

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)

John Shand (Sydney Morning Herald) on our 2013 CD release: "a trail-blazer",

"exquisite", "surprising and disquieting". The album received 5 stars in Jazz Journal (Europe).

austrALYSIS

SoundVision 2016  
at the Recital Hall West, Sydney Conservatorium of Music

#### PROGRAM

Sunday 20th November 2016, at 17.00  
austrALYSIS presents

## The character thinks ahead

Performers: Roger Dean, Sandy Evans, Hazel Smith, Greg White. Sound projection: David Gilfillan. Special Guest: Brigid Burke.



Promoted by New Music Network and austrALYSIS Productions Inc. austrALYSIS is a founder member of the New Music Network.

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

austraLYSIS incorporates LYSIS, the former European contemporary music group, formed in 1970 in the UK. Both were formed and are directed by Roger Dean (bass, keyboards, improviser/composer, computers). 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 200 compositions and new media works. It has appeared widely in Europe, Asia, North America, and Australasia. Since 2015 it has presented work in Canada, Norway, US and Australia. It has made more than 100 commercial sound recordings, intermedia pieces, radio works and web-pieces, and its broadcasts have been heard worldwide.

austraLYSIS is committed to both composed and improvised new music, sound art, and intermedia work involving text and image. 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 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. The group has also emphasised work from Australia and the UK. austraLYSIS has collaborated with some of the most imaginative performers involved in contemporary music, sound and new media in Australia, including Keith Armstrong (intermedia artist); percussionists Simon Barker, Tony Buck, Ken Edie, Nick McBride, Daryl Pratt; wind-players Anthony Chesterman, Laura Chislett, Elliott Dalglish, Peter Jenkin, Ian Shanahan; string-players Maxim Bibeau, Georges Lentz, Georg Pedersen; and Stephanie McCallum (piano), Martin Ng (computers). Originally primarily a performance group, austraLYSIS is now fundamentally a creative ensemble, producing and performing electroacoustic and computer-interactive music and multimedia.

austraLYSIS frequently relates its sound works to other artistic media. In the case of the visual arts, it has performed compositions by the artist Tom Phillips (UK); collaborated with the late Alan Davie (UK); created music related to the painters Fred Williams, 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 developed 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 commissioned by the ABC including *Bird Migrants* (2014), *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 has collaborated with other ensembles, notably in 2010 and 2012 with the enterprising vocal ensemble Halcyon, a fellow-member of the New Music Network. The combination of vocal and electroacoustic expertise allowed some rare performances and premieres.

The breadth of style of austraLYSIS is illustrated on its many recordings and on the recordings of its member musicians. Amongst CD releases are *History goes Everywhere* (Tall Poppies, Australia, 2015), *Multi-Piano* (Tall Poppies, 2013) and *Sonic Stones* (Tall Poppies, 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 as is *The Next Room*, comprising two 60-minute improvisations (TP 050) joining the earlier *Moving the Landscapes* (TP 007). In addition, *Windows in Time* (TP 039) represents a range of austraLYSIS's performances, with music from Xenakis to Cresswell, as well as by members of the group. austraLYSIS also contributed to Hazel Smith's sound and performance-text CDs, *Poet Without Language* (Rufus RF5) and *Nuraghic Echoes* (Rufus RF7). Amongst other releases are *Walking the Faultlines*, chosen for inclusion on the International Computer Music Association Cyberquilt CD-Rom; *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. austraLYSIS also performs on the CD-Rom published as part of Hazel Smith's *The Erotics of Geography: poetry, performance texts, new media works* (TinFish Press, Kanehoe, Hawaii, USA, 2008). More recently, austraLYSIS's new media collaborations with video artist Will Luers have been showcased in the Electronic Literature Organisation's New Media Arts shows in West Virginia (US) 2012 and Wisconsin US 2014; the File Festival in Brazil 2014, the Marymount California University Marylyn and Chuck Klaus Center for the Arts in 2015/16 and at The Kitchen, New York, 2016. Their 2013 collaboration, *motions*, is included in the Electronic Literature Collection Vol. 3, the premier anthology of electronic literature, in 2016.

austraLYSIS also creates jazz and improvised musics. The austraLYSIS Electroband is our forum for computer-interactive and networked improvisation, using both acoustic and electroacoustic sound, compositional patches written in MAXMSP/ 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*, *Sonic Stones* and *History goes Everywhere*. austraLYSIS made a major live webcast in the international 'Cathedral' 48 hour event, December 2001.

Fulfilling commissions, engagements at arts centres and festivals, broadcasts, recordings and international touring are recurrent austraLYSIS activities. austraLYSIS has completed ten 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 the UK in Huddersfield and on BBC Radio 3. It has been supported by the Australia Council as a 'Key Organisation' for its creative and performance work, and its work is presented by the ABC and other international broadcasters, as well as appearing in multimedia formats.

austraLYSIS is also concerned with educational work and other means of fostering appreciation. Examples include Roger Dean's ABC documentary on improvisation, and in 2010 his curation of two programmes for the BBC in London on Australian Jazz; Dean's books *Creative Improvisation* (Open University Press, UK), *Sounds from the Corner* (about Australian contemporary jazz, Australian Music Centre), and *The Oxford Handbook of Computer Music* (OUP, 2009); Hazel Smith's books *The Writing Experiment* (Allen and Unwin, 2005) and *The Contemporary Literature-Music Relationship: intermedia, voice, technology, cross-cultural exchange* (Routledge 2016); and their jointly edited *Practice-led Research, Research-led Practice in the Creative Arts* (Edinburgh University Press, 2009).

For more about austraLYSIS, and to hear and see open access sound and multi-media works, see our web-art page at [www.australysis.com](http://www.australysis.com)).

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### *The character thinks ahead*

Characters associate in many ways, forming words, groups, sentences, teams, equations, distributional patterns and societies. This event approaches the question of how (well) this happens: some of our approaches are direct, some quite allusive.

Our featured guest is Melbourne audio-visual composer Brigid Burke, and she will introduce two of her works, including one that is very recent. Other new works result from collaborations amongst australYSIS members and others: Roger Dean, Sandy Evans, Will Luers, Andrew Milne and Steffen Herff, Hazel Smith and Greg White. In one piece, so-called computational Deep Learning does some thinking. Short classics of electro-acoustic music from Barry Anderson and Trevor Wishart — together with an improvisation — complete the program.

Performers: Roger Dean (piano, computers); Sandy Evans (saxophones); Hazel Smith (text performance); Greg White (computers, sound projection). Guest: Brigid Burke.

Program:

**Babbles** with Xronomorph (software conception and implementation by Andrew Milne, Steffen Herff, Roger Dean and others). 7' (Australian premiere: performed by Sandy Evans and Roger Dean)

Xronomorph is a novel rhythm generating software application based on ideas of rhythmic evenness and balance operating at multiple hierarchical levels. A given level is subdivided to form the next, so that notes generally get shorter the higher the level reached. Most hierarchical rhythmic structures, such as those of Western music, involve duration subdivision by two, three or multiples thereof forming conventional 'metres' with a single shared base pulse for every level, where every duration is a multiple of that single pulse. In Xronomorph there can be a continuous range of subdividing values, and several different base pulse rates at each level. The resultant patterns are still metrical, but in a more complex way than most. Most importantly, the software is designed to permit continuous changes in the divisor values, and in pattern duration. *Babbles* exploits this potential for continuous changes to provide a rhythmic challenge and complement to the performers.

**novelling**, by Will Luers, Hazel Smith and Roger Dean. 9'30". An audiovisual digital novel. (Premiere of the performance version).

*novelling* (2016) is a recombinant digital novel that employs text, video and sound. It poses questions about the acts of reading and writing fiction. Readerly and cinematic, the work unfolds through suggested narrative connections between four characters. The characters, immersed in their isolated life-worlds, appear to be transported elsewhere by

what they are reading. Are they reading and thinking each other? The variable and deterministic system of selection and arrangement produces a fluid, ever-novel and potential narrative.

video, design and coding by Will Luers

text by Hazel Smith

sound by Roger Dean

*novelling* has been published recently by Binary Press, and is freely accessible at <http://novelling.newbinarypress.com/>.

Two electroacoustic classics:

Barry Anderson : **Electroacoustic Fanfare** (1983: possibly its first presentation in Australia) 1'30".

Trevor Wishart : **Siren** (from *Two Women*, 1998). 3'.

*Fanfare* is for computer-generated tape. A thousand oscillators are in agitated procession. The piece was made at IRCAM in 1983 for the 40<sup>th</sup> Anniversary Concert of the Society for the Promotion of New Music, held in the Barbican Centre, London.

Barry Anderson (1935–1987) was a pioneer of electroacoustic music, born in New Zealand, but studying and working mainly in London from 1952. He formed the Electro-Acoustic Music Association of GB in 1979, and worked with Harrison Birtwistle on the computer-sound for his opera *The Mask of Orpheus*. LYSIS gratefully collaborated with him at West Square in the mid-1970s.

*Siren*, writes its composer Trevor Wishart, 'recreates and transforms the voice of well-known public figure' Margaret Thatcher, who is treated in the 'manner of the political cartoon'. She is heard quoting St. Francis of Assisi: "Where there is discord, may we bring harmony". *Siren* is one of the movements of the longer piece, *Two Women*, and was premiered in 1998. australYSIS has previously presented another movement, *Stentor*, in Sydney.

Trevor Wishart was born in Leeds, UK, in 1946, and is an eminent free-lance experimental composer, still based in the North of England. Besides creating numerous influential electroacoustic works, Wishart is also involved in new approaches to music education, musicians' collectives and creating accessible advanced computer music tools through the longstanding Composers' Desktop Project. He is the author also of several notable books on composing electroacoustic music. He has been a huge stimulus to the creative and research work of the electro-acoustic members of australYSIS.

By our guest artist, Brigid Burke:

**Matte** (sound, image and video; 2014). 7'.

*Matte* is inspired by the soft environmental soundscapes of rainforests. The clarinet produces wind sounds throughout. The clicking of clarinet keys, percussive cymbal and bowed vibraphone metallic sounds mimics the sounds of rain. This was then visualized in the artwork of *Matte* using round pieces of coloured glass, small broken clarinet parts and both wooden and silver keys, which were moved through water in a glass bowl. These images were combined with a series of blue mixed-media works and coloured pencil drawings on paper formed in the shapes of droplets, a series of squiggle based mixed media works using acrylic paint, pen and ink and charcoal works on paper which were then photographed. (Program note by the composer.)

### **Brigid Burke: Biography**

Brigid is an Australian composer, performance artist, clarinet soloist, visual artist, video artist and educator whose creative practice explores the use of acoustic sound and technology to enable media performances and installations that are rich in aural and visual nuances. Her work is widely presented in concerts, festivals, and radio broadcasts throughout Australia, Asia, Europe and the USA.

Brigid's main focus is integrating musical ideas with a combination of different media. Each media component is a tool in the exploration of her artistic process: sound (acoustic, laptop, clarinets and electronics), composition, improvisation, installation, collaboration (with dancers, acoustic performers and other new media performers), printmaking, pen and ink drawings, painting and digital animation. Her involvement in New Music has led her to integrate sound, visuals, video mixing and theatre in her performances of her own work and in collaboration with other composers/performers. Ensembles Brigid performs with are Tri Duo, Nunique Quartet, Pausa with Adrian Sherriff, BHZ with Mark Zanter and Steve Hall based in the USA, and Duo with David McNicol, piano.

Recently Brigid has been a recipient of an Australia Council Project Music Fellowship & of new commissions for the works *Coral Bells & Instincts and Episodes*. She has been Artist in Residence at Marshall University USA (as an Edwards Distinguished Professor Artist), and at Indiana University USA and ADM Nanyang Technological University Singapore. Most recently she has presented her works on the big screen at Federation Square Melbourne, at the Tilde Festival, on ABC Classic FM, and at the International Media Festival at the Trafacka Arena in Prague. She has also presented work at the Echofluxx 14 & 15 Festivals Prague (<http://echofluxx.org/>); the Generative Arts Festivals in Rome, Milan & Florence Italy; the Asian Music Festivals in Tokyo; the Melbourne International Arts Festival; the Futura Music Festival Paris France; the Mona Foma Festival Hobart; the International Clarinet Festivals in Japan and Canada; and also at the Seoul and Australian International Computer Music Festivals. She has a PhD in Composition from the University of Tasmania and a Masters of Music in Composition from The University of Melbourne.

See [www.brigid.com.au](http://www.brigid.com.au) for further viewing, listening, and information. Two different works by Brigid will be published in soundsRite, at [soundsRite.uws.edu.au](http://soundsRite.uws.edu.au), the online intermedia creative works journal, very shortly.

## SHORT INTERVAL

**Positive Syntheses** 201611 (Premiere; performed by the australYSIS Electroband). 7'.

This work will be introduced; it involves some rather pure (low noise) synthetic sounds, in contrast to much other work in the program

**InterstateSonics** by Roger Dean. (Premiere; an electroacoustic work developed from sound for Keith Armstrong's installation work *Inter State*, 2016). 7'.

Armstrong's installation work (*Inter State*) *Horizon 5* 2016 involved microfiche, microfiche reader, LED signboard, transparent print and headphone sound. Original imagery was developed by Stuart Lawson, and quotations were drawn from Tony Fry's refuturing philosophies. The work was shown first in Keith's recent exhibition *Over Many Horizons* at UTS Gallery Sydney (2<sup>nd</sup> August to 23 September 2016). Deeply ecosophical, the images of the work comprise multiple texts within representations of pseudo-elements from the chemical periodic table, as it was understood prior to the latest official additions of newly discovered chemical elements in early 2016. The sound for the work was made by Roger Dean.

A development of that sound constitutes *InterstateSonics*. It comprises five segments concerning the Wu Xing generative cycle Wood–Fire–Earth–Metal–Water. Within each segment at some point there is an intervention by the addition of the corresponding member of the destructive (lytic) cycle. Each segment ends with a sonification of a relevant group of elements from the periodic table. The sonifications display aspects of each group of elements by using the atomic numbers of each of their constituent elements (the atomic number represents how many components the element contains) to morph a noisy sound cloud. The transform mainly controls the energy in a frequency band corresponding to the successively chosen atomic numbers from the group, with other correlated ongoing changes. The eco–challenge of the destructive cycle is reflected in the somewhat tense, foreboding atmosphere of the sound.

The composer acknowledges with thanks the use of several public domain environmental sound samples from the FreeSound site, all of which undergo transformation.

**The Lefnamd Distribution**, by Roger Dean and Greg White. (Premiere: algorithmic piano, electroacoustic sound, acoustic piano. 2016) 7'30".

This piece is inspired by two piano pieces of Morton Feldman published in 1952, and recently excellently recorded by Steven Osborne (on Hyperion CDA68108). Piano Piece 1952 alternates single pitches, high and low, right and left hands, with essentially no repetition or system, and no dynamic or temporal variation. Intermission 5 on the other hand has recurrent brief dynamic contrasts, and ranges from single notes to 15-note chords, while remaining essentially ppp throughout. *The Lefnamd Distribution* uses the first 50 notes from each piece as the basis for an algorithmic statistical elaboration and realisation on a physical synthesis piano. The elaboration uses a greater variety of each parameter than the originals, while nevertheless initially remaining close to the amalgamated features of the two. In the second section of *Lefnamd*, this algorithmic process continues, but is accompanied by electroacoustic transformation of the piano sound. In the final section, live piano playing complements and contrasts with the ongoing material.

Roger Dean would like to thank Alistair Noble, author of a key book on Feldman (published by Routledge in the Ashgate imprint), for information concerning the interpretation of the score of Piano Piece 1952. He also acknowledges the influence of talking with Feldman and Nancarrow when performing at a new music festival in Buffalo, NY.

By our guest artist, Brigid Burke:

**Frenetic Illusion** (audiovisual dance work 2007, with Sela Kiek). 9'30"

Brigid Burke sound, image and video; Sela Kiek dance & choreography.

Brigid writes: This work is a collaboration resulting in an integrated sound and video work, which fuses dance, layered digital images, film footage and sound. The dancer (Sela Kiek) merges with my line and ink drawings and paintings. These multi-layered projections ripple and distort as the dancer moves in and through hanging cloth, reflecting the activities of insects or animals, constructing, burying, fixing and struggling to control fragile environments. *Frenetic Illusion* explores the ephemeral, fragile, natural world and its ability to create complex structures that both sustain and ensnare its inhabitants. The piece echoes the natural cycles of growth and decay as the music, dancer and layers build and pull apart sculptural forms with the cloth. The soundscape echoes the often-frenetic activities of construction and degeneration found in nature at the microscopic level. *Frenetic Illusion* originated from a live dance, sound and video work that was first performed in July 2007 entitled MESH. The visuals were projected on a huge web-like cloth structure suspended by ropes, as though emerging organically from one corner of the space itself with images of the projected dancer. Working with the visual imagery and with the fabric used for projection, Sela created a series of phrases and structured tasks to produce movement, and the character of the duet began to emerge. The digitally manipulated sound created in rehearsal also influenced the development of movement vocabulary of the finished video composition. This project provoked both of our interests in the connection between music and dance in live situations and experimentation of both artists moving together, sharing the same space.

**Brigid's biography** appears above.

**The character thinks ahead**, by Hazel Smith (text) and Roger Dean (composition, programming). (Performed and displayed text, neural net deep learning text generation, sound (2016)). Premiere: performed by Smith, Evans, Dean and White. c. 7'

As noted above, characters associate in many ways, forming words, groups, sentences, teams, equations, distributional patterns and societies. Words on the other hand tend to treat their characters as fixed and subordinate. The spoken text of *The character thinks ahead* plays on the word character and the different ways in which it is used: for example as a unit or symbol in computing or language; as a person in a play, novel or film; or as a way of describing an individual's distinctive ethical, mental and emotional qualities in relation to their behaviour. The text also refers to the process of text generation as it cogitates on what it means to think ahead, particularly when the thinking ahead is computational.

This piece also displays computationally generated extensions of the spoken text and other text. In the left hand display panel, the generation is based on learning character associations, in the right, word associations. The reader may find resonances of Nietzsche as well as Smith.

The displayed texts are generated by 'deep learning' neural nets, on the basis of prior exposure to texts. Deep learning nets consist of several layers of nodes, with multiple nodes in each: a node is a computational unit that processes incoming information (previous text) so as to learn associations, and make predictions. Commonly, when the input is text, the intended prediction is either the next character, or the next word. The net learns by comparing its prediction with what actually occurs. The net is only 'deep' in the sense that there are multiple layers, but with enough layers and enough information input, as in Google's Go player or Wavenet, sufficient semblance of learning can be reached that performance is impressive. Our nets are much smaller, and need to be trained on a relatively small amount of input information, such that they relate to it detectably.

Hazel performs her own text, and its sound is transmuted algorithmically in real-time, in the company of saxophone and piano sounds. Hazel's new poetry volume, *Word Migrants*, is displayed outside.

For those unused to any of the terminology used in australYSIS' program notes, such as those above, we offer some cues: *Algorithmic sound* refers to the use of a computer program written by the composer that runs autonomously or semi-autonomously and generates a sonic stream. Algorithmic processing (or electroacoustic manipulation/transformation) on the other hand, indicates that the algorithm manipulates an incoming sonic stream and gives a new output. This may be without user interaction, or may permit it, in which case the result is closer to the concept of a live algorithm (see below).

*Acousmatic music* is that which is entirely pre-recorded, and intended for projection with high quality audio equipment in a listening space; the word originated from the Greek usage, and implied that the performers were not visible. In acousmatic music there are no performers: we rather control the progression of the pre-recorded material. *Live algorithms* are those that are designed for real-time manipulation as they run: in other words, they have parameters accessible to the user, who is expected thereby to influence the nature or progression of the algorithm. In contrast, *Live coding* is a process in which a performer writes new algorithmic code for the purposes of the ongoing piece; most commonly by line coding, in which computer commands are written as characters, and executed by line or groups of lines. Quite often, live coders choose to display the code as they write and/or execute it. The gradation between live algorithm and live coding is a continuum, and practitioners occupy just about every possible position on this continuum, often changing from performance to performance.

**Further information/materials:** see [www.australysis.com](http://www.australysis.com).

Most australYSIS commercial recordings are available for digital download or CD purchase at the Australian Music Centre site, and on iTunes, Amazon, CD-Baby, and Spotify.



**When the event finishes:** please stay around for a while, and talk with the members of australYSIS and fellow audience. 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.

PARTICULAR thanks to the chairperson of australYSIS Productions Inc, Ms. Darani Lewers, AM, and to David Gilfillan (Gilfillan Soundwork) for sound projection and recording. australYSIS would also like to acknowledge the major contribution of the MAX/MSP/Jitter software collaborators — including Miller Puckette and David Zicarelli — and the Python language software community. Thanks also to Charlie Roberts, and the live coding community at large. Their efforts and the public availability of their software tremendously facilitate creative work such as ours.

### **About the members of australYSIS appearing in this event:**

**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 music 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, and subsequently with the Australian Chamber Orchestra.

Roger has given premieres of many works for solo double bass (for example, Bush, Bussotti, Feldman, Ferneyhough, Finnissy, Henze, Holmboe, Kagel, Knussen, Lovendie, Nicholson, Wallace, Xenakis) and many pieces 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. After Graham's death in 2011, he performed in a tribute concert at the London Jazz Festival (2012) and in the final recordings of Graham's last two major pieces (*Luminosity*, recorded 2013, released 2014). He has played both bass and piano with Sydney Alpha Ensemble, and was amongst their featured soloists in 1995. Roger has collaborated with numerous musicians in Australia and overseas, across a very wide stylistic range. He formed the European group LYSIS in 1970, and it became australYSIS in Sydney.

Roger has composed extensively, particularly for jazz and improvising ensembles: one of his extended works was a feature for Ken Wheeler (trumpet/flugel) and an enlarged Lysis, and is on *Lysis Plus* (Future Music Records, UK). With Hazel Smith, he has created numerous performance works that employ text, such as *Poet without Language*, *Silent Waves*, *Nuraghic Echoes*, and *The Afterlives of Betsy Scott*, recorded for the ABC, and more recently *Ubasuteyama*, *Disappearing*, *The Blue Bus* and *Bird Migrants* all available on the Internet. 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.

Roger's 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 appear in many books. Since 1998 much of his work has been for CD–Rom and for the web. He has developed animation techniques, 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 Open University Press in 1992. *Improvisation, Hypermedia and the Arts since 1945*, written in collaboration with Hazel Smith, analyses and theorises improvisation in the arts besides music (Harwood Academic, now Routledge, 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 *Sounds From the Corner: Australian Contemporary Jazz on CD* (Australian Music Centre), 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). Roger is a subject in *Jazz: The Essential Companion*, *Jazz: the Rough Guide* and the recent *Grove Dictionaries of Music and of Jazz*. His work, and that of austraLYSIS, is reflected in more than a dozen index entries in the 2003 *Currency Companion to Music and Dance in Australia* (eds. John Whiteoak and Aline Scott–Maxwell). He is the author of numerous research articles, originally in biochemistry, and since 2006 in music cognition and computation. He is currently also co–editing the *Oxford Handbook of Algorithmic Music* (with Alex McLean, UK).

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 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, Western Sydney University, as a research professor in music cognition. His research career outside music is summarised in the Wikipedia article on him (Roger Dean, musician).

### **Sandy Evans** (saxophones, composer)

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.

Sandy has been acclaimed as one of the leaders of a new generation of Australian jazz musicians, and her recordings, such as *Blue Shift* with Clarion Fracture Zone (an ARIA award winner), 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 Sandy 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 australYSIS 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.

Sandy 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 was 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-led 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. Amongst recent releases with her own groups are *The Edge of Pleasure* (an EP with her Trio), a sextet album *When the Sky Cries Rainbows* and *Cosmic Waves*, an album collaborating with Indian musicians, and including some continuously transforming 'drone' sounds specially created for her by Roger Dean. In 2014 she received a doctorate for her research and creative work on the interface between Jazz and Indian music. In January 2017 she also becomes a lecturer in jazz at the University of New South Wales. For more information: see her own website.

**Will Luers** (video artist, writer) 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. He became a member of australYSIS in 2013, and has collaborated on several of our pieces, including *Film of Sound* (2011), *motions* (2014; included in the prestigious international Electronic Literature Collection Volume 3 2016), and the interactive piece *novelling* shown tonight (available online from Binary Press). Some of his work is in the online journal **soundsRite** (volume 5), and more is available on his website <http://will-luers.com/>.

**Hazel Smith** (Texts and performance)

Hazel is a research professor in the Writing and Society Research Group at Western Sydney University. 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's monograph, *The Contemporary Literature-Music Relationship: intermedia, voice, technology, cross-cultural exchange*, was published by Routledge in 2016.

Hazel is also a poet, performer and new media artist, and was formerly a professional violinist. She has published three volumes of poetry, three CDs of performance work and numerous multimedia works. In 2008 her book *The Erotics of Geography: poetry, performance texts, new media works* was published by Tinfish Press, Kaneohe, Hawaii with accompanying CD –Rom. Her latest volume of poetry, *Word Migrants*, was recently published by Giramondo (2016). 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 seven 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 Western Sydney University. In 2013 she held an Australia Council Digital and New Media Writing grant, which supported work on her new media collaboration with Will Luers and Roger Dean, *motions*. This has recently been included in the Electronic Literature Organisation's Collection 3, the premier showcase internationally of electronic literature. Recently, her new media collaborations with Will Luers and Roger Dean have been showcased at new media arts festivals and exhibitions in West Virginia, US, 2012; Wisconsin, US, 2014; Brazil 2014; Bergen, Norway, 2015; Marymount University, California, 2015, Rutgers University US, and The Kitchen, New York. Her website is at [www.australysis.com](http://www.australysis.com)

**Greg White** (sound manipulation, sound projection, computers).

Greg is a performer, composer, programmer and educator. He has recently developed a new global Masters degree at the SAE institute. He was previously Associate Dean (Production) and Head of Composition & Music Production at the Australian Institute of Music (Sydney). He has 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 the jazz/world music group Gest8 (from 2004). His creative output has been presented at the British Film Institute, and at film festivals in Cannes, Clermont-Ferrand and Sydney. His work has also been presented at the Huddersfield Contemporary Music Festival (UK), New Crowned Hope (Vienna), Festival International d'Art Lyrique, Aix-en-Provence, (France), the Lincoln Centre (NYC) and in festivals in Auckland, Wangaratta, Sydney and Melbourne. His work has also featured in all the major museums and galleries in Australia's eastern states and as part of productions by all the major theatre companies in Sydney. Greg has taken part in many web projects (including William Duckworth's 48 hour Cathedra Project in 2001 with Roger Dean) and has been involved in numerous 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 worked in Denmark and UK with australYSIS. In 2015 he received a PhD from the University of Newcastle for work on convergence in music production.

Other members of australYSIS, not appearing in this event are Daniel Blinkhorn, Peter Jenkin, Stephanie McCallum, Daryl Pratt, Ian Shanahan, Neil Simpson and Phil Slater.

Tonight we celebrate the release of Hazel's latest poetry volume, *Word Migrants* (Giramondo): copies will be on sale.

**About some earlier australYSIS recording/publishing releases:**

**Multi-Piano** (Tall Poppies 225, 2012): a double CD of solo and interactive piano by Roger Dean.... 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, Kanehoe, Hawaii, 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 by 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) released in 1994. Features Sandy Evans (saxophones), Tony Buck (percussion/ samplers/ electronics), Roger Dean (piano/ keyboards/ samplers/ electronics).

**Windows in Time** Tall Poppies TP 039) released 1994. Features Peter Jenkin, Stephanie McCallum, David Stanhope and others in music by Bright, Cresswell, Rue, Xenakis, and members of australYSIS and LYSIS.

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

These and other recordings involving australYSIS (or LYSIS) and some of its members are also available from the sites listed above, notably the Australian Music Centre; in case of difficulty contact australYSIS directly (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**

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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 wish 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 contributions can be acknowledged as you choose.

## **THE NEW MUSIC NETWORK**

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)