

**South Bank, London (1979-1988)-**, Australia, Belgium, Denmark, Finland, France, Germany, Holland, Hong Kong, India, Indonesia, Malaysia, New Zealand, Norway, Philippines, Sweden, Thailand, UK, USA-Performance Space, Sydney (1996-2001),  
**- Canberra (2002-2007), Sydney Conservatorium of Music (2003-)**

**An international sound and intermedia ensemble, creating, performing and producing  
 new work, composed and improvised.**

"phenomenal musicianship" (Sydney Morning Herald, 1995)

"cutting edge ... eclectic ... consummate" (BBC Radio 3, 1997)

"ever challenging" (Sydney Morning Herald, 2000)

"continue to push the parameters of music and multimedia...probing the nature of performance art" (Sydney Morning Herald, 2004)

"those doyens of computerised music" (Sydney Morning Herald, 2008)

*SoundVision 2008*

at the Recital Hall East, Sydney Conservatorium of Music

PROGRAM

Saturday 6 December 2008, at 20.00

austraLYSIS presents

**Sonic Textuality**

Promoted by New Music Network and austraLYSIS Productions Inc. austraLYSIS is a member of the New Music Network. The New Music Network is supported in part by the Australia Council for the Arts, and by the New South Wales Ministry for the Arts.

Creators/Performers: Roger Dean, Sandy Evans, Phil Slater, Hazel Smith, Greg White, David Worrall. Guest presented composer: Daniel Blinkhorn.

## austraLYSIS

**An international sound and intermedia ensemble, creating, performing and producing new work, composed and improvised. Director: Roger Dean**

**Go to [www.australysis.com](http://www.australysis.com) to see austraLYSIS's current and recent activities.**

austraLYSIS incorporates LYSIS, the former European contemporary music group, founded in 1970 in London. Both were founded by Roger Dean (double bass, keyboard, composer, computer interaction) and Hazel Smith (violin, text-creator). austraLYSIS has premiered and/or commissioned more than 100 musical compositions and new media performance works from many countries. It has performed in most parts of the world, including Europe (UK, Belgium, Norway, Denmark, Holland, Germany), Asia (Hong Kong, Philippines, Indonesia, India, Malaysia), USA, and Australasia.

austraLYSIS has made more than fifty commercial sound recordings, intermedia CD-Roms and published web-pieces, and its broadcasts have been heard all over the world. It is committed to both composed and improvised new music, sound and intermedia work. austraLYSIS presented a concert devoted to Stockhausen on the South Bank in London in 1980, in association with the Philharmonia Orchestra and the composer himself, and it has given many performances of his works elsewhere—it has similarly focused on the work of Xenakis, Cage and Reich in presentations in Australia and elsewhere. austraLYSIS has also placed particular emphasis on work from Australia and the UK. It has collaborated with some of the most imaginative performers involved with contemporary music, sound and new media in Australia, including Simon Barker, Tony Buck, Ken Edie, Nick McBride and Daryl Pratt (percussion); Anthony Chesterman (oboe/cor anglais); Laura Chislett (flute); Elliott Dalglish and Sandy Evans (saxophones, flute); Peter Jenkin (clarinets); Georges Lentz (violin); Martin Ng (computers); Stephanie McCallum (piano); Georg Pedersen (cello); Ian Shanahan (recorders); Phil Slater (trumpet and computers) and Greg White (computer interaction; sound design). Originally primarily a performance group, austraLYSIS is now primarily a creative group, producing electroacoustic and computer-interactive music and polymedia.

austraLYSIS is involved in sound, text and performance art and frequently relates its sound works and performances to other artistic media. For example in the case of the visual arts, it has performed compositions by the artist Tom Phillips (UK); collaborated with Alan Davie (UK); created music related to the painters Fred Williams and Michael Johnson (Australia) and Frans Widerberg (Norway); and collaborated with Australian 3D artists such as Sieglinde Karl and Darani Lewers. Similarly it has been involved in developing music/movement works such as *TimeDancesPeace* with the theatre and dance group Kinetic Energy. austraLYSIS has also created a number of text and sound pieces which were commissioned by the ABC including *The Erotics of Gossip* (2001), *Returning the Angles*, *Nuraghic Echoes* (1996), *Poet without Language* (1991), and *The Afterlives of Betsy Scott* (2007) all by Hazel Smith and Roger Dean—*Poet Without Language* was the ABC's nomination for the Italia Prize in 1992.

austraLYSIS' breadth of style is illustrated on its many recordings and on those of its member musicians. The double CD *Resounding in the Mirrors* was released on the UK label Future Music Records (2001); the austraLYSIS Electroband's *Present Tense* is also on Tall Poppies Records (Australia); another unusual double CD comprising two 60 minute improvisations, *The Next Room*, is available on Tall Poppies (TP 050) joining the earlier *Moving the Landscapes* (TP 007). In addition, *Windows in Time* (TP 039) represents a range of austraLYSIS's work, with music from Xenakis to Cresswell, as well as by members of the group. austraLYSIS also contributed to Hazel Smith's sound and performance-text CDs, *Poet Without Language* (Rufus RF 005) and *Nuraghic Echoes* (Rufus). Amongst other releases are *Walking the Faultlines*, chosen for inclusion on the International Computer Music Association Cyberquilt CD-Rom, their first; *Hope*, chosen for CD-release and installation presentation at the 1998 Inter-Society for Electronic Arts conference in the UK; *Wordstuffs : The City and The Body* commissioned by the Australian Film Commission for their Stuff-Art site; *Returning the Angles* (CD-R of sound and 3D-interactive image, SOMA 787), and *Evolution II*, on the New Music Network CD (both released 2002). One of austraLYSIS's recordings was listed as a Record of the Year, by Records and Recordings, UK, and several have been nominated for ARIA awards. austraLYSIS' most recent solo CD release is *Sonic Stones*, on Tall Poppies (2006). Substantial works of audio and intermedia feature on the CD-Rom published recently in conjunction with Hazel Smith's book *The Erotics of Geography: poetry, performance texts, new media works* (TinFish Press, USA, 2008).

austraLYSIS also creates jazz and improvised musics. The austraLYSIS Electroband is our unique forum for computer-interactive and networked improvisation, using both acoustic and electroacoustic sound, compositional patches written in MAX/MSP/JITTER, and sound processing both live and mediated by such

patches. The Electroband, a flexible combination of Roger Dean, Sandy Evans, Phil Slater and Greg White, has developed since 1995 both as a single 'hyperinstrument' (in the terminology of Tod Machover), and as a polymorphic ensemble with orchestral and industrial sound capacities. The first austraLYSIS Electroband CD, *Present Tense* (TP 109) was released in late 1997; newer work is included on *Resounding in the Mirrors*, and on *Sonic Stones*. austraLYSIS made a major live webcast in the international 'Cathedral' 48 hour event, December 2001.

austraLYSIS undertakes commissions and engagements for arts centre, festival, broadcasting and recording work and for international touring. It has given eight batches of overseas performances since 1990, and in 1992-3 performed all over Australia. In one of its foreign tours, it was featured in three events at the leading new music festival in UK, Huddersfield, and on BBC Radio 3. It has previously been supported by the Australia Council as a 'Key Organisation' for its creative and performance work, and its work is presented by the ABC and other international broadcasters, as well as in multimedia formats. austraLYSIS is also concerned with educational work and other means of fostering appreciation. An example of such work was the involvement of Roger Dean in the presentation of a radio documentary on improvisation, and in producing an instructional book on open approaches to improvisation.

For more about **austraLYSIS**, see some of our Web sites, such as our web-art hypermedia pieces **WORDSTUFFS** and **Intertwingling** (via our web-art page at [www.australysis.com](http://www.australysis.com)); or information at the Australian Music Centre site on our composer-members (go to our links page).

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## SONIC TEXTUALITY

This is a program organized around real-time interactive word manipulation in displayed, spoken and sonified text, together with speech sound and sung sound as electroacoustic source for musical transformation. Here we will use simple sonification in response to a novel approach to word transformation, but of course for artistic purposes rather than the informational purposes to which sonification is normally directed. There are new works and new software created by *austraLYSIS*. A tribute to the late electroacoustic composer Tristram Cary, is included, together with recent works by our featured guest composer, Daniel Blinkhorn.

The program includes sound, image, and text by : *austraLYSIS*; Daniel Blinkhorn; Tristram Cary; Roger Dean; Sandy Evans; Phil Slater; Hazel Smith and Greg White.

**Programme:**

\*indicates works receiving their premiere, or their first performance in Australia.

Daniel Blinkhorn: *Jeu Fabriqué* (audio-visual acousmatic piece, presented from the digital recording by Greg White)

Hazel Smith and Roger Dean: *Ubasuteyama* (2008). Performed by Hazel Smith (speaker), Greg White (computer sound), Roger Dean (computer sound)

Greg White: *Vestige\**. Performed by Roger Dean (piano), Sandy Evans (saxophone), Phil Slater (trumpet) and Greg White (computer sound)

A tribute to the late Tristram Cary:

Tristram Cary : *Dr Who* music (music from disc)

Tristram Cary: *Steam Music* (music from stereo disc diffused in 4 channels by Roger Dean)

**Interval**

Roger Dean and Hazel Smith: *Instabilities\**. Text processing and sound performed by Roger Dean, Sandy Evans, Phil Slater.

Dean : *MultiMutase\**. Algorithmic post-minimal music.

Daniel Blinkhorn: *Built Environment* (audio-visual acousmatic piece, presented from digital recording by Greg White)

*austraLYSIS*: *Acoustics #8\** (performed by Dean, Evans, Slater, White)

**Notes:**

**Daniel Blinkhorn: *Jeu Fabriqué*** (audio visual acousmatic piece, presented from digital recording by Greg White)

Daniel's notes follow:

**jeu fabriqué [.image mix]**

Recollections of industry, fabrication and the mechanical arts provided the foundation for *jeu fabriqué*...

As a child, the seemingly endless mechanised space of my father's workshop, and all the sonic and visual activity contained within, became augmented through my imagination. Each time I would visit the workshop, an expansive palate of sights and sounds seemed to unfold, where work tools, the look, shapes and sounds of these tools — and the spaces

surrounding them — provided vehicles of discovery... Tools became toys, articulating the imagined.

The workshop was a place of motion, industry and invention... Positioned within dense foliage (and home to much birdlife), I was not surprised to find that my recollections of the workshop were entwined with images of its surrounds.

Throughout the work, intersecting patterns, gestures and spaces are presented to the viewer, modulating between the abstract and the concrete... Images are plotted, and sights and sounds unravel as recollection and chimera become fused.

The material heard, and footage seen in the piece was generated from recordings and film of toy tools, real tools, imagined spaces and real spaces, all of which attempt to typify some of the images and sonorities found within an environment of fabrication, invention and imagination.

**Brief biography:** Daniel is a composer and digital media artist currently residing in Sydney. His music and audiovisual works have been performed and exhibited at numerous festivals, events and loci. Daniel has studied at a number of Australian universities and his degrees include a BMus (hons), MMus, MA (Research) and a Doctor of Creative Arts.

Some of his citations in 2008 include : Winner - '9th International Electroacoustic Composition Competition Música Viva', Portugal, 2008; Winner - '8th International Competition d'art Radiophonique Pour Sons Fixés et Instrument' Luc Ferrari - LA MUSE EN CIRCUIT, Centre National de Création Musicale, France... 2008.

His current and recent residencies, workshops and projects include: Residency - Mamori Sound Project, in the Amazon, Brazil for acoustic ecology, creative field recording and sound art; Workshop - Orford Centre de Arts, Quebec, Canada; Commission - Quite Design for the creation of an acousmatic work for release on CD based on, and using the original recordings of Denis Smalley, very generously donated by the composer from his seminal acousmatic work Wind Chimes for the project.

Daniel and his wife also own and run Red Squirrel, a restaurant in Coogee, Sydney. A more complete list of activities, including examples of work etc can be found at: [www.bookofsand.com.au](http://www.bookofsand.com.au)

**Hazel Smith and Roger Dean: Ubasuteyama (2008).** Performed by Hazel Smith (speaker), Greg White (computer sound), Roger Dean (computer sound).

Ubasuteyama is a piece about the practice in Japan of ubasuteyama ('grandmother throwing mountain') whereby an elderly relative was taken up a mountain and left to die. The practice, which arose during feudal times, was most common in times of hardship caused by famine or drought and was the basis of a film by Shohei Imamura, *The Ballad of Narayama*. The piece also refers to a Buddhist allegory — designed to illustrate self-forgetfulness and concern for others — about an old woman who was taken up the mountain and scattered twigs to help her son find his way back.

Ubasuteyama is based on a poem by Hazel Smith, reproduced below, and uses a new microtonal scale created by Roger Dean. This scale is one of a series of 6 new scales designed by Dean, and discussed in an article he has contributed (with Bailes and Brennan) to the book which accompanies the 2008 Aurora Festival for which the piece was also composed, and another in Leonardo (Transactions, available online). The scales are based on the prime number series, and use the first 41, 51, 62, 71, 81, or 91 of them. Each successive frequency (pitch) in the scale is a base frequency multiplied by successive primes up to the chosen number. This results in a scale which does not have any repetitions of intervals (where an

interval is a repeating fixed ratio between two frequencies), unlike virtually all previously used scales. For example, it lacks precise ‘octaves’ (a doubling in frequency between two notes), the hallmark of Western classical music. The unfamiliarity of the scale is mainly exploited in the melodic component of the piece, which uses an instrument based on inharmonic timbres related again to the prime number series. It is also used as part of the structuring of the pitch components of the ‘wind-like’ noise timbres which characterise the piece.

The text is performed by Hazel Smith. This performance version, *Ubasuteyama II*, heard live first in the Aurora Festival 2008, has a score for 3 performers: one speaker, and two computer-instrumentalists. The acousmatic (completely composed and recorded) version of the piece has been released on Wirripang Records.

## **Ubasuteyama**

winds the story

when a Japanese woman was seventy years old  
her son would take her up the mountain  
on his back  
and leave her there to die

ubasuteyama

throwing away grandma mountain  
mountain throwing grandmother away

some say it was an ancient custom  
some say it was only a folktale

bones discarded blind hill graveyard knowing

how did her afterglow find its way?  
did it rise to the clouds?  
did it slide down the slope?

imagine the cold at night  
picture the pitch black  
of abandoning your mother

one old woman when she was carried up  
plucked twigs and scattered  
a wavering trail  
so her son could trace his path back

this is the luminous tale that Buddhists tell  
others left buried

grandma throwing mountain away  
discarded graveyard growing

Hazel Smith

**Greg White: Vestige\***. Performed by Roger Dean (piano), Sandy Evans (saxophone), Phil Slater (trumpet) and Greg White (computer sound).

Vestige is a piece led by a series of piano gestures, which are manipulated as digital sound so as to produce new outputs with the same time frame as the previous gesture, and with envelopes in intensity, timbre, event density, which also relate to the performed gesture. The timbral range of the product forms a substantial musical contrast with the input, and after some cycles of this process the other performers contribute, and the cycles begin to overlap and can eventually merge or diverge, even dissipate. The digitally generated components include at least three generated strands — synthesis, grains, and noise. Greg describes the interesting process as ‘vestigious’ and hence the title.

A tribute to the late Tristram Cary, who died early this year. Introduced by Roger Dean.

**Tristram Cary : Incidental music to ‘Dr Who’** (TV series). Music from disc.

**Tristram Cary: Steam Music** (1978: music from disc diffused in 4 channels by Roger Dean)

We quote from the CD notes by the composer (1999) from the wonderful double CD of Tristram’s music released by Tall Poppies in 2000 (Soundings: Electroacoustic Works 1955-1996 TP 139):

‘The piece was originally titled Steam Music I because it was meant to be part of a series, some of them including instruments. ... The work is based on the fine recordings of steam trains made by Peter Handford and issued on vinyl by Argo Records. ...

I chose to use only those parts of tracks where an engine is whistling, and some of these sounds are distant and ethereal, others close, urgent and accompanied by the rattle of wheels etc. Sometimes the microphone is on the moving train; other recordings observe a train passing by or hear distant trains across countryside. The many sounds were carefully graded in hierarchies of level and duration before assembling and montaging, and all were copied to tape at a precise standard level to prevent changes in surface noise content revealing the vinyl source. Whistles are communications – greetings or warning, tentative or bold, even humorous, and my formal organisation of these sounds attempts to preserve this feeling of linkage, cross-cut from track to track so that they become messages across time and space – e.g. a Spanish train of 1949 talking to a Welsh one of 1952.

The sounds are altered very little – small speed changes, some filtering and reverberation etc – but this is a thoroughly ‘classical’ piece of musique concrete realized 20 years after most of the genre’.

As the composer says, the two track (stereo) version loses some of the spatialisation impact of the original 4 channel version. The National Library, which possesses the Cary archive, was not able to supply a 4 channel version in time for this presentation; indeed it is at present not entirely clear whether one is included in the collection they received. In the tradition of electroacoustic sound projection, and hopefully in a way Tristram would have enjoyed, the stereo files of the piece will be projected in 4 channels tonight by Roger Dean.

Tristram Cary was born in 1925 in Oxford, and died in 2008, having worked extensively in both the UK and Australia.

## INTERVAL

**DURING THE INTERVAL: SPECIAL austrALYSIS TALL POPPIES and other CD OFFERS ARE AVAILABLE**

**Roger Dean and Hazel Smith: Instabilities\***. Text processing and sound performed by Roger Dean (computer processing), Sandy Evans, Phil Slater.

Hazel writes:

In *Instabilities* the screen is divided into two portions which counterpoint each other. One part of the screen consists of a video I made comprising twelve short texts I had written specially for the piece. In the other part of the screen some of these same texts — together with others which do not appear in the top movie — are processed in real-time by a text transformation platform written in Python. The processing takes the form of substitutions of words and letters so that new text emerges.

In writing *Instabilities* I wanted to make the subject matter reflect indirectly the processes the text undergoes — processes that means the text keeps changing and spirals out of my control. So the pre-written fragments circle round the idea of social, historical and psychological instabilities, but during the processing new instabilities — syntactical, semantic and phonemic — also arise. In addition, the piece employs computer -synthesised voices, adding an aural dimension to textual change.

Roger writes: The processing algorithms for *Instabilities* have been written within a text transformation toolkit, devised and created in Python by David Worrall, Hazel Smith and Roger Dean. David undertook most of the critical programming of the Python structures, after which additional programming of the toolkit was contributed by Michael Bylstra with his guidance, and more recently by Jon Drummond. The toolkit uses several other substantial research and programming endeavours, such as the Natural Language Toolkit (initiated at the University of Melbourne), though it by no means seeks to replicate natural language. It is intended for use in both composition and improvisation and in real-time interactive contexts; it is under continuous development. I implement the performance algorithms.

**Dean : MultiMutase\***. Algorithmic post-minimal music.

The latest in my ongoing series of algorithmic post-minimal pieces exploits the tension between different rhythmic perceptions of a repeating pattern that can be created by changing accents as well as occasionally changing pitches, and does so in a multi-stranded manner, but with a restricted set of timbres. This piece, in a mono- and bi-phonic form, is also the subject of current studies in computational prediction of listener segmentation of music, in work being carried out in collaboration with Geraint Wiggins and colleagues at Goldsmith's, University of London.

**Daniel Blinkhorn: Built Environment** (audio visual acousmatic piece, presented from digital recording by Greg White)

The author has provided the following notes:

**built environment [.image mix]**

built environment refers to the ever changing urban landscapes that provide settings for human activity, ranging from comprehensive public superstructures to personal and intimate places and spaces.

By situating all manner of kinetic and gestural material within an evolving, at times densely populated environment, I hoped to provide a composition that harnesses some of the energy and vitality of various built environments in which we live.

At times I sought to build interrupted, or episodic trajectories that felt almost incomplete, in an attempt to convey a feeling of that which is unfinished, as with the flux of our many built environments.

Programmatically, there are two halves to the work. The first presents a macroscopic reflection of the built environment, whilst the second focuses on some of the more detailed sonic components found within a variety of built environments.

The work presented here is an audiovisual representation of the second half of the piece (the first half being entirely acousmatic...)

**austraLYSIS: Acoustics #8\*** (2008: performed by Dean, Evans, Slater, White)

The members of austraLYSIS perform an entirely acoustic improvisation.

**After the event:** please stay around for a while, and talk with the members of austraLYSIS and fellow audience members.

SPECIAL THANKS to the chairperson of austraLYSIS Productions Inc, Ms. Darani Lewers, AM. austraLYSIS would also like to acknowledge the major contribution of the MAX/MSP/Jitter software collaborators, including Miller Puckette and David Zicarelli; and of the Python language software community. Their efforts and the public availability of their software patches tremendously facilitate creative efforts such as ours.

About the members of **austraLYSIS** appearing:

**Roger Dean (Director: keyboards, computers, animation)** Roger was based in London (UK) until 1989, and has worked extensively on the European music scene, as well as in Asia, Australasia, and the US. He studied the double bass with Eugene Cruft and was Principal bass in the National Youth Orchestra (UK). He gave a solo performance at the Wigmore Hall at the age of 15. He worked, mainly as bassist, with European groups such as the Berliner Band, London Sinfonietta, Music Projects/London, Nash Ensemble, Sonant, Spectrum and the Wallace Collection, and is especially involved in improvised music. He has given premieres of many works for solo double bass (e.g. Bush, Bussotti, Feldman, Finnissy, Henze, Holmboe, Kagel, Knussen, Lovendie, Nicholson, Wallace, Xenakis) and many have been written for him. He has also been the keyboard player with other ensembles, has worked as accompanist frequently with Hazel Smith, John Wallace (trumpet), Peter Jenkin (clarinet) and also with Gerald English (tenor), and was the keyboard player with Graham Collier Music between 1974 and 1988, rejoining them regularly since, including November 2004. He has played both bass and piano with Sydney Alpha Ensemble, and was amongst their featured soloists in 1995. He formed the European group **LYSIS** in 1970, and it became **austraLYSIS** in 1989.

Roger has composed extensively, particularly for jazz and improvising ensembles : one of his extended works was a feature for Ken Wheeler (trumpet/flugel) and an enlarged Lysis, and is on *Lysis Plus* (Mosaic GCM 791). With Hazel Smith, he has created several text-sound works, such as *Poet without Language*, *Silent Waves*, *Nuraghic Echoes*, *The Erotics of Gossip* and *The Afterlives of Betsy Scott*, all recorded for the ABC. His compositions include *Elektra Pulses* for string quartet (with computer tape), and *Raising not Climbing*, a solo cello work (on Tall Poppies records). His composition *It Gets Complicated* for piano/speaker has been recorded by Michael Kieran Harvey, and released on Red House Records (CD RED 9401). His computer music has been presented at the International Computer Music Conference, and elsewhere. His largest commission to date, *SonoPetal*, was from the Australian Chamber Orchestra, supported by the Australia Council, and was presented around Australia in 1996. He also has completed commissions from Peter Jenkin, Rob Nairn, b'Tutta, Sydney Alpha Ensemble, Chaconne Brass and the Wallace Collection (UK). His scores are available through the Australian Music Centre, and published by RedHouse Editions, La Trobe University Press, and in many books. Some of his work has been for CD-Rom (*Walking the Faultlines* was released on the first CD-Rom from the International Computer Music Association), and for the web (*Wordstuffs*, and *Intertwining* and others), in each case, **austraLYSIS** collaborations. He has developed techniques of animation, including VRML animation and the use of Jitter, which establish extensive algorithmic interaction between sound and image generative components of real-time performance works.

Amongst his more than 40 recordings are *The Wings of the Whale* (with Lysis; Soma 783), *Moving the Landscapes* (with **austraLYSIS**; Tall Poppies 007), and Xenakis *Epei* with Spectrum on the Wergo label, and music of American 'Bang on the Can' initiator, Michael Gordon, on CRI. **austraLYSIS** *Sonic Stones* was released on Tall Poppies in late 2006, and Roger's most recent release is a jazz recording with an international ensemble led by Graham Collier and released on Cuneiform Records (USA) in 2007. He has worked with many musicians, ranging stylistically from Kathy Stobart to Derek Bailey, Evan Parker, Barry Guy and the London Jazz Composers' Orchestra, and with Kagel, Penderecki and Stockhausen. In improvisation, besides those mentioned elsewhere, he has worked with Bauer, Beckett, Collier, Curson, Mikkelborg, Rypdal, Sarath, Schoof, Schubert, Stanko, Surman, Thelin, Wheeler, Winstone, and many others. Before moving to Australia, Roger played a solo piano concert at the Gap in Sydney, and performed with Lysis at Sydney Opera House for the ABC. Since being in Australia (from 1989), he has given many solo performances including broadcasts for ABC 'Jazztrack'. He has also dueted with Rob Avenaim and Tony Buck (percussion/electronics), Jim Denley (flutes), Sandy Evans (saxophones), Colin Offord (constructed instruments), Daryl Pratt (percussion) and with Chris Abrahams, Serge Ermoll, Roger Frampton and Mike Nock (keyboardists); played and recorded as principal bass with the Australian Chamber Orchestra; worked with Artisans' Workshop, Oren Ambarchi's Cobra, the Sydney Alpha Ensemble, and with Watt; and formed, played and recorded with **austraLYSIS**.

Roger is also active in humanities research. His book *Creative Improvisation* was published by Open University Press (UK/US, 1989), and is a highly theorised yet practical book on improvisatory techniques. His companion analytical volume *New Structures in Jazz and Improvised Music Since 1960* was also released by OUP in 1992. *Improvisation, Hypermedia and the Arts since 1945*, written in collaboration with Hazel Smith, analyses and theorises improvisation in the arts besides music, and was published by Harwood Academic

(1997). A more recent book (with CD-Rom), *Hyperimprovisation: computer-interactive sound improvisation*, the first on its subject, was published by A-R Editions (USA; 2003), the leading specialist publisher on computer music. His most recent book concerns Australian contemporary jazz and its representation on CD (published by the Australian Music Centre, 2005). Roger is a subject in *Jazz: The Essential Companion*, *Jazz: the Rough Guide* and the recent Grove Dictionaries of Music and of Jazz. His work, and that of **austraLYSIS**, is reflected in more than a dozen index entries in the 2003 *Currency Companion to Music and Dance in Australia* (eds. John Whiteoak and Aline Scott-Maxwell). Roger edited the Summer 1991/2 issue of *Sounds Australian* on improvisation, and he is the author of numerous humanities research articles. Because of his intense involvement with academia and scientific research as well as music and the humanities, he has appeared as one of the Australian 'renaissance men' in some weekend glossy magazines. Besides his musical activity, Roger was also for 18 years a CEO, first of a medical research institute and then of a University (as Vice-Chancellor of the University of Canberra, UC). In early 2004, he formed the Sonic Communications Research Group (SCRG) at UC. In 2004 he was elected a Fellow of the Australia Academy of the Humanities. Last year he returned to full time research in music computation and cognition as a professor at the MARCS Auditory Laboratories, University of Western Sydney. Roger spoke last month at the Currency Press series of breakfast lectures at the Opera House, on the need to rebalance the distribution of public subsidy for music in favour of creative work itself, and of the presentation of new works, notably Australian. He has just finished editing the Oxford Companion to Computer Music.

**Sandy Evans (saxophones)** After studying at the NSW Conservatorium Sandy played with the Bruce Cale Orchestra, the KMA Orchestra, and Great White Noise. She formed the important group Women and Children First in 1982-3, which recorded, and toured extensively in 1984-5, reaching most parts of Australia. Later she played at the Esso Australian Jazz Summit with her trio, and joined the group Ten Part Invention with which she still plays. In 1987 she worked in the UK, and co-led the saxophone quartet SAXTC with Scottish saxophonist Tony Gorman, while also working in a rhythm and blues band and on Scottish TV. She currently co-leads the band Clarion Fracture Zone, and plays with many other groups including the catholics. She has composed two suites for Ten Part Invention, and much material for her own groups. She also composed and performed music for the dance/ performance piece *Walking Long Country* and for the Australian Art Orchestra. She has been acclaimed as one of the leaders of a new generation of Australian jazz musicians, and her recordings, such as *Blue Shift* (an ARIA award winner) with Clarion Fracture Zone have been extremely well received. Subsequent Clarion Fracture Zone releases have appeared on Rufus records, and Sandy is also to the fore on most **austraLYSIS** recordings including *Moving the Landscapes* and *The Next Room* (Tall Poppies). Outside Australia she has performed in Europe, India and Canada, and with **austraLYSIS** in New Zealand. She was extensively featured, in interview and performance, in the TV series *Jazz Az Now* on Australian jazz, and in the films *Beyond El Rocco* and *Dr Jazz*. In 1993, she was commissioned by **austraLYSIS** to produce with Hazel Smith the sound-text work *Black Desert*, presented in the 1993 season, and broadcast on ABC radio in December 1993. In 1995 she became a 'Young Keating' fellow. In 2000 she performed at the opening ceremony of the Paralympics in Sydney, and was featured as a soloist on the roof of the Sydney Opera House at the dawn of the new millennium playing Ross Edwards' 'Dawn Mantras' to a worldwide tv audience. She dueted with drummer Han Bennink at the Wangaratta Jazz Festival, 2000, and is a member of Waratah, an innovative trio of saxophone, koto and percussion. She composed *Testimony*, a major music theatre work for ABC Radio Drama. This piece is a tribute to Charlie Parker and features the poetry of Yusef Komunyakaa. It has been adapted and evolved for performance by the Australian Art Orchestra during the Sydney and Melbourne Festivals in 2002. Sandy was the winner of the Inaugural Bell Award for Australian Jazz Musician of the Year (2003). Sandy has recorded with her own trio, of which the first CD release was *Not in the Mood* (Newmarket Records). Currently she also has a larger ensemble Gest8, colead with Tony Gorman, and involving Greg White on computer, as well as Satsuki Odamura on koto. It has released its first CD on Tall Poppies. Earlier this week Sandy gave the Peggy Glanville Hicks lecture, and proposed the establishment of a government subsidised group of 100 new music creators around Australia, funded at the level of members of the Sydney Symphony Orchestra.

**Hazel Smith (Texts and performance)** Hazel, who lived in England until she moved to Australia at the end of 1988, works in the areas of poetry, experimental writing, performance and multi-media. She has published in numerous international poetry and literary magazines including *Southerly*, *Heat*, *Salt*, *Southern Review*, *Meanjin*, *W/Edge*, *Jacket*, *Tinfish*, *Outlet*, *Cordite*, *Crayon*, *Reality Studios*, *Cyphers*, *Figs*, *First Offense*, *The*

*Third Eye, Graffiti, Sepia, Pennine Platform, Strange Mathematics, The Age Monthly Review, The Brisbane Review, Stride, Pages, Pores, Overland Express, Shampoo, Slope, Sugar Mule, Thylazine, Text, Crescent Moon* and *How2*. Her volume *Threely* was published by the Spectacular Diseases Imprint in 1986; her volume *Abstractly Represented: Poems and Performance Texts 1982-90* was published by Butterfly Books in 1991; and *Keys Round her Tongue* by Soma in 2000. Her new volume of poetry, performance and new media work *The Erotics of Geography* (book with CD Rom) was published in 2008 by Tinfish Press, USA. Her first two CDs, *Poet Without Language* and *Nuraghic Echoes* (in collaboration with Roger Dean), were released by Rufus Records in 1994 and 1996 respectively. A third CD, *Returning the Angles*, also with Roger Dean, was released by Soma Recording and Publishing in 2001. Some of her work is included in the 1991 anthology *Floating Capital: New Poets From London*, Potes and Poets Press, U.S.A; in *Compositions for Improvisors*, La Trobe University Press, 1994, and in the anthology *Australian Mosaic: an anthology of Australian multicultural writing*, 1997. In 2001 she was featured in *Homo Sonorus, an international anthology of Sound Poetry* curated by Dmitry Bulatov. This includes an extract from her piece, *Poet Without Language*.

Hazel has given poetry performances in many countries including Great Britain, USA, Belgium and New Zealand, and also on the ABC, BBC and US radio. She has performed at many festivals including the Assembling Alternatives conference/festival in New Hampshire, US, 1996, and the Huddersfield Contemporary Music Festival in the UK, 2000. She has read numerous times at the Subvoice poetry series in London; has taken part in the 'Talks' series at Kings College London, 2000, appeared in the 'Spelt' Series at the Horse Hospital, London, 2004; and presented her work at the Contemporary Writing Environments Conference/Festival at Brunel University, 2004. In Australia she has appeared at the Tasmanian Poetry Festival, 1989; Writers in Recital at the Art Gallery of New South Wales, Sydney, 1990; The Queensland Writers' Centre, 1992; the Perth Writers' Centre 1994; the Performance Space Sydney 1994-2001; the NSW Writers' Centre Festival, Sydney, 1995; the Salamanca Writers' Festival 1996; the Women's Music Festival, Sydney; 1997; the Soundings Poetry Festival/Conference 1997; the Autumn Writers Festival Sydney, 2002; the Brett Whitely Gallery Sydney, 2002; the Australian Poetry Festival Sydney, 2002; the Tasmanian Poetry Festival, 2002; the ACT Spring Poetry Festival 2002; the Brisbane Powerhouse 2002, the UTS Loft Series Sydney, 2003; the ACT Writers Centre Festival, 2003; the Sydney Conservatorium of Music, 2003-present, the Aurora Festival, 2008, and at many other venues.

In 1990 Hazel collaborated with Sieglinde Karl and Graham Jones on the installation-performance piece *TranceFIGUREd Spirit*, which was supported by the Australia Council and performed in Tasmania. In 1996 she collaborated with Sieglinde Karl, Ron Nagorcka and Kate Hamilton on a collaborative-installation project, *Secret Places*, which was funded by the Tasmanian Arts and Crafts Council and exhibited in Tasmania and Melbourne. In 2002 she collaborated with Karl on the project *Darklight* at the new Design Centre in Launceston, Tasmania.

Hazel has collaborated on several pieces and 'sound technodramas' with fellow **austraLYSIS** musician Roger Dean, and their works *Poet Without Language*, *Silent Waves*, *Caged John UnCaged*, *Nuraghic Echoes*, *The Erotics of Gossip* and *The Afterlives of Betsy Scott* have been commissioned by, and featured on, the ABC programs *The Listening Room*, *Random Round*, *Jazztrack* and *AirPlay*. *Poet Without Language* was nominated by the ABC for the Prix Italia in 1993. *The Erotics of Gossip* (2001) can be heard on the ABC web site, while *Returning the Angles* (1998) can be heard and read via the *Jacket* site, and is also available as a commercial CD-Rom.

In 1997 Hazel collaborated with Roger Dean on a hypermedia-installation piece, *Walking The Faultlines*, which was selected for the first CD Rom anthology of the International Computer Music Association, and released in 2000. In 1997 Hazel was co-recipient with Roger Dean and Greg White of a grant from the Australian Film Commission to design a multi-media work for their *StuffArt* website. The resultant work *Wordstuffs: the City and the Body* is now on the ABC website. *Intertwingling*, a subsequent hypertext and sound web piece in collaboration with **austraLYSIS** is on the *Overland Express* website and also the *How2* website. Hazel's collaboration with Roger Dean, *The Egg The Cart The Horse The Chicken* is available at [www.ce.canberra.edu/infect](http://www.ce.canberra.edu/infect): this piece was featured in a multimedia showcase at the Seattle Poetry Festival USA in May 2002, and at the Bumbershoot Music and Arts Festival, USA in 2003. More recent multimedia collaborations available on the internet are *soundAFFECTs*, with Roger Dean and Anne Brewster, in the on-line journal *Text; the writer, the performer, the program, the madwoman* and *Time, the Magician* in the online journal *How2*; and two pieces *The Space of History* and *Mid-Air Conversations* on the US *PennSound* site. One of Hazel's multimedia collaborations with Roger Dean was also showcased in 2008 at the recent Interrupt

electronic literature festival in the USA.

Hazel is a professor in the Writing and Society Research Group, University of Western Sydney, and from 2002-7 was a Senior Research Fellow in the School of Creative Communication at the University of Canberra and a member of the Sonic Communications Research Group. From 2002-2004 she was deputy director of the University of Canberra Centre for Writing. Previously she was a Senior Lecturer in the School of English at the University of New South Wales. She has published numerous articles on American literature, contemporary poetry, performance and hypermedia, and is co-author with Roger Dean of the book *Improvisation, Hypermedia And The Arts Since 1945*, published by Harwood Academic in 1997, and available from their website. She is also author of *Hyperscapes in the Poetry of Frank O'Hara: Difference/ Homosexuality/ Topography* with Liverpool University Press (2000). Her book *The Writing Experiment: strategies for innovative creative writing*, Allen and Unwin, 2005, was shortlisted for the Australian Publishing Association Excellence in Educational Publishing awards. Hazel was the founding editor of *infLect: a journal of multimedia writing*.

Hazel has also been an internationally active violinist and leader of Sonant, **LYSIS**, and subsequently **austraLYSIS**. She has performed solos and chamber music in many parts of the world, including Australia, Belgium, Denmark, Great Britain, Hong Kong, India, Indonesia, New Zealand, Norway and the Philippines. She features as soloist on several commercial recordings, including two of works by Milhaud.

Feature articles on Hazel's work have appeared in *HQ Magazine*, *RealTime*, *Sounds Australian*, *The Australian Women's Book Review*, *Island*, *The Sydney Morning Herald*, *Colloquy* and *Southerly*. A special edition of Pages (UK) was also devoted to her work.

**Greg White (sound manipulation, sound projection, computers)**. Greg is a composer, music producer and performer whose creative output has been performed, published, broadcast and exhibited throughout Australia, USA, UK, France, Germany, Poland, Hong Kong, China, New Caledonia, Venezuela and Brazil. Greg has composed or produced music for 14 feature films, 5 TV series, 25 theatre productions, 12 installations in public spaces and over 100 CD releases. As an educator he has designed and presented music courses at the Sydney Conservatorium of Music, the Australian Film Television and Radio School, Macquarie University and the Australian Institute of Music. He has been a member of **austraLYSIS** for 15 years, performs with the improvisation ensemble Gest8, and is currently head of Composition & Music Production at the Australian Institute of Music.

As composer/guitarist with such ensembles as 'Plash' (in the 1970's with Jim Denley and Peter Ready) and 'Orison' (in the 1980s with Peter Schaefer and Keith Manning) he was drawn towards the emerging music technology as a creative tool. His current interests lie in the new performance directions possible with computer technology, both live and in the studio. In an early collaborative project he applied the new object software technology to music composition and performance, and these ideas continued in his activities at the Sydney Conservatorium of Music; and at the Australian Film, Television and Radio School and Macquarie University, in innovative work with Jon Drummond and Richard Vella. His commissions include *Purple Rain*, for string quartet and digital processing (ABC Commission), *Trace* for voice, clarinet, guitar and samplers (2MBS commission), *Orchid* for clarinet and interactive MIDI (for Peter Jenkin), *Blast* for trumpet and drum machine (for Ivan Hunter) and *The Silence of Eyes* for speaker, clarinet, keyboard and computer program (for **austraLYSIS**). *The Glass Bead Game* is one of his MAX-interactive works (also for **austraLYSIS**). Greg's website is at [www.greatwhitenoise.com.au](http://www.greatwhitenoise.com.au).

Other members of **austraLYSIS**, not appearing in this event: Peter Jenkin; Stephanie McCallum; Daryl Pratt; Ian Shanahan; Neil Simpson; David Worrall.

### **about some **austraLYSIS** recording/publishing releases:**

*The Erotics of Geography poetry, performance texts, new media works, by Hazel Smith* (TinFish Press, USA, 2008), with CD-rom of sound and intermedia works performed by **austraLYSIS**.

*Hyperimprovisation: Computer Interactive Sound Improvisation* (book and CD-Rom including 2 **austraLYSIS** works and software), A-R Editions, USA, 2003.

*Returning the Angles* (a sound technodrama with interactive 3D animation, on cross platform CD-Rom and audio CD): Soma 787.

austraLYSIS Electroband CD, *Present Tense* Tall Poppies 109.

*Acouslytic* : acousmatic music of Roger Dean (Tall Poppies TP153)

*Resounding in the Mirror* : music by LYSIS and the austraLYSIS Electroband (Future Music Records, UK).

*Sonic Stones* (Tall Poppies TP 182) released 2006. *Sonic Stones* represents two aspects of austraLYSIS innovative work in computer mediated sound. One piece, *Piano Stones*, is an elaborate completed composed work, made entirely in the digital domain, though using and transforming natural stone sounds, and pre-recorded piano played by Dean. The work transits from the sound of the piano almost continuously to the sound of stones, and has strong references to the work of influential jazz pianist Bill Evans. The other piece *Memeing ex Cathedra*, is almost an hour long, and presents extended live computer-interactive improvisation, and was originally performed direct to air in a day long international web cast. Multiple layers of rhythmic and textural process are superimposed, including elements from drum and bass, noise music, sampled keyboard and other diverse sounds. The whole is integrated into a large evolving structure. The CD is the sixth on Tall Poppies by austraLYSIS, continuing their tradition of radical change and challenge: it is quite different from their previous work on the label. The performers are Director and Founder, Roger Dean, and long term collaborator Greg White.

#### about some earlier releases:

*The Next Room* (double CD: Tall Poppies TP 050) features Sandy Evans (saxophones), Tony Buck (percussion/ samplers/ electronics), Roger Dean (piano/ keyboards/ samplers/ electronics)

Two sixty minute improvisations, one per CD. "phenomenal musicianship.....Even more remarkable than the sustained concentration and inspiration is the fact that each improvisation has an overall character quite distinct from its companion. ...All three musicians have proved their ability to play in "straight-ahead" jazz, rock and classical styles. Here, they forsake idiom and simply converse together.... the idiom of itself becomes a thrilling one, replete with complexes of sound as bright and clear as flying ice-chips.." (Sydney Morning Herald, 1995)

*Moving the Landscapes* (Tall Poppies TP 007) features Sandy Evans (saxophones), Tony Buck (percussion/electronics); Roger Dean (keyboards/electronics).

"Avant-garde....(a term) I think we can safely apply .. to austraLYSIS. Yet most of this is very accessible too. Try the first track, which begins in two, and then three rhythms simultaneously. Hear how smooth, coherent and exhilarating it is. .... This is a very remarkable CD which highlights the formidable piano and electric keyboard playing of the composer and leader Roger Dean, the sometimes freakish drumming of Tony Buck and the beautiful tenor and soprano tones of Sandy Evans. .. This is a high level achievement." Gail Brennan, Sydney Morning Herald, 1992.

"...consistently sustained musical process...stretching from one musical style through others and back to the original, the tight ensemble playing and group improvisation, musical vigour and energy, and finally, the execution of sound engineering/mixing which is always fully supportive of all the elements in the piece (another guernsey to Belinda Webster).....get a copy and listen to it!!!" Cathy Travers, Sounds Australian, 1992

## AVAILABLE at only \$25

These and other recordings involving austraLYSIS (or LYSIS) and some of its members are also available from austraLYSIS (address below), by mailing the sum of the appropriate amounts stated below:

**Lysis Live: Mosaic GCM 762, with Roger Dean (piano, electric piano), Ashley Brown (percussion), Chris Laurence (bass) (vinyl lp : \$10; now available on CD LYSIS Lives)**

**Cycles: Mosaic GCM 774 with Roger Dean (piano/bass) and Ashley Brown (percussion) (vinyl lp : \$10)**

**The Solo Trumpet 1966-76: Soma 781, with John Wallace (trumpet) and LYSIS, including works by Henze, Rautavaara, Connolly, Wallace etc (vinyl lp : \$10)**

**Dualyses: Soma 782, Hazel Smith (violin), Roger Dean (bass), and Ashley Brown (percussion) (vinyl lp : \$10)**

**Lysis Plus: Mosaic GCM 791 Ken Wheeler (trumpet/flg) with LYSIS and guests, (vinyl lp:\$10; now available on CD LYSIS Lives)**

**Superimpositions: Soma 783, improvisations by LYSIS, with James Fulkerson (trombone), Harry Beckett (trumpet), and others (vinyl lp : \$10)**

**The Wings of the Whale/You Yangs: Soma CD 784 (Lysis, featuring Roger Dean (piano, synthesisers), Ashley Brown (percussion), and Mick Hutton (bass)) (CD, \$25)**

**Moving the Landscapes: Tall Poppies TP 007 (austraLYSIS featuring Dean, with Sandy Evans (saxophones) and Tony Buck (Percussion)) (CD, \$25)**

**The Next Room: Tall Poppies TP0050 (austraLYSIS featuring Dean, Evans, Buck, with acoustic and electronic sound and processing) (DOUBLE CD, \$30)**

**Poet Without Language: Rufus RF 005 (Hazel Smith, sound texts and performance texts, with Roger Dean and/or austraLYSIS on some tracks) (CD, \$25).**

**Nuraghic Echoes: Rufus 025 (two sound technodramas by Hazel Smith and Roger Dean) (CD, \$25)**

**Arc of Light: Jade CD JAD 1050, including austraLYSIS performances of works by Colin Bright and Roger Dean, together with a wide range of other music. (CD, \$15)**

**Windows in Time: Tall Poppies TP 039 (works of Xenakis, Rue, Bright, Dean, Cresswell, Smith). An "essential" component of the contemporary music listener's armament.**

**Assembly: ACMA Vol 2 (1995) (contains Dean's Silent Nuraghi).**

To keep in touch with **austraLYSIS**' activities, fill in the Mailing list form below...To obtain any recordings, scores or publications of members, contact us at the same address or via [dr.metagroove@mindless.com](mailto:dr.metagroove@mindless.com). See also [www.australysis.com](http://www.australysis.com).

## **austraLYSIS Mailing List**

If you would like to receive advance information on sound/image/text events and commercial releases by **austraLYSIS** please give this form to the interval/ticket person, or post it to **austraLYSIS Productions Inc**, 135 Nicholson Parade, Cronulla, NSW 2230.

Name:

Email:

Or Address:

If you are also interested in jazz and related improvised music performances, please tick here:

If you would like to be more actively involved in helping the creation of austraLYSIS's and related work, you can become a member of austraLYSIS Productions Incorporated, for an annual subscription of 10 dollars, and an initial entry fee of 20: contact austraLYSIS. austraLYSIS Productions Inc, is a non-profit organisation supporting the presentation of new sound and intermedia work, particularly that of austraLYSIS. It is eligible for tax deductible donations, and your contribution is invited, and can be acknowledged as you choose.

### **NEW MUSIC NETWORK : NMN**

The **NMN** is a collective of organisations principally and strongly dedicated to the performance of new music in the broadest sense. It provides a support structure for contemporary performance groups through shared resources and information, joint marketing initiatives and concert date coordination. NMN also acts as a lobby group for venues and funding.

Enquiries can be directed to: NMN, C/O Australian Music Centre, PO Box N690, Grosvenor Place, NSW 2000.  
[www.newmusicnetwork.com.au](http://www.newmusicnetwork.com.au)