

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 2009

at the Recital Hall East, Sydney Conservatorium of Music

PROGRAM

Saturday 5 December 2009, at 20.00

austraLYSIS presents

LOGIC – EVENT – CHANCE – STRUCTURE

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, Joanna Still, Greg White, David Worrall. Guest presented composer: Robert Normandeau.

austraLYSIS

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

Go to www.australysis.com to see austraLYSIS's current and recent activities.

austraLYSIS incorporates LYSIS, the former European contemporary music group, initiated 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 multimedia.

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 Afterlives of Betsy Scott* (2007), *The Erotics of Gossip* (2001), *Nuraghic Echoes* (1996), *Poet without Language* (1991), 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. *Sonic Stones* was released by Tall Poppies (Australia) in 2006, while the double CD *Resounding in the Mirrors* was released on the UK label Future Music Records (2001), and the austraLYSIS Electroband's *Present Tense* is also on Tall Poppies; another unusual double CD comprising two 60 minute improvisations, *The Next Room*, is 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. 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).

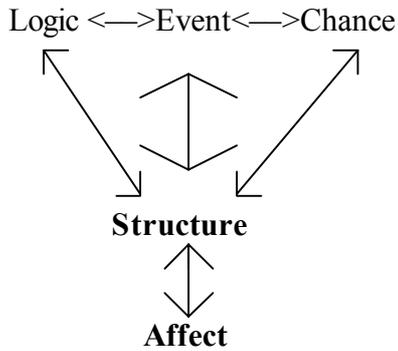
austraLYSIS also creates jazz and improvised musics. The austraLYSIS Electroband is our unique forum for computer-interactive and networked improvisation, using both acoustic and electroacoustic sound, compositional patches written in MAX/MSP/JITTER, and sound processing both live and mediated by such

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. **austraLYSIS** made a major live webcast in the international 'Cathedral' 48 hour event, December 2001.

austraLYSIS undertakes commissions and engagements for arts centres, festivals, broadcasting and recording work and for international touring. It has given eight batches of overseas performances since 1990, and 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 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**, and open access sound and multi-media works, see our web-art page at www.australysis.com).

BOOKINGS and Enquiries to : **austraLYSIS**, PO Box 225, Milperra, NSW 2214, Australia. Telephone : + 61 2 9501 5399. email : dr.metagroove@mindless.com



In this performance we present new real-time and out-of-time work which uses recent computational developments in object-spotting (identifying incoming sound or visual objects in a stream and their counterparts in a previous stream so as to forge new relationships), and live-coding (creating structure at any level from micro- to macro- while performing). These opportunities permit novel approaches to the generation of musical expression in composition and improvisation. Besides work from *austraLYSIS*, we also present two great electroacoustic pieces by Canadian Robert Normandeau, who some audience members may have heard in Australia in 2008, but who is heard here all too infrequently. The first output of a new collaboration with British ceramicist, 3D-artist & photographer Joanna Still is included.

Performers : members of *austraLYSIS*, Roger Dean (piano, keyboards, computers, sound diffusion), Sandy Evans (saxophones), Phil Slater (trumpet), Greg White (computers, sound diffusion).

Programme:

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

Hazel Smith and *austraLYSIS* : *Instabilities 2**

Roger Dean : *ElectroIntensities**

austraLYSIS : *CloudSpotting #1**

Robert Normandeau : *Malina* (2000) (first presentation in Sydney*)

Interval

Robert Normandeau : *Bédé* (1990) (first presentation in Sydney*)

Joanna Still and Hazel Smith : *Clay Conversations**

Roger Dean : *SnowTalking*

austraLYSIS : *Playing Intensities**

Hazel Smith and *austraLYSIS*: *Instabilities2**. Texts by Hazel Smith, processing and sound performed by Roger Dean, Sandy Evans, Phil Slater (c. 9 ½ minutes).

Hazel writes: In *Instabilities2* the screen is divided into portions which counterpoint each other. The top portion includes a video I made comprising twelve short texts I had written specially for the piece. In another portion 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 (see below). The processing takes the form of substitutions of words and letters so that new text emerges, and the spoken realization of some parts of the text, new and old.

In writing *Instabilities2* 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, computer-synthesised voices, add an aural dimension to textual change.

Roger writes: The processing algorithms for *Instabilities2* have been written within a text transformation toolkit, devised and created in Python by David Worrall, Hazel Smith and myself. 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 in ongoing work by Jon Drummond and myself. 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. In this new version, most of the processing algorithms are composed, and run autonomously. The sound for this version is a comprovisation in which the acoustic performers are gradually over-run by the electroacoustic sound (played by Greg White), and then resurface, perhaps restabilised.

Roger Dean : ElectroIntensities (7 ½ minutes)*

This piece, and its companion *Playing Intensities*, respond to recent developments from my research work in computational musicology and music cognition. In particular, we have unearthed some recurrent features of the temporal organization of rises and falls in loudness shared by a wide range of electroacoustic music, and found equally in the 119 movements by Haydn we have studied, and in other classical works. We have also shown that listeners' perception of the arousal levels (degree of energy) expressed by a comparable range of music are substantially driven by the loudness patterns. These patterns mainly operate over a range of time periods up to about 20 seconds.

Extrapolating extremely, as any composer can and perhaps should, this piece subordinates sound sculpting and textural manipulation, such as we normally focus on in our electro(acoustic) work, and foregrounds the intensity patterns. The piece comprises three rise-fall profiles, operating over a longer time span than those studied empirically, but sharing some features of the duration patterns we uncovered in that work. *Electrointensities* uses four sound files, two fairly clean from an audio point of view, two intentionally artefact-loaded in keeping with aspects of the noise- and glitch-music traditions, and all are played back in time-stretched fashion and subjected to drastic jumps in temporal playback position as the piece unfolds. This process underpins the dynamic intensity patterning, which not only is distinct for the different sound files, but also provides spatially changing distributions around our 4-channel system, and hence the performance space, as the piece progresses.

austraLYSIS : CloudSpotting #1* Sandy Evans and Phil Slater, with processing by Greg White and Roger Dean.

Amongst the processing techniques to be used tonight, is the newly available SoundSpotting, developed by a large research endeavour in music information retrieval, originally based in a project at Goldsmiths and Queen Mary Colleges, University of London, and elaborated by Michael Casey in the recent Oxford Handbook of Computer music edited by Roger Dean. This technique permits real-time analysis of an incoming sound stream, such that as each chunk of sound passes, the computer can systematically choose a similar (or disparate) piece of sound from a pre-existent database of sounds it stores (and has analysed earlier). The performer can thus choose the nature of the similarity or dissimilarity evidenced in the resultant output stream, taken from the database.

Robert Normandeau : Malina (2000) (first presentation in Sydney* : stereo recording diffused in 4 channels by Roger Dean; 15 minutes)

Normandeau provided an exciting group of presentations of his work during a visit to Sydney in 2008 initiated by the Australasian Computer Music Association. He also gave a workshop on multichannel diffusion of CDs and other stereo recordings, which reawakened an enthusiasm *australYSIS* had shared in the early 90s, but had somewhat neglected since in favour of works created directly in multichannel audio. Both in presenting this piece, and the companion in the second half, we re-engage with that tradition tonight.

Normandeau writes of the piece:

At the origin of the work is a play — an adaptation from the 1971 novel by Ingeborg Bachmann (Australia, 1926-73), *Malina*, — presented in Montréal in September 2000.

The stage adaptation, a poetic reading of Bachmann's novel, makes use of the unsaid, silence, and atmosphere in a way that allows the music a place that it seldom enjoys in theater. It became clear from the beginning that the ideal instrument for this meditation was the shakuhachi. As the work progressed became increasingly evident that the music would have to be an omnipresent element in the play. The absolute confidence that the director showed in me on this question allowed me to develop the music through a creative process similar to the one I use when writing concert music.

I want to thank Brigitte Haentjens, without whom this music would not exist, for commissioning the work, certainly, but above all for the confidence that she showed during its creation. I would also like to take the opportunity to thank the entire production staff of *Malina*. Finally, my special thanks goes to Claire Marchand for her playing of the shakuhachi, a truly fascinating instrument that provided the sole and unique material for the work, and for which she adapted the techniques of modern flute playing, her principal instrument.

INTERVAL

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

Robert Normandeau : Bédé (1990) (first presentation in Sydney* : stereo recording diffused in 4 channels by Greg White. 3 minutes)

1. The Realm of Childhood. 2. The Valley of Phantoms. 3. In Search of the Voice.

Normandeau writes:

Borrowed from the *Dictionnaire des bruits* by Jean-Claude Tait and Yvon Dulude, the sounds used to create this miniature are taken from comic strips (bande dessinée in French, or its acronym BD, — pronounced 'bay day'), traditionally associated with childhood. Contrary to popular belief, I have never felt that childhood is a carefree time filled with happy and marvelous things. Rather it is a battleground where the child not only struggles against the exterior world of adults, but must encounter the enemies within — the demons, the phantoms. The voice of Marie-Hélène Blain, 11 years old, is the one and only sonorous element of the piece.

Brief Biography of Normandeau:

After a BMus in Composition (Electroacoustics) from the Université Laval (Québec City, 1984) Robert Normandeau moved to Montréal and completed an MMus in Composition (1988) and the first PhDMus in Electroacoustic Composition (1992), under Marcelle Deschênes and Francis Dhomont. He is a founding member of the Canadian Electroacoustic Community

(CEC, 1987). From 1986 to '93, he was an active member of the Association pour la création et la recherche électroacoustiques du Québec (ACREQ), where he produced the Clair de terre concert series at the Montréal Planetarium. In 1991, he co-founded Réseaux, an organization for the production of media arts events, notably the acousmatic concert series Rien à voir.

After a certain interest in instrumental and mixed works, his current endeavours are focused on acousmatic music. More specifically, his compositions employ esthetical criteria whereby he creates a 'cinema for the ear' in which 'meaning' as well as 'sound' become the elements that elaborate his works. Along with concert music he now writes incidental music, especially for the theatre.

He is Professor in electroacoustic music composition at Université de Montréal since 1999. He received two Prix Opus from the Conseil québécois de la musique in 1999: "Composer of the Year" and "Record of the Year-Contemporary Music" for Figures (IMED 9944) The Académie québécoise du théâtre (AQT) has given him a Masque Award in 2002: "Best Music for Theatre" for the play Malina.

Robert Normandeau is an award winner of numerous international competitions, including Ars Electronica, Linz (Austria, 1993, Golden Nica in '96), Bourges (France, 1986, '88, '93), Fribourg (Switzerland, 2002), Luigi Russolo, Varese (Italy, 1989, '90), Métamorphoses, Bruxelles (Belgium, 2002, '04), Musica Nova, Prague (Czech Republic, 1994, '95, '98), Noroit-Léonce Petitot, Arras (France, 1991, '94), Phonurgia-Nova, Arles (France, 1988, '87), and Stockholm (Sweden, 1992).

He received commissions from The Banff Centre for the Arts, CKUT-FM, Codes d'Accès/Musiques & Recherches, Groupe de recherches musicales (GRM), Groupe de musique expérimentale de Marseille (GMEM), Jacques Drouin, Événements du neuf, Claire Marchand, Arturo Parra, Musée d'art contemporain de Montréal, Open Space Gallery, Société Radio-Canada, Réseaux, Sonorities Festival, Vancouver New Music, and Zentrum für Kunst und Medientechnologie (ZKM).

He was composer in residence in Banff (Canada, 1989, '92, '93), Belfast (Northern Ireland, 1997), Bourges (France, 1988, '99, '05), Mons (Belgium, 1996), Paris (France, 1990, '94), Ohain (Belgium, 1987), and Karlsruhe (Germany, 2004).

Joanna Still and Hazel Smith: Clay Conversations* (with soundscape by Roger Dean; c. 10minutes).

Hazel says: Clay conversations arose out of collaborative conversations I had with British ceramicist Joanna Still. After several meetings and exchanges, Joanna created some ceramics which evoked various forms of communication, for example a clay book, a calendar, and an abacus, but which also had an abstracted connection with the objects to which they refer. I wrote several short poems in response to Joanna's ceramics, conversations we had, and textual material she sent me (such as a newspaper cutting about Haitians eating clay plates because they could not afford food). My poetry also drew on experiences I had independently, which seemed to connect with the project, such as a visit I made to the Asian Art Museum in San Francisco.

I then started to experiment with the video program Final Cut Pro, and with a variety of techniques and processes such as split screens, superimposition and merging of images, and a range of filters for image transformation. Besides the images of the ceramics, I worked with photographs and emails resulting from Joanna's travels in Zambia and Ethiopia, where she was sponsored by Voluntary Service Overseas to conduct workshops with local communities. These were very inspiring and suggestive, and seemed to fit well with my own increasing interest in a cosmopolitan poetics which moves between different cultures in the same work. I adapted some of the poems I had written for the video, often fragmenting and reorganising

them in new ways to optimise integration with the visual images, and to exploit the possibilities of the split screen dynamic.

Roger has provided a recorded soundscape, which reflects both the violence and love afforded to clay and pots. With one short exception, all the sounds here are found sounds directly involving clay and pots. Several are recordings of Joanna at work, others are of stone/pot interactions recorded by Roger, while a significant selection of the sounds are taken from the freesound online sonic database maintained in Barcelona. Notable amongst these recordings is a 5 minute recording of clay gradually distributing itself as it hydrates in a body of water, made with an underwater microphone by KG Jones. We would also like to acknowledge, in keeping with the Creative Commons license which applies, the use of material from: Benboncan, Heigh, homejrande, NoiseCollector, Robinhood, and volivieri.

Brief Biography of Joanna Still:

Joanna was a student at Harrow School of Art in 1974. In 1976 she settled in Wiltshire. With the help of a grant from the Crafts Council she set up her first pottery at Ansty, producing salt glazed stoneware. Assisted by Southern Arts in 1987 she purchased a kiln and set up the studio at Hindon, where she still lives. For many years Joanna concentrated on producing a colourful range of decorative domestic earthenware, refining and developing her technique of throwing and painting. With support from Southern Arts she was able to spend valuable time experimenting with alternative techniques in Artigas studios in Spain. Her forms have gradually been reduced from their previous characteristically rounded shapes, with flowing designs, to a sparer classical simplicity. A further period of travel in Mexico has inspired her to return to an elemental approach to making, where the nature of the material and the transforming process of fire is more in evidence.

Her work has been exhibited at numerous venues including Southill Park, Bracknell; Countryworks Gallery, Powys; Graham and Green, London; Primavera, Cambridge; Stafford Art Gallery, Staffs; Designers Guild, London; Rufford Craft Centre, Notts.; Country Living Fair; Collection Gallery, Ledbury; Chelsea Craft Fair; Yew Tree Gallery, Stroud; Loes & Reinier, Deventer, Holland; Black Swan Gallery, Frome; Victoria and Albert Crafts Council Shop, London; Alpha House Gallery, Sherborne; New Art Centre, Roche Court, East Winterslow; Joanna Bird, London; Bircham Gallery, Norfolk; The Flint Gallery, Norfolk; Eskandar, London, Paris and New York; Sladers Yard, West Bay, Dorset; Rabley Drawing Center, Marlborough, Wiltshire.

Roger Dean and Hazel Smith : SnowTalking (2007. 4 channel work, diffused by Greg White; c. 8 ½ min)

SnowTalking is a 4-channel acousmatic piece, existing solely as digital recording. It was conceived as a free-standing relation to the piece SnowTalk, commissioned by Chaconne Brass, UK for brass quintet and pre-recorded electroacoustic sound. The electroacoustic sound for both pieces includes a text written and performed by Hazel Smith, and sampled brass sounds by Chaconne, together with synthesized brass sound. All these sounds, other than the text, are also digitally processed to generate a complex sound texture which accompanies the live quintet performance of a notated score. In SnowTalking, tonight's piece, the electronic sound is further developed to form a free standing and slightly longer work, but still with unprocessed text juxtaposed with digitally transformed brass sounds. The text by Hazel Smith is reproduced below:

SnowTalk

the seasons are talking to each other

we pick orchids in the snow
 as if the world's thermostat
 was programmed for cross-weathering

fairylights frame the Hindu temple
 shops sell gift-wrapped buddhas
 they gorge themselves on Christmas day
 then purge at Ramadan

did you know that snowflakes are irregular?
 that words shiver when they boil?
 as the white wind fills its tiny lungs
 it hears black trumpets blowing

shall we rewrite the brothers Grimm
 so Snow White is mottle-skinned?
 the reindeer is exhausted
 the sun burns up the sludge

Roger Dean and austraLYSIS : Playing Intensities* Played by Sandy Evans and Phil Slater.

Complementing *ElectroIntensities*, this piece has a pre-recorded piano/strings part, which is heard in fixed spatialisation, and undergoes similar very large intensity change patterns. With this is a composed and improvised contribution from saxophone and trumpet, who play softly throughout and from the rear of the hall, though with dynamic and expressive gradation. An amplified version of their performance, including temporal delay patterns, is heard varying in intensity and spatialisation through the speaker system. Ideally, the amplified sound will at times be at least as loud as the acoustic, and those audience members who sit near the central 'sweet spot' for listening, will hear this best.

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, and to Jon Drummond, for software collaboration. 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. In this concert, we also for the first time take benefit from the efforts of the Music Information Retrieval community to provide tools not only for music searching, but also for music performance: we thank Michael Casey (Dartmouth) and the OMRAS project for the availability of SoundSpotter. Their efforts and the public availability of their software patches tremendously facilitate creative work 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. *Raising not Climbing*, a solo cello work is on Tall Poppies records, while *It Gets Complicated* for piano/speaker has been recorded by Michael Kieran Harvey for 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, 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). 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 many others), in each case, **austraLYSIS** collaborations. He has developed animation techniques in VRML and Jitter, which establish algorithmic interaction between sound and image generative components of real-time performance.

Amongst his more than 50 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 recent releases include 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, Prevost, 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 and duo performances as keyboardist including broadcasts for ABC 'Jazztrack'. He has also 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.

Roger is active in humanities research: his book *Creative Improvisation* (Open University Press UK/US, 1989) is a theorised yet practical book on improvisatory techniques. His companion analytical volume *New Structures in Jazz and Improvised Music Since 1960* was also released by OpUP 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 authored book concerns Australian contemporary jazz and its representation on CD (Australian Music Centre, 2005). He has since edited the Oxford Handbook of Computer Music (2009), and co-edited a volume on practice-led research with Hazel Smith (Edinburgh University Press). 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*. Roger is the author of numerous humanities and scientific research articles. 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, and he was elected a Fellow of the Australia Academy of the Humanities. In 2007 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 late last year at the Currency Press 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, and the talk was heard earlier this year on ABC Radio.

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. Last year, Sandy gave the Peggy Glanville Hicks lecture, and proposed the establishment of a government subsidised group of 100 new music creators, including improvisers, around Australia, funded at the level of members of the Sydney Symphony Orchestra.

Phil Slater is a trumpeter and composer based in Sydney. He is the leader or co-leader of several prominent Australian groups, including Band of Five Names and the Phil Slater Quartet. He has performed with a wide range of artists both in Australia and abroad, including Simon Barker's Daorum, Matt McMahon's Paths and Streams, Lou Reed, Sandy Evans' GEST8, Baecastuff, Bobby Previte, Jim Black, Barney McAll, Mike Nock, Missy Higgins, Karakudi R. Mani, and the Australian Art Orchestra. He has released two recordings as a leader: *Strobe Coma Virgo* (2002), and *The Thousands* (2007). Phil has performed with **austraLYSIS** since 2001.

Hazel Smith (Texts and performance) Hazel Smith is a research professor in the Writing and Society Research Group the University of Western Sydney. She is author of *The Writing Experiment: strategies for*

innovative creative writing, Allen and Unwin, 2005 which was shortlisted for the Australian Publishing Association Awards for Excellence in Educational Publishing and *Hyperscapes in the Poetry of Frank O'Hara: difference, homosexuality, topography*, Liverpool University Press, 2000. She is co-author of *Improvisation, Hypermedia And The Arts Since 1945*, Harwood Academic, 1997 and co-editor with Roger Dean of *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, 2009.

Hazel is also a poet, performer and new media artist, and has published three volumes of poetry, three CDs of performance work and numerous multimedia works. Her latest volume of creative work, with accompanying CD Rom, is *The Erotics of Geography: poetry, performance texts, new media works*, Tinfish Press, Kaneohe, Hawaii, 2008. Formerly a professional violinist, she is a member of australYSIS, the internationally active sound and intermedia arts group. She has performed her work extensively in US, Europe, UK and Australasia; has been co-recipient of numerous grants for australYSIS from the Australia Council (including a key organization grant 2000-2004); and has had five large-scale commissions from the ABC. Hazel was the founder editor of *inflect*, an online international journal of new media writing based at the University of Canberra (2004-6), and is now co-editor with Roger Dean of *soundsRite*, a journal of new media writing and sound, based at the University of Western Sydney. Her website is at www.australysis.com

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. He is currently undertaking a PhD in computer music, based at the University of Newcastle.

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. It uses and transforms natural stone sounds, and pre-recorded piano played by Dean. It 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 hour-long piece *Memeing ex Cathedra*, 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 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:

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)

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. See also 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**, PO Box 225, Milperra, NSW 2214.

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