

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 2011

at the Recital Hall East, Sydney Conservatorium of Music

PROGRAM

Saturday 10 December 2011, at 20.00
 austraLYSIS presents

Films of Sound

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: Daniel Blinkhorn, Roger Dean, Sandy Evans, Phil Slater, Hazel Smith, Greg White, David Worrall. Guest collaborator: Will Luers (USA).

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, founded 1970 in London. Both were founded by Roger Dean (double bass, keyboard, composer, computer interaction) and Hazel Smith (violin, text-creator). LYSIS was co-founded with John Wallace (trumpets, composer), Ashley Brown (percussion), and Colin Lawson (clarinets). austraLYSIS has premiered, commissioned and/or created more than 150 musical compositions and new media works. It has appeared in most parts of the world, including Europe, Asia, North America, and Australasia. In 2010, for example, it presented its new work in Australia, Canada, Denmark, UK and US. It has made more than fifty commercial sound recordings, intermedia CD-Roms, works for radio, and web-pieces, and its broadcasts have been heard all over the world.

austraLYSIS is committed to both composed and improvised new music, sound art, and text and image intermedia work. It 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. We have also placed particular emphasis on work from Australia and the UK and collaborated with some of the most imaginative performers involved with contemporary music, sound and new media, in Australia, including Keith Armstrong (intermedia artist); 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); Stephanie McCallum (piano); Martin Ng (computers); 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 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 Keith Armstrong, 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), *Returning the Angles*, *Nuraghic Echoes* (1996), and *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 also collaborates with other ensembles, notably in 2010 (and again in 2012) with the enterprising vocal ensemble Halcyon, a fellow-member of the New Music Network. The combination of vocal and electroacoustic expertise has allowed some rare and some premiere performances.

austraLYSIS' breadth of style is illustrated on its many recordings and on those of its member musicians. austraLYSIS' most recent full length CD release is *Sonic Stones*, on Tall Poppies, Australia (2006). 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, and 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 has 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; *Wordstuffs : The City and The Body* commissioned by the Australian Film Commission for their Stuff-Art site; and *Returning the Angles* (CD-R of sound and 3D-interactive image, SOMA 787). 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 as part of Hazel Smith's *The Erotics of Geography: poetry, performance texts, new media works* (TinFish Press, Hawaii, 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 morphing combination of Roger Dean, Sandy Evans, Phil Slater and Greg White, has developed since 1995 both as a hyperinstrument 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 centres, festivals, broadcasting, recording and for international touring. It has completed nine overseas tours since 1990, and in 1992-3 performed all over Australia. In one such tour 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. Examples of such work include Roger Dean's presentation of an ABC radio documentary on improvisation, and in 2010 two programmes for the BBC in London on Australian Jazz; his books *Creative Improvisation* (Open University Press, UK), *Sounds from the Corner* (about Australian contemporary jazz, Australian Music Centre); and recently *The Oxford Handbook of Computer Music* (OUP, 2009), Hazel Smith's book *The Writing Experiment* (Allen and Unwin, Australia), and their jointly edited book *Practice-led Research, Research-led Practice in the Creative Arts* (Edinburgh University Press, 2009).

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

Films of Sound

austraLYSIS will premiere a film-music work, *Film of Sound*: the film is composed in immediate relation to the sound structure, rather than in the more usual converse relationship. The film has surfaces that are physical, abstract, human and inanimate. At times it also has verbal content displayed or deconstructed amongst the sound-image field. This work has been made in a new collaboration with US video-artist Will Luers. The concept of abstracting a film surface is also the basis for a second piece, *Moving the Surfaces*. Active viewer and performer transformation of the visual and sonic worlds are at the core of this pair of new pieces, which will be complemented by electroacoustic and audio-visual work from David Worrall, an Australian pioneer in the field, and Daniel Blinkhorn, both creative members of austraLYSIS. There will also be computer-interactive improvisation and new composition by austraLYSIS members.

Performers: members of austraLYSIS. Roger Dean (director; piano, keyboards, computers, sound diffusion), Sandy Evans (saxophones), Phil Slater (trumpet), Greg White (computers, sound diffusion).
Collaborators: members of austraLYSIS. Audio-visual composers: Daniel Blinkhorn, Stuart Ramsden, David Worrall. Guest collaborator: Will Luers (video artist, USA).

Programme:

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

Stuart Ramsden and David Worrall: Chromachron (1993; c. 15min)
Greg White: Harbour City (2011*; c. 6 min)
Roger Dean: Louis Le Moine (2011*; c. 8 min)
Will Luers, Hazel Smith, Roger Dean: Film of Sound (2011*; c. 10min)

INTERVAL

Daniel Blinkhorn: the gossima collective (2010*; c. 12 min)
Patrick Riley and Roger Dean: SynGlyph Entanglement (2011*; c. 5min)
austraLYSIS: Moving the Surfaces (2011*; c. 10min)

Notes on the pieces:

Stuart Ramsden and David Worrall: Chromachron (1993; c. 15min)
Programme note by the artists: Stuart Ramsden (animation), David Worrall (music).

Chromachron (literally "colour time") is a sound and image polymedia work that explores the synchronisation and structural integration of sound and colour events through a common duration scheme. The term 'polymedia' is used to indicate that the sound and image material is composed into a single structurally-integrated and interdependent poly-modal sense experience rather than the more usual layered multiple media ('multimedia') approach.

Chromachron is a static, meditative work, made in honour of French composer Olivier Messiaen (1908-1992) who perceived colours when he heard certain chords, particularly those built from his Modes of Limited Transposition.

The work uses Messiaen's 2nd mode and is composed of phrases of fanning permutations of additive time structures called *interventions*. Each phrase of the work is 'signalled' by low gongs and by image "depth". The shape and colour of the images is also related to the pitches.

Chromachron is one of a number of polymedia works composed by Ramsden and Worrall during their period at the Australian Centre for the Arts and Technology (ACAT) at the Australian National University, which they founded in 1989. It was originally composed for realtime computer performance in their first Polymedia Event Space dome where the sound was mapped into sixteen independent audio channels.

For brief information about David Worrall, see the austraLYSIS member biographies at the end of this programme. Brief information about Stuart Ramsden follows:

Born 21st of September 1964 in Montreal, but grew up in Australia. Schooled in Melbourne, obtaining a Grad. Dip. in Applied Film & TV from Swinburne University (1987). Appointed Lecturer in Computer animation at

the Australian National University (ANU) Australian Center for the Arts and Technology (1990-97). In 1998 he joined the ANU Supercomputer Facility Vizlab as a Visualization Programmer where he currently works. Ramsden collaborates with researchers in Physics, Chemistry, Materials Science and Mathematics in investigating minimal surfaces, hyperbolic geometry, ordered periodic crystal nets and generic complex topological networks.

Greg White: Harbour City (2011*; c. 6 min)

Greg writes: I moved to Bridge Street Circular Quay (in Sydney) recently and unexpectedly found myself in a clichéd late-night movie soundscape - the sounds themselves (sirens, harbour-bridge trains, ferry horns) and that intersection of the tight resonance of empty city streets and the wide expanse of still water with another wall of buildings in the distance. *Harbour City* is punctuated by the distorted perspective of imaginary events, and employs cyclic material and structures to capture the elongation of the present that I now suspect is common to *any* harbour city after midnight.

Roger Dean: Louis Le Moine (2011*; c. 8 min)

Roger writes: This piece is an interaction between the improvisatory materials of a Louis Couperin harpsichord fantasia, and a piece by Thelonious Monk. I was stimulated to play and improvise on the Couperin as a result of a research collaboration with colleagues in Canada and UK in which we use statistical structural features of the piece to (successfully) predict features of the expressive timing used by twenty professional harpsichord players when they perform the work. Perhaps not surprisingly, my performance of the notated part of this work, while faithful to the score in which there is pitch and phrasing structure but no durational or metrical information, is often amongst the more extreme versions we have to hand, be they on the harpsichord or on a contemporary keyboard.

Will Luers, Hazel Smith, Roger Dean : Film of Sound (2011*; c. 10min)

Electronic art video and interactive works generally prioritise image over sound, as is also the case in commercial culture at large. For this work, we chose a different approach, in keeping with the central focus of the commissioning ensemble, austraLYSIS. That focus is sound : musical, electroacoustic and environmental. In *Film of Sound* sound was chosen to be the initiator, sometimes even driver, of the text and visual processes at work in the piece. Three collaborators were involved, respectively with focus on the video composition (Luers), the text composition (Smith) and the sonic composition (Dean). In the first stage of creating the piece, a pair of sound compositions were made by Dean, and Luers and Smith began generating responses to them. After considerable exchange of materials, an overall plan for one imagistic narrative layer, to be constructed first in sound, was agreed. After the drafted sound layer was produced, all the ongoing text- and video- generation processes joined into an iterative amalgamation, interaction, and refinement sequence.

The result reveals at least two continuous narrative and process layers. There are ideas about the continuation of physical objects and processes — such as the life of the ocean — despite the termination of life. These ideas swirl with and against questions of language, the communicative powers of humans, and the resilience of human engagement even when resources and opportunities seemingly diminish.

Film of Sound is a semiotic surface, a skin of image and text on the body of sound. Through the interweaving of text, sound and image —sometimes complementary, sometimes antithetical — *the work* explores a number of continua from the pre-verbal to the articulated, from the glimpse to the gaze, from noise to music. It also simultaneously projects both rapidly transforming affective intensities and sustained emotional states.

Constructed out of collaborative, indeterminant and remix processes, the layers and juxtapositions of disparate media hint at a narrative trajectory — a sleeping man, an evening in a hotel room, and a journey across vast and challenging spaces. But the incipient narrative constantly breaks down into disordered memories of violence and repression, undefined threats, splintered subjectivities, glitches and raw data.

Program note by the artists (2011).

About Will Luers: Will Luers is a visiting professor at the Creative Media & Digital Culture program at Washington State University, Vancouver where he teaches multimedia authoring, video production and mobile app design. His current research and artistic interests are in database narratives, remix video and the multimedia book. In 2010, he was awarded the The Vectors-NEH Summer Fellowship to work on his database

documentary, *The Father Divine Project*. In 2005, he won Nantucket Film Festival and Tony Cox Award for Best Screenplay.

INTERVAL

Daniel Blinkhorn : *the gossima collective* (2010*; c. 12 min)

Daniel writes: *the gossima collective* is a work in 5 interlinking parts created using recordings of a 2.7 gram, 40 mm gas-filled celluloid ping pong ball. More specifically, all the material comes from a single ball as it bounces on a table.

Throughout each part, the gestures used in the game of gossima become structural metaphors determining the contour, shape and overall form. In an attempt to illustrate the brittle nature of the sound of a gossima ball, coupled with the brevity of the game itself, the pervasive morphology of sounds is crisp, whilst the duration is short for each section. The video element was generated using a single sphere in a 3D modeling environment, and seeks to fuse the acousmatic sound and abstract vision to create an immersive, synaesthetic audio-visual experience.

A cursory overview for each part can be seen as:

1. A variety of short gestures, combined with smooth surface tension mimic the rapid accumulation and dispersal of energy within the game.
2. Highly exaggerated, low velocity gestures typifying slow motion; as if viewing the game much slower than real time.
3. The antithesis of the dry, inharmonic textures of a ping pong ball, pitched and resonant bell-like sounds coalesce.
4. An orbicular, cyclic array containing a sea of gossima balls.
5. Based on the initial serve, a precise, short and sharp gesture driven moment.

Patrick Riley and Roger Dean: *SynGlyph Entanglement* (2011*; c. 5min)

About the piece:

SynGlyph Entanglement is a sonification of the progressive display of a simple 3D glyph, a 'small computed graphic symbol'. There are two sources of the input data that are processed to generate the algorithmically synaesthetic hybrid between image and sound, an image and a stream of 3D coordinates representing the glyph. The source visual image is the outcome of a series of geometrical distortions of simple monochromatic images. The starting image is separated into 'right' and 'left' copies and the distortions applied separately to these copies to produce a synthetic third dimension. In the case of the material incorporated in the present work the visualization of the depth dimension uses the anaglyph principle, which can permit stereo viewing with appropriate spectacles. For that purpose the image intended to be viewed by the right eye is rendered in cyan and the left-eye image in red so that, when the combined image is viewed with spectacles fitted with red (R) and cyan (L) filters, a stereoscopic image is perceived. The resultant image is one of Riley's 'Entanglement' series. As there are practical difficulties in presenting this type of image to a distributed audience we are creating some sensation of 3-dimensionality using a computer-graphics approach that is independent of ocular discrimination. Graphically on top, and interacting with the anaglyphic coloured image, an image of the 3D-glyph is progressively constructed and destroyed. The data defining the 3D-glyph shape is also used to generate an auditory stream, with other changing 'mapping' features influencing the relation between geometric position specification of the glyph points and musical flow. A 'harmonogram' can be construed as a geometric pattern resulting from the interaction of pendula with different cycle times, whose ratios constitute the 'harmonics' it expresses: our glyph is such a harmonogram.

Patrick Riley was born in Paris. He pursued an academic career in medical research and is currently Emeritus Professor at University College London, a visiting fellow at the Gray Cancer Institute, University of Oxford, and Director of the Totteridge Institute for Advanced Studies.

From an early age, he was attracted by the power of visual symbolism and as a painter has experimented in a wide range of styles and materials, including enzymes and unguents. His serialist prints appeared in *Ambit* magazine and in 1961 he exhibited a series of non-figurative monochrome images, produced in printer's ink on Fablon, inspired by 'The Legend of Diaspar'. His more recent interest in the perception of dimensionality has led to an exploration of what he terms 'imaginary space' generated by computer transformations of two-dimensional abstract images viewed by anaglyph or autostereographic means.

Riley's musical education began under Vladislav Jurcek at the Zurich Konservatorium and subsequently under Frederick Bone, lately HM Queen's organist at Sandringham. He became interested by polyphonic music and the harmonic ambiguity of Baroque counterpoint. Later he was intrigued by the music of Schönberg and Webern and devised a novel polychromatic scale based on integer frequency intervals which was not received with any enthusiasm. His interest in jazz led him to explore the possibilities of polyrhythms.

His long friendship with Roger Dean, spanning a range of mutual interests, and several joint scientific publications, has now yielded a polydimensional collaborative creative work that embraces both visual and auditory perception.

austraLYSIS : Moving the Surfaces (2011*; c. 10min)

In keeping with the theme of this event, this piece will involve an exploration of sonic interfaces, with each performer bringing their own creative processes, some preconceived, some improvised, to bear.

Further information: <http://www.australysis.com>; will-luers.com; www.avatar.com.au/worrall/. Many austraLYSIS commercial recordings are available for digital download at the Australian Music Centre site, and on iTunes, Amazon, CD-Baby, and Spotify

After the event: please stay around for a while, and talk with the members of austraLYSIS and fellow audience members. Stay in touch via our website, where there are often new works free-to-listen or -view; and see below for details of membership of our association, austraLYSIS Productions Inc.

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, David Zicarelli and Andrew Bentley; and of the Python language software community. 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, composer/improviser; keyboards, computers, real-time animation). Roger was based in London (UK) until 1989, when he migrated to Australia. He has worked extensively on the European scene, as well as in Asia, Australasia, and North America. 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 played bass with European groups such as the Berliner Band, London Sinfonietta, Music Projects/London, Nash Ensemble, Sonant, Spectrum, London Jazz Composers' Orchestra, and the BBC Symphony Orchestra. He has given premieres of many works for solo double bass (e.g. Bush, Bussotti, Feldman, Ferneyhough, Finnissy, Henze, Holmboe, Kagel, Knussen, Lovendie, Nicholson, Wallace, Xenakis) and many have been written for him. He has also been keyboard player with other ensembles (such as the Wallace Collection) and has worked extensively as accompanist with Hazel Smith (violin), John Wallace (trumpet), Peter Jenkin (clarinet) and also with Gerald English (tenor). He was the keyboard player with the eminent European jazz group Graham Collier Music between 1974 and 1988, rejoining them regularly since, most recently in 2004 for the London Jazz Festival. 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.

Dean 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', and 'The Afterlives of Betsy Scott', recorded for the ABC. His compositions include 'Elektra Pulses' for string quartet (with computer tape), and 'Raising not Climbing', a solo cello work. 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 in many other contexts. His largest commission to date, SonoPetal, was from the Australian Chamber Orchestra, supported by the Australia Council, and he conducted it around Australia in

1996. He also has completed commissions from Peter Jenkin, Rob Nairn, b'Tutta, Sydney Alpha Ensemble and the Wallace Collection, and recently provided sound for an interactive multimedia installation, *Finitude*, by Keith Armstrong and collaborators. His scores are available through the Australian Music Centre, and published by RedHouse Editions, La Trobe University Press, and in many books. Since 1998 much of his work has been for cd-rom ('Walking the Faultlines', released on the first cd-rom from the International Computer Music Association), and for the web ('Wordstuffs', and 'Intertwingling'), in each case, *austraLYSIS* collaborations. He has developed techniques of animation, first using VRML and now Jitter, which establish extensive algorithmic interaction between sound and image generative components of real-time performance works.

Amongst his more than 50 recordings are 'The Wings of the Whale' (with Lysis; Soma 783; now available on Spotify, iTunes, Amazon etc), *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. He has worked with many musicians (a list of the improvisers is here), ranging stylistically from Kathy Stobart to Derek Bailey, Evan Parker, Barry Guy and the London Jazz Composers' Orchestra, and Kagel, Penderecki and Stockhausen. Before moving to Australia in 1989, 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, he has given many solo performances including broadcasts for ABC 'Jazztrack'; dueted with Rob Avenaim and Tony Buck (percussion/electronics), Jim Denley (flutes), Sandy Evans (saxophones), Colin Offord (constructed instruments) and Daryl Pratt (percussion), and with Chris Abrahams, Serge Ermoll, Roger Frampton and Mike Nock (keyboardists). 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; and formed, played and recorded with *austraLYSIS*.

Roger is also intensely active in 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 them, in 1992. A more recent book, *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). His book (with cd-rom), *Hyperimprovisation: computer-interactive sound improvisation* was published by A-R Editions (USA; 2003), the leading specialist publisher on computer music. Since then he has published a book on Australian Jazz recordings (with the Australian Music Centre), and has edited the *Oxford Companion to Computer Music* (2009), and co-edited *Practice-led research, research-led practice in the Creative Arts* (with Hazel Smith; Edinburgh University Press 2009). Dean 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). Dean is the author of more than 400 research articles, originally in biochemistry, and since 2006 in music cognition and computation.

Because of his 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 has had a long career as research biochemist, becoming a full professor at the age of 35 at Brunel University, UK. From 1988-2002 he was foundation director of the Heart Research Institute, Sydney, and from 2002-7 was the Vice-Chancellor and President of the University of Canberra, Australia. In early 2004, he formed the Sonic Communications Research Group (SCRG) at the University, together with Hazel Smith, and other research colleagues. In 2007 he joined the MARCS Auditory Laboratories, University of Western Sydney, as a research professor. His research career outside music is summarised in the Wikipedia article on him (Roger Dean, musician), and on the MARCS website.

Daniel Blinkhorn (composer, audiovisual artist). Daniel became a composer-member of *austraLYSIS* in 2010. His music gravitates around the cross-fertilisation of image, sound and performance space, where he is increasingly interested in employing tenets generally (if not somewhat antithetically) found within acousmatic musical environments as structural concepts within works for video and sound. Although typically working in the electroacoustic, audiovisual and videophonic domains, his output includes chamber, symphonic and wind orchestra works, sound installations, music for film, radiophonic pieces and various hybrid/ intermedia environments. Daniel's works are increasingly performed, exhibited and presented internationally at numerous

festivals, concert halls, conferences and loci. Some of the awards and citations his works received between 2006 and 2009 include; Laureate of the 'Luc Ferrari - 8th International Competition d'art Radiophonique Pour Sons Fixés et Instrument' - La Muse en Circuit, Centre National de Création Musicale, France – 2008, Winner of the '9th International Electroacoustic Composition Competition Música Viva', Portugal - 2008', and nomination for Best Composition by an Australian Composer as part of the APRA/AMC Classical Music Awards - 2009.

He has undertaken residencies in composition and digital media at various institutions including Centre National de Création Musicale, La Muse en Circuit, Paris, Visby International Centre for Composers Sweden, Atlantic Center for the Arts Florida USA, Centre d'arts Orford, Montreal, EcoSono Institute West Indies and the Mamori Artlab, Amazon Basin Brazil. In 2010 he was the Media Artist in Residence at the Australian Broadcasting Corporation. He has studied composition, digital media and education at a number of universities including the College of Fine Arts - University of New South Wales and the University of Wollongong - where he received his Doctoral degree. Other degrees include a BMus (Hons), MMus, and a MA(Research). More complete information about Daniel, as well as examples of his work, can be found on his website at: www.bookofsand.com.au

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 released its first CD on Tall Poppies in 2007. Sandy gave the Peggy Glanville Hicks annual lecture on behalf of the New Music Network in late 2008. The most recent releases with her own groups are *The Edge of Pleasure* (an EP with her Trio), and a sextet album *When the Sky Cries Rainbows* (also featuring Phil Slater). Also forthcoming is an album including some drone sounds specially created for her by Roger Dean.

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, Karaikudi 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 White is a performer, composer, programmer and educator. He is currently Associate Dean (Production) and Head of Composition & Music Production at the Australian Institute of Music (Sydney), having also designed and presented courses at the Sydney Conservatorium of Music, Australian Film Television & Radio School, Macquarie University, University of NSW, University of Wollongong and University of Tasmania. He has been a core member of *australYSIS* (from 1991) and jazz/world music group *Gest8* (from 2004). His creative output has been presented at British Film Institute, Cannes, Clermont-Ferrand and Sydney film festivals; Huddersfield (UK), New Crowned Hope (Vienna), Festival International d'Art Lyrique, Aix-en-Provence, (France), Lincoln Centre (NYC), Auckland, Wangaratta, Sydney and Melbourne Festivals; all major museums and galleries in Australia's eastern states; all major theatre companies in Sydney; in many web projects (including William Duckworth's 48 hour *Cathedral* Project in 2001 with Roger Dean) and in many national and international collaborations with artists such as Ross Gibson, Kate Richards, Richard Vella, Norie Neumark, Lynette Wallworth and Susan Norrie. In 2007 Greg spent a month residency in CCMIX (Center for the Composition of Music Iannis Xenakis), Paris. In 2010 he performed *The Hollow Air* with the Australian Art Orchestra at the Melbourne Festival, and in Denmark and UK with *australYSIS*.

David Worrall (composer, programmer, sound spatialisation expert) David became a member of australYSIS in 2004. He is a freelance experimental composer and sound artist working in sound sculpture and immersive polymedia as well as traditional instrumental composition. He performs and exhibits internationally. Worrall studied music composition at the Universities of Sydney and Adelaide with Peter Sculthorpe, Ross Edwards, Richard Meale and Tristram Cary. Other studies were in mathematics and philosophy. He has won several composition and research awards. He joined the Faculty of Music at Melbourne University in 1979 where he taught twentieth-century music composition techniques and orchestration as well as undertaking research in computer music. In 1981 he designed and taught the first undergraduate course in computer music in Australia. In 1986 he was appointed Director of the Electronic Music Studios at the Canberra School of Music. He established and became the Foundation Head of the Australian Centre for the Arts and Technology (ACAT) at the Australian National University in 1989, a position he held for over a decade. During that time ACAT offered the first Australian postgraduate degrees in Electronic Arts. David has held artist-in-residence and visiting fellowship positions in universities in Australia, UK, France, Spain and the USA. Worrall was a founding member of the Electronic Music Foundation and the Music Council of Australia and has served on a number of organisational boards, including the Australia Council's Music and Innovative Projects (later Mixed Media) Boards, the Australian Music Centre and as president of the Australasian Computer Music Association. In addition to his artistic activities, Worrall designs and builds portable multimedia event spaces,

speculates in the capital markets and teaches technical analysis and trading. His PhD, partially funded by the Capital Markets Cooperative Research Centre, was on the development of a software framework for the sonification of information in large or high-frequency multivariate datasets such as from trading engines. He recently received Australia Council funding to develop a voice-synthesiser with an Australian dialect.

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

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; cross platform audioCD/CD-Rom): 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 Snail Mail:

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, PO BOX A661, SYDNEY SOUTH NSW 1235. www.newmusicnetwork.com.au