

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 2012  
at the Recital Hall East, Sydney Conservatorium of Music

#### PROGRAM

Saturday 29th September 2012, at 20.00  
austrALYSIS presents

Sounds in Space

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

Creators/Performers: Roger Dean, Sandy Evans, Phil Slater, Hazel Smith, Greg White. Guest collaborators/contributors: Will Luers (USA). Michael Young (UK).

## austraLYSIS

An international sound and intermedia ensemble, creating, performing and producing new work, composed and improvised. Director: Roger Dean. Go to [www.australysis.com](http://www.australysis.com) to see austraLYSIS's current and recent activities.

austraLYSIS incorporates LYSIS, the former European contemporary music group, founded 1970 in London. Both were founded by Roger Dean (double bass, keyboard, composer, computer interaction). LYSIS was co-founded with Hazel Smith (violin, text-creator), 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 multimedia.

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 (1998), 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 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](http://www.australysis.com).

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## Sounds in Space

Sounds moving in space are often of importance to us, and it is often suggested that music creates emotion by evoking motion. Tonight we present new works from australYSIS members which use movement of acoustic and electroacoustic sounds in the three dimensional space of the hall as central motivic material. These will be juxtaposed with related work from Xenakis and from our own earlier work. Additionally, some intermedia work pieces will relate sonic to visual movement, and to text. The program includes Xenakis' *Bohor*, in a 4 channel version. It also offers premieres of 'Inside the Magnetic Spheres', by australYSIS and Andrew McPherson (US/UK), of *Ground-breaking: Extreme Landscapes in Grains and Pixels* by English composer Michael Young, of Roger Dean's *Magnetic Shards*, and of *Disappearing*, a new work with text by Hazel Smith.

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

Guest collaborators and contributors: Will Luers (video artist, USA), Michael Young (composer, intermedia artist), UK.

### Programme:

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

*Inside the Magnetic Spaces* (2012\*), by Roger Dean, Andrew McPherson and australYSIS, with samples from the magnetic resonator piano. c. 8 min

*Exposure* (2012\*), by Michael Young (video version). c.12 min

*Bohor*, by Iannis Xenakis (acousmatic work; in a new 4 channel projection). c. 21 min

### INTERVAL

*Disappearing* (2012\*), by Hazel Smith, Greg White and Roger Dean. (c 8 min)

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

*Magnetic Shards* (2012\*), by Roger Dean (with samples from the magnetic resonator piano) (c.8 min)

*Moving the Spaces and Times* (2012\*), by australYSIS c. 10 min.

### Notes on the pieces:

*Inside the Magnetic Spaces* (2012\*), by Roger Dean, Andrew McPherson and australYSIS, with samples from the magnetic resonator piano. c. 8min

In this piece, segments of a performance on the magnetic resonator piano (see below for a brief description of this instrument) are projected in 4 channel spatialisation. The segments start and stop in a probabilistic manner, but the start-points move progressively through the performance. This sounded material is the basis and accompaniment for improvisation (acoustic and/or electroacoustic) by the ensemble.

**Andrew McPherson** is Lecturer in Digital Media at Queen Mary, University of London, where he draws on his dual backgrounds in music and engineering to build new electronic instruments and work closely with performers and composers. As an undergrad at MIT, he was a double major in music and electrical engineering, studying composition with Peter Child, John Harbison and Charles Shadle and viola with Marcus Thompson. He completed an M.Eng. in 2005, working with Barry Vercoe at the MIT Media Lab. He finished his PhD in composition at Penn in 2009, where he studied with James Primosch and Jay Reise. He has attended the Tanglewood, Aspen and Cabrillo music festivals, and his music was featured on the 2010 Tanglewood Festival of Contemporary Music. His first CD, *Secrets of Antikythera*, will be released on Innova this year. He joined Queen Mary after two years as a

post-doctoral researcher at Drexel University, where he worked with fellow MIT Media Lab alum Youngmoo Kim with support from the US National Science Foundation and Computing Research Association.

**The magnetic resonator piano (MRP)** is an electronically-augmented acoustic grand piano which uses electromagnets to induce vibrations in the piano strings. On the traditional piano, the performer has very little ability to shape the sound of a note once it has been struck. By contrast, the MRP allows continuous control over each note, with techniques including indefinite sustain, crescendos, harmonics, pitch bends and new timbres. All sound is produced acoustically by the vibrations of the strings, preserving the richness and nuance of the acoustic piano. The MRP is played from the keyboard using a sensor that measures the continuous position of each key, an arrangement that preserves and extends traditional piano technique. The MRP samples used in this performance were played by Roger Dean and Andrew McPherson on 29 June 2012 on a Yamaha C3 piano at Queen Mary, University of London.

***Exposure (2012\*)***, by Michael Young (video version). c.10min

Note by the composer: This video is a re-presentation of a generative audiovisual installation, the centre piece of the exhibition *Exposure: Living in Extreme Environments* created in collaboration with geoarchaeologist Dr Paul Adderley (University of Stirling, Scotland). The broad theme is the co-evolutionary, mutually dependent relationship between human populations and their environment. Our work focuses on his scientific research undertaken in Greenland, looking at the historical record (revealed by excavations and soils analysis) of population behaviour over that last 1000 years. The soil itself is taken as an artefact of past human habitation, land use and cultural activity. Image work and data analysis obtained from processed soil samples are re-appropriated in this installation and presented alongside with location-specific and historically-referenced sound recordings. The chronology of the images and data structure the piece: data guide a generative system that selects images, sound materials and live audio and visual processing techniques. Implementation is in Max/MSP/Jitter. In this short experimental video, 1000 years of data are cycled once. This work was undertaken with support of the Research Councils UK.

**Dr Michael Young** is a composer and senior lecturer in Music at Goldsmiths, University of London. He is currently Pro-Warden for Students and Learning Development at Goldsmiths. He was born in South Shields, in the North East of England in 1968 and studied at the Universities of Oxford and Durham, completing a PhD in Composition in 1995.

He is co-founder of the Live Algorithms for Music network which brings together researchers in music, cognition and software engineering to investigate autonomous systems for live performance. His work for interactive systems includes “Argrophylax” (2006) and “ebbs-“ (2007). The “\_prosthesis” series (2007-present) and “Trio for Two Players” (2012) are improvisation systems in which players interact with a quasi-autonomous computer improviser, based on mutual listening and learning. He’s collaborated with jazz musicians and improvisers as a pianist and laptop musician and has created electroacoustic music for theatrical productions and gallery exhibitions, such as the soundscape for “John Goto’s New World Circus” which toured the UK with Arts Council support in 2006. He has collaborated in various cross-art, science collaborations including two installations for National Science and Engineering Week: Groundbreaking (2007) and Exposure (2008/10), described in a recent edition of Leonardo.  
www.michaelyoung.info

***Bohor (1962)***, by Iannis Xenakis (acousmatic work; in a new 4 channel projection). c. 21 min.

**Bohor** is one of the pieces Xenakis composed while in Pierre Schaeffer’s GRM (Groupe de Recherches Musicales), run within the umbrella of ORTF (French radio and TV). This

group of pieces bears considerable relation to Xenakis instrumental music of the time, and often uses instrumental sound sources together, in contrast to much of his later, more largely synthetic sound worlds. From the outset though, his electro-acoustic work also conjured sounds of fire and other physical processes (for example, in **Concret PH**, and **Diamorphoses**). Bohor is dedicated to Schaeffer, but as often recounted, Schaeffer was ambivalently and humorously sympathetic to the piece. Schaeffer described the piece as follows in Sharon Kanach's translation: "**Bohor** was in the worst case (I do mean, best) the wood fires of his beginnings. No longer were we dealing with the crackling of small embers (**Concret PH**), but with a huge firecracker, an offensive accumulation of whacks of a scalpel in your ears at the highest level on the potentiometer."

The piece was written for 8 channel projection, consisting of 4 mirrored sounds. The original material is not adequately available, and so a 4 channel mirroring system has been established for tonight's presentation.

## INTERVAL

***Disappearing (2012\*)***, by Hazel Smith, Greg White and Roger Dean. (c 8min)

Hazel says: *Disappearing* shows my continuing interest in drawing disparate materials into a constellation, and in exploring the interplay of multiple voices. The voices, which are spatially situated in the performance space, weave in and out of each other, sometimes partially "disappearing" within each other or within sonic transformations of the voice. While I wrote and performed the text, it was then rearranged and layered by Roger.

Voice 2 plays linguistically and rhythmically on a quotation from Epicurus "that which is the most awful of evils, death, is nothing to us, since when we exist there is no death, and when there is death we do not exist". There are within Voice 2 allusions to the deportation of Jews from Rădăuți (Romania) to Transnistria; to an amazing painting of heaven and hell on the external walls of Sucevita monastery also in Romania; to graves in Siret (Romania) and in Gloucester Cathedral (UK). Voice 4 refers to the "the disappeared" in both Chile and Argentina, and the reactions of the wives and mothers of those who were killed. Influential on voice 4 was an article I read by Zoe Crossland, "Buried Lives, Forensic Archaeology and the Disappeared in Argentina". The article discusses the ambiguous emotions surrounding human remains, their important role as evidence of mass murder, and their place in individual and collective memory.

Roger comments on the sound: Greg provided a series of acoustic transformations of the pre-recorded voices, which I added to the montage. In Greg's words: 'some of the processes use a narrow window across the original material, to remove the surface sonic syntax and reveal flickers of spectral sound, which still retain minimal temporal elements of the dynamic source morphology. This can also present a clear sonic fingerprint of the performer while providing a less distinct association with the material performed.'

I added a brief piano statement towards the end of the piece, and in turn transformed it to make final accompanying sounds. Greg finally mixed and mastered for live projection.

***Film of Sound (2011)***, by Will Luers, Hazel Smith, Roger Dean. (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 *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.

***Magnetic Shards (2012\*)***, by Roger Dean (with samples from the magnetic resonator piano) (c.8min)

This piece is an acousmatic 4-channel spatialised work, made from a small selection of materials (less than 60secs in total) recorded with the magnetic resonator piano. The distinctive sounds retain a presence, but are juxtaposed and transformed drastically to form a cyclic progression.

***Moving the Spaces and Times (2012\*)***, by australYSIS. c. 10min

australYSIS reflects on the theme of the evening's event. Amongst other devices, it may use a new computational creativity software developed by Dean, which applies statistical methods of time series analysis to create a model of an ongoing musical stream, and then applies it as a generative process.

**Further information/materials:** [www.australysis.com](http://www.australysis.com); [will-luers.com](http://will-luers.com); [www.michaelyoung.info](http://www.michaelyoung.info); [andrewmcperson.org](http://andrewmcperson.org). 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 is a composer-improviser, and pianist/computer performer. He 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 Spectrum and 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, and after Graham's death in 2011, performing in a tribute concert at the London Jazz Festival (2012). 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 Sydney.

Dean 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, he 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.

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 (Future Music Records, UK). 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 *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. Since 2011 he has collaborated with renowned installation artist Keith Armstrong, and with American video-artist Will Luers.

Amongst his more than 50 recordings are *The Wings of the Whale* (with Lysis; Soma 783; now available on Spotify, iTunes, Amazon and at the Australian Music Centre), *Moving the Landscapes* (with australYSIS; Tall Poppies 007), Xenakis *Epei* with Spectrum on the Wergo label, and music of American 'Bang on the Can' initiator, Michael Gordon, on CRI.

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 (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 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 numerous 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 was foundation director of the Heart Research Institute, Sydney, and from 2002–7 he 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 Institute, University of Western Sydney, as a research professor in music cognition. His research career outside music is summarised in the Wikipedia article on him (Roger Dean, musician), and on the MARCS website.

**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, co-lead 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 released this year is Cosmic Waves 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 formerly a professional violinist. She 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. 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 infllect, 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](http://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 Cathedra 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.

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

**About some austrALYSIS recording/publishing releases:**

**MULTI-PIANO** (Tall Poppies 225): a double CD of solo and interactive piano by Roger Dean.... To be released tonight! Our 7<sup>th</sup> album on Tall Poppies.

**CYCLES, Dualyses, and Superimpositions** : re-released 2012 in the LYSIS reissue series (SOMA 788 double CD). Vintage improvisation from LYSIS.

**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.

**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

These and other recordings involving australYSIS (or LYSIS) and some of its members are also available from australYSIS (address below). To keep in touch with australYSIS' activities, fill in the Mailing list form below...To obtain any recordings, scores or publications of members, contact us at the same address or via [dr.metagroove@mindless.com](mailto:dr.metagroove@mindless.com). See also [www.australysis.com](http://www.australysis.com).

### **australYSIS Mailing List**

If you would like to receive advance information on sound/image/text events and commercial releases by australYSIS please email us on [dr.metagroove@mindless.com](mailto:dr.metagroove@mindless.com), give this form to the interval/ticket person, or post it to australYSIS Productions Inc, PO Box 225, Milperra, NSW 2214.

Name:

Email:

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](http://www.newmusicnetwork.com.au)