
time values cut with an unhinged dance.  
*Sapphire* can be perceived as a series of  
travelling vignettes.



## EXTERIOR

Robert Davidson 1997  
featuring guest djembe artist Ron Colbers

*Exterior* is a single movement of the evening-long work *Four Places* in which four imaginary landscapes are invoked by different movements. The music resembles a place (rather than, say, a story) in that it is static and relatively unvaried, and it is explored rather than gradually unfolded (rather like the experience of visiting a place – everything is always there, but one's attention shifts). The stimulus for *Exterior* was an imagined space of the exterior of a very large building. It features Bernard Hoey's rhythm-focused viola playing and much improvisation from all performers.



## $\phi$ X174

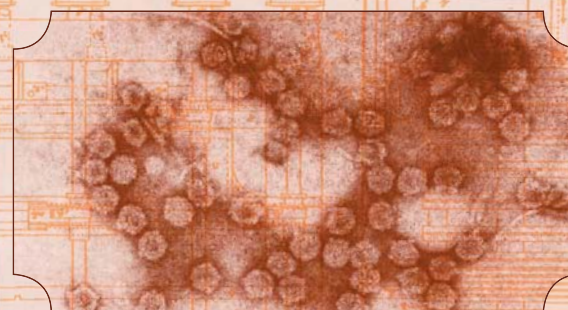
John Babbage 2003

This Giant Aperiodic Crystal is the base sequence for the chromosome of bacteriophage  $\phi$ X174. It is the first complete genome ever mapped for any organism. About two thousand of these pages would be needed to show the base sequence of a single E. Coli cell, and about one million pages to show the base sequence of the DNA of a single human cell.

The music of  $\phi$ X174 is based on information from this DNA code - the DNA letters are mapped to pitches to create melodic and harmonic material.

"Both genes and music are made of linear and quantized information which represent unfathomable diversity and mystery. However, we are not confident about how to disentangle the intricate logic of life's composition."

*Naobuo Munakata and Kenshi Hayashi, 1991*



# TOPOLOGY



Professor Hoey's *Ten Scientific Methods for the Viola* is available for the very reasonable price of 1d. 3p. Caveat Emptor.

**BERNARD HOEY** ..... *scientific viola*  
**CHRISTA POWELL** ..... *violin universalis*  
**JOHN BABBAGE** ..... *manual saxophones, alto & soprano*



Madamé Powell's obsessive quest for the *Musica Universalis* remains incomplete to this day, though excerpts from her diaries hint at the truth.



Dr Babbage's *Steam-powered Saxaphilian* was deemed a veritable disaster, yet the instrument can still be heard in certain vulgar european ghettos.



Declaring the traditional *Pianoforte* frightfully inefficient, Lady Davidson crafted a more analytical machine for musical composition.

**KYLIE DAVIDSON** ..... *pianoforte*  
**ROBERT DAVIDSON** ..... *double bass, electrified bass guitar*  
**RON COLBERS** ..... *(a visiting minstral) djembe*



Said Lord Davidson: "One *bass* is acceptable but what if I were to double it?" The rest, one might say, is history.



Msr Colbers' occult drummings are sought by those with no fear of *what lies beyond the veil*. His likeness cannot be reproduced by modern photographic techniques.



## CREDITS

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**FOR FULL PROGRAM DETAILS & TRANSCRIPTIONS  
VISIT [WWW.TOPOLOGYMUSIC.COM](http://WWW.TOPOLOGYMUSIC.COM)**

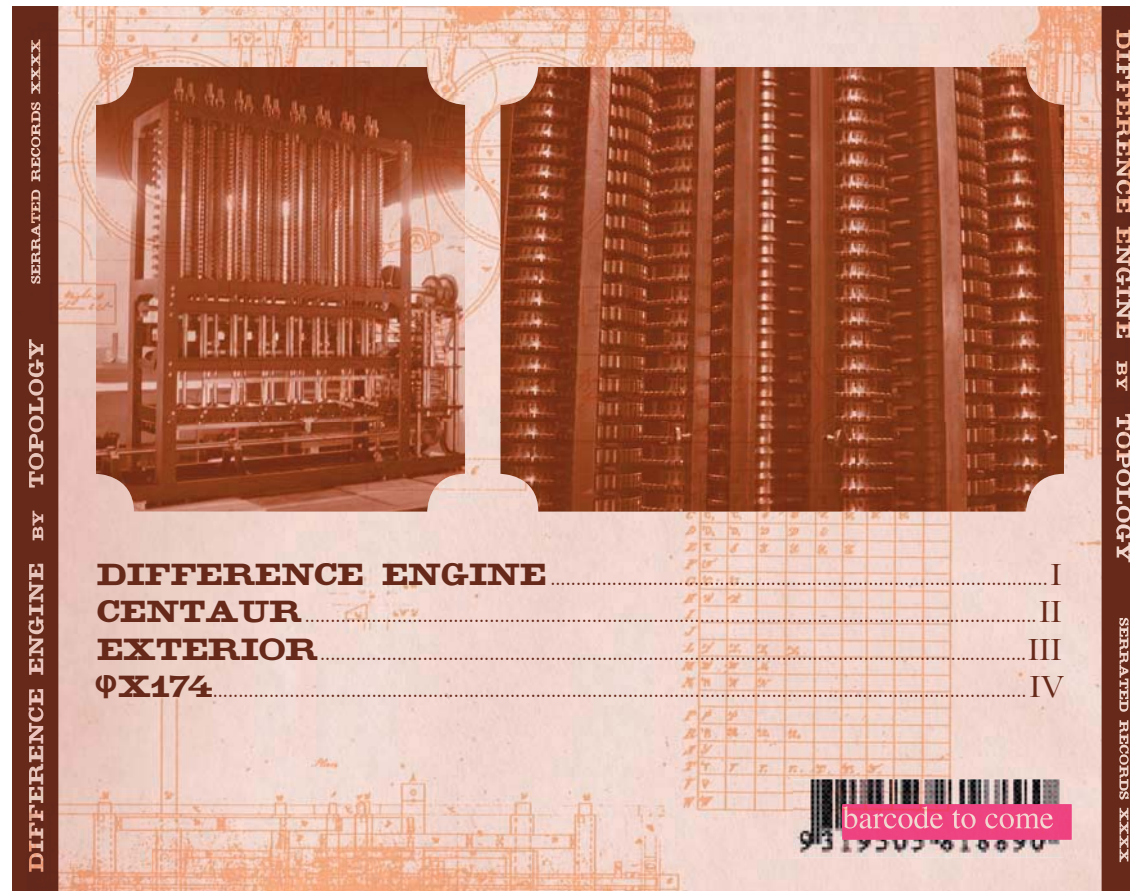
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ITS ARTS FUNDING & ADVISORY BODY.**

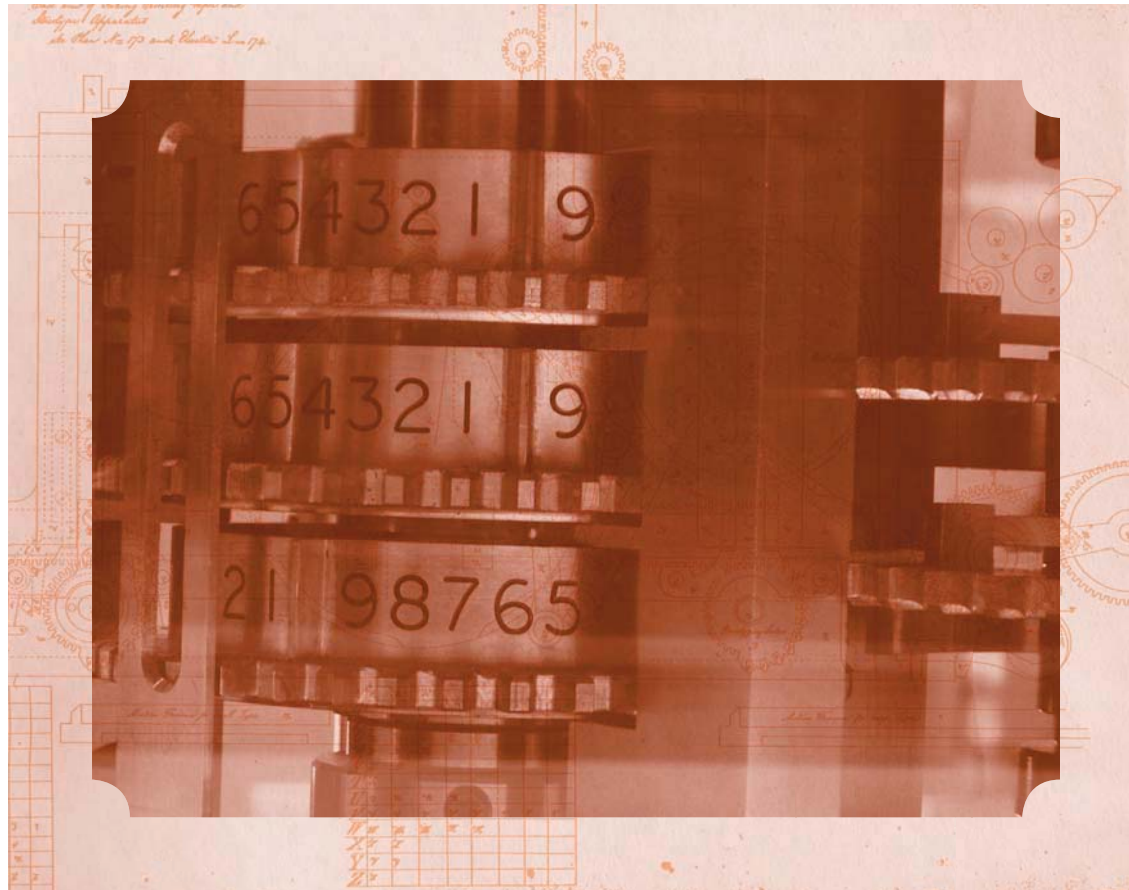


Australian Government



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for the Arts





Topology – Difference Engine – Insert Tray (Under CD)



Topology – Difference Engine – CD

LOVEHATE  
DESIGN