

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)

"sonic powerscapes" (Sydney Morning Herald, 1996)

"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)

austrALYSIS

SoundVision 2007

at the Recital Hall West, Sydney Conservatorium of Music

PROGRAM

Saturday 1 December 2007, at 20.00
austrALYSIS presents

Perusing the Rhizome

Promoted by New Music Network and austrALYSIS Productions Inc.
austrALYSIS is a member of the New Music Network. The New Music Network Concert series 2007, of which this is a part, is supported by the New South Wales Ministry for the Arts.

Creators/Performers: Roger Dean, Sandy Evans, Hazel Smith, Greg White, and guest artists Elliott Dagleish and Jenny Vuletic (actor: pre-recorded).

austraLYSIS

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

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

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

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

austraLYSIS's breadth of style is illustrated on its several recordings and on the many recordings by its member musicians. The double CD *Resounding in the Mirrors* was released on the UK label Future Music Records (2001); the **austraLYSIS Electroband's** *Present Tense* is on Tall Poppies Records (Australia); while an unusual double CD comprising two 60 minute improvisations, *The Next Room*, is also 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; *Hope*, chosen for a CD release and installation presentation at the 1998 Inter-Society for Electronic Arts conference in the UK; *Wordstuffs : The City and The Body* commissioned by the Australian Film Commission for their Stuff-Art site; *Returning the Angles* (CD-R of sound and 3D-interactive image, SOMA 787), and *Evolution II*, on the New Music Newtork CD (both released 2002). One of **austraLYSIS's** recordings was listed as a Record of the Year, by Records and Recordings, UK; and several have been nominated for ARIA awards.

austraLYSIS 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, is developing both as a single 'hyperinstrument' (in the terminology of Tod Machover), and as a polymorphic

ensemble with orchestral and industrial sound capacities. The first **austraLYSIS Electroband** CD, *Present Tense* (TP 109), was released in late 1997; newer work is included on *Resounding in the Mirrors*. **austraLYSIS** made a major live webcast in the international 'Cathedral' 48 hour event, and this piece *Memeing ex Cathedra* was released in 2006 on the CD *Sonic Stones* (TP 182), which also includes the acousmatic piece *Piano Stones* by Dean. More recent recording releases are included in the CD-Rom released with Dean's book *Hyperimprovisation: Computer Interactive Sound Improvisation* (A-R Editions, USA 2003).

austraLYSIS undertakes commissions and engagements for arts centre, festival, broadcasting and recording work and for international touring. It has given seven batches of overseas performances since 1990, and performed in more than 30 countries. In one of its tours, it was featured in three events at the leading new music festival in the UK in Huddersfield and also on BBC Radio 3. It has been supported by the Australia Council as a 'Key Organisation' for its creative and performance work, and much of its work is presented by the ABC or other international broadcasters, as well as in multimedia formats. **austraLYSIS** is also concerned with educational work and other means of fostering appreciation. An example of such work was the creation and presentation by Roger Dean of a radio documentary on improvisation.

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

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Perusing the Rhizome

austraLYSIS presents new works in sound, image and text, in many of their streams and at many of their nodes. Besides acousmatic work, and acoustic performance, the ensemble presents new intermedia pieces in which the interface between the sensory media is responsive and manipulated. After creating a series of sound technodramas for radio and the web over many years, austraLYSIS tonight includes a performance work with pre-recorded performance by actor Jenny Vuletic, as well as by our own Hazel Smith.

Program:

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

austraLYSIS: Where to, Where From? (2007: c.7 min)

Robert Sazdov: Deva 21.09 (4-channel version, 2007: c. 9 min)

Roger Dean and Hazel Smith: SnowTalking (2007: c.8.5 min)

Rajmil Fischman: ¿Te Acuerdas Hijo? (2006*: 16 min)

Interval

austraLYSIS: Acoustics (2007: c.7 min)

Roger Dean: Harmonic Motion (2007: c. 6.5 min)

Hazel Smith and austraLYSIS: Live Music; Dead Bodies (2007: c. 16.5 min)

Program Notes:

austraLYSIS: Where to, Where From? (2007: c.7 min)

In this piece, the two wind players, Sandy Evans and Elliott Dalglish, perform their sound not only to the audience but also (via separate microphone feeds) to computers performed by Greg White and Roger Dean (respectively). Processed sound fields are generated from the inputs, and their temporal as well as timbral relation with the incoming sounds are highly variable. For example, sound streams performed several minutes earlier may be presented in processed yet still continuous new streams; the performance is mainly concerned with continuous streaming rather than discontinuous sampling, but source-output relationships may be transformed quite drastically.

Robert Sazdov: Deva 21.09 (4-channel version, 2007: c. 9 min)

The piece incorporates multi-channel compositional guidelines that are based on recent perceptual research, as well as implementations of psychoacoustic, concert hall and reproduced multi-channel, audio research. Many of these guidelines are based on outcomes from research conducted by the composer earlier this year at the Sonic Arts Research Centre, Queens University, Belfast. The main aim of the experiments was

to investigate the perception of loudspeaker positions and impacts within a multi-channel configuration. In the 4-channel version, the compositional techniques are for horizontally positioned loudspeakers. These include approaches for achieving sonic spaciousness through apparent source width and envelopment, spatial ambiguity, and frequency-based techniques for achieving elevated perception from horizontally positioned loudspeakers.

Thematically, the composition deals with the beauty and celebration of a significant birth. All sounds are manipulations of two short phrases: a 2-bar 4/4 rhythmic pattern played on a tapan (Macedonian drum), and a short phrase of church singing in the Macedonian Byzantine style. *Deva 21.09* is the final composition for the folio of works that is in partial fulfilment of a PhD (Psychology) at MARCS Auditory Laboratories, University of Western Sydney.

Robert Sazdov (b.1969 Vienna, Austria) is a composer currently based in Sydney. His recent awards include an Award of Excellence for High Resolution Recording from the Audio Engineering Society 2007, a 2nd Prize in the 5th 'Pierre Schaeffer' International Computer Music Competition 2006, an Honorary Mention in the Musica Nova International Electro-acoustic Competition 2005 and a finalist at the Palmares de 33e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges, 2006. Robert's work has been performed in around twelve countries, in a wide range of concerts and festivals. Robert also established and headed the Contemporary Music Centre at Western Sydney Institute. He has lectured or tutored in music technology, composition or audio engineering at the University of Western Sydney (UWS), the Australian Institute of Music, SAE Technology Institute, and the University of New South Wales. He currently lectures in the Music Technology and Composition department at the Sydney Conservatorium of Music. Robert is the Promotions Officer for the Australasian Computer Music Association (ACMA) and is curating a CD of Australian and New Zealand composers to be released internationally this month.

Roger Dean and Hazel Smith: *SnowTalking* (2007: c.8.5 min)

SnowTalking is a 4-channel acousmatic piece, existing solely as digital recording. It is conceived as a free-standing relation to the piece *SnowTalk*, commissioned by Chaconne Brass, UK, for brass quintet and pre-recorded electroacoustic sound (to be premiered in the UK in December 2007). The electroacoustic sound for both pieces includes a text written and performed by Hazel Smith, and sampled brass sounds by Chaconne, together with synthesized brass sound. All these sounds, other than the text, are also digitally processed to generate a complex

sound texture which accompanies the live quintet performance of a notated score. In *SnowTalking*, tonight's piece, the electronic sound is further developed to form a free standing and slightly longer work, but still with unprocessed text juxtaposed with digitally transformed brass sounds. The text by Hazel Smith is reproduced below:

SnowTalk

the seasons are talking to each other
 we pick orchids in the snow
 as if the world's thermostat
 was programmed for cross-weathering

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

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

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

Rajmil Fischman: ¿Te Acuerdas Hijo? (2006*: 16.5 min)
 Do You Remember Son?

The composer writes: *¿Te Acuerdas Hijo?* is dedicated to the memory of my father, Alberto Fischman (1920-1983).

The text appearing in the video is taken from the beginning of the Medieval Spanish poem *Coplas on the Death of My Father*, by Jorge Manrique (1440-1479), translated by Henry Wadsworth Longfellow:

O let the soul her slumbers break,
 Let thought be quickened, and awake;
 Awake to see
 How soon this life is past and gone,
 And death comes softly stealing on,
 How silently!

The words spoken at ca. 9:00 translate as follows:

Do you remember son?
Here I also see you ...

¿Te Acuerdas Hijo? was a finalist in the multimedia category of the 34th Bourges International competition, 2007. Performances include: University of Aveiro, Portugal; MANTIS South-North Weekend Festival, Manchester, UK; Visual Music Marathon – Boston Cyberarts Festival 2007, USA; International Computer Music Conference, ICMC 2007, Copenhagen; CynetArt VM Festival, Dresden.

Biography: Rajmil Fischman was born in Lima, Peru, 1956, attended musical studies at the National Conservatory of Lima, at the Rubin Academy - Tel Aviv University, Israel and at York University, UK, where he obtained a DPhil in 1991. He studied composition with Abel Ehrlich (Rubin Academy) and with John Paynter and Richard Orton (York). He also obtained a BSc in Electrical Engineering from the Israel Institute of Technology (Technion), in 1980.

He is Professor of Composition at Keele University, where he established the MA/MSc courses in Digital Music Technology and the Computer Music Laboratory. He was artistic director and principal conductor of the Keele Philharmonic Society (1990-1995), director of music (1998-2000) and Music Technology Programme Director (2001-4).

While at York, he joined the Composers' Desktop Project (CDP), becoming a director in 1988. He is member of RedAsla, the Peruvian Circle of Composers (Circomper) and Sonic Arts Network, UK.

His main activities focus on instrumental and electroacoustic music composition, electroacoustic music theory and music software development. His compositions have received international performances and been broadcast worldwide.

INTERVAL

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

austrALYSIS: Acoustics (2007: c.7 min)

The members of austrALYSIS perform an entirely acoustic improvisation.

Roger Dean: Harmonic Motion (2007: c. 6.5 min)

Roger writes: This work is one of a developing series influenced by ideas of cultural theorists Deleuze and Guattari concerning rhizomatic interpretations of the world and its ideas, and contributing to the tradition of post-minimalism. A rhizome, in contrast to a branching tree, is an interweaving web, be it concrete or abstract, natural or man-made. Post-minimalism, arguably initiated by William Duckworth, forged systematic variations to the melodic patterns of repetitive music, in contrast to the emphasis of Reich and others on changing phase relationships between otherwise relatively unchanging melodic and/or harmonic patterns. In some previous works, I have generated algorithmic transformations of the pitch content of repetitive melodic music, and lately used in addition processes of fusion and fission amongst those melodic strands. Here, the algorithmic transformations instead focus on exchanging some of the harmonies of one repeated chord played on the piano with the next chord, and then morphing fully to it. The piece also involves an algorithmic ‘decision’ as to whether there is a counter-melody in the form of a slowly moving bass-line.

Hazel Smith and *austraLYSIS: Live Music; Dead Bodies* (2007: c. 16.5 min)

Pre-recorded voices: Jenny Vuletic and Hazel Smith

Live Music; Dead Bodies is a sound technodrama: it interweaves spoken text, technologically manipulated speech, and live instrumental music. The piece is composed of a collage of narrative fragments, poetry and prose. It moves between several different times and spaces, some specific, some ambiguous, some real, some unreal. Playing on the implications of the title, *Live Music; Dead Bodies* interweaves ideas and questions about live and recorded performance, the relationship of sound to the body and music’s capacity to create social change.

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

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

About our guest collaborators:

Elliott Dalglish (saxophones) Elliott has degrees in law, arts, music and business and is CEO of New Musique Australia Ltd. since 1995. He was president of Queensland's Music Arts Club, 1989-1995. He has toured to over 40 countries but loves to return to Byron Bay, his home town, whenever he can. He has performed with internationally renowned improvisers such as Misha Mengelberg, Steve Lacy, Palle Mikkelborg, Karaikudi R. Mani (Southern Indian Percussionist), Bob Rockwell, Cecil Taylor, Thomas Frank, Gabe Baltzar (Stan Kenton Orchestra), Henri Chopin (French Sound poet), Mike Nock, Roger Frampton, Paul Grabowsky, Roger Dean and Eric Griswold. His international studies have included: private and group lessons, masterclasses, performances, open rehearsals including discussions on form, structure, art of interpretation, pedagogy, new media and performance Rocco Parisi b/cl. Genoa, Italy; Daniel Kientzy sax. Paris, Italy; Jans Guns b/cl. Flemish Radio Orchestra; Karl-Heinz Steffens cl. Berlin Philharmonic; Guy Deplus cl. Paris Opera; Michel Arrigon cl., b/cl. Paris Conservatoire; Claude Delange sax. Paris Conservatoire; and David Murray sax. World Saxophone Quartet.

He currently plays solo concerts in parks to the birds, with Scott Tinkler's Drub and the Australian Art Orchestra from 1993-2007. From 2002-2005 he released 3 self-funded CDs on Black Rhino Records entitled: "Chevalier Queens", "Bushranger Bill" and "Star Chamber". Elliott came to the attention of the Australian music community through his collective ensemble "Artisans Workshop Quartet" from 1989 to 1996 and by playing lead alto with the Tony Hobbs Big Band Theory from 1987-1995. He won the National Jazz Saxophone Competition in 1995 and the Optus National Travelling Scholarship in 1998. Elliott has received over 30 grants from the Australia Council and State Art funding bodies for his arts projects nationally and has been commercially released on over 35 CDs nationally and internationally. His current project for 2007 is the release of a solo saxophone CD entitled "Ijma" and a duet CD with Bret Evans.

Jenny Vuletic (actor: pre-recorded) Jenny has performed in many Australian & International theatre productions, such as: The New Rocky Horror Show and the Phantom of the Opera (Dainty Consolidated); The Plumber's Opera (GBS Productions); The Venetian Twins (State Theatre Co. of SA); Tongues of Stone & Hors De Combat King Ubu (Belvoir St Theatre); Always (Vic Arts Centre); The Real Live Brady Bunch (Footbridge Theatre); The Game of Love & Change (Royal Queensland Theatre Company); Into The Woods, The Rivers of China and Volpone (Sydney Theatre Company); Mr Melancholy (Griffin Theatre); Railway St Theatre tour of Away, Mamma Mia and Menopause the Musical. Her television credits include: The Whipping Boy, Double Sculls, Rafferty's Rules, Perhaps Love & Seven Deadly Sins, and Australians at War. Films in which she has appeared include: Let Me Die Again, For Love Alone, Short Changed, My Life Without Steve. She has appeared in many ABC Radio productions, including two with australYSIS, The Erotics of Gossip, and The AfterLives of Betsy Scott (2007). Jenny has completed successful seasons of her self devised cabaret show Balkan After Midnight and prior to that Chansons Champagne and Chopped Liver! She received the Corporate Gold Award for the 2001 Sydney Cabaret Convention.

About the members of australYSIS appearing:

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

He has composed extensively, particularly for jazz and improvising ensembles: one of his extended works was a feature for Ken Wheeler (trumpet/flugel) and an enlarged Lysis, and is on *Lysis Plus* (Mosaic GCM 791). With Hazel Smith, he has created several text-sound works, such as *Poet without Language*, *Silent Waves*, *Nuragic Echoes*, *The Erotics of Gossip* and *The Afterlives of Betsy Scott*, all recorded for the ABC. His compositions include *Elektra Pulses* for string quartet (with computer tape), and *Raising not Climbing*, a solo cello work (on Tall Poppies records). His composition *It Gets Complicated* for piano/speaker has been recorded by Michael Kieran Harvey, and released on Red House Records (CD RED 9401). His computer music has been presented at the International Computer Music Conference, and elsewhere. His largest commission to date, *SonoPetal*, was from the Australian Chamber Orchestra, supported by the Australia Council, and was presented around Australia in 1996. He also has completed commissions from Peter Jenkin, Rob Nairn, b'Tutta, Sydney Alpha Ensemble, Chaconne Brass and the Wallace Collection (UK). His scores are available through the

Australian Music Centre, and published by RedHouse Editions, La Trobe University Press, and in many books. Some of his work has been for CD-Rom (*Walking the Faultlines* was released on the first CD-Rom from the International Computer Music Association), and for the web (*Wordstuffs*, and *Intertwining* and others), in each case, australYSIS collaborations. He has developed techniques of animation, including VRML animation and the use of Jitter, which establish extensive algorithmic interaction between sound and image generative components of real-time performance works.

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

Roger is also active in humanities research. His book *Creative Improvisation* was published by Open University Press (UK/US, 1989), and is a highly theorised yet practical book on improvisatory techniques. His companion analytical volume *New Structures in Jazz and Improvised Music Since 1960* was also released by OUP in 1992. *Improvisation, Hypermedia and the Arts since 1945*, written in collaboration with Hazel Smith, analyses and theorises improvisation in the arts besides music, and was published by Harwood Academic (1997). A more recent book (with CD-Rom), *Hyperimprovisation: computer-interactive sound improvisation*, the first on its subject, was published by A-R Editions (USA; 2003), the leading specialist publisher on computer music. His most recent book concerns Australian contemporary jazz and its representation on CD (published by the Australian Music Centre, 2005). Roger is a subject in *Jazz: The Essential Companion*, *Jazz: the Rough Guide* and the recent Grove Dictionaries of Music and of Jazz. His work, and that of **australYSIS**, is reflected in more than a dozen index entries in the 2003 *Currency Companion to Music and Dance in Australia* (eds. John Whiteoak and Aline Scott-Maxwell). Roger edited the Summer 1991/2 issue of *Sounds Australian* on improvisation, and he is the author of numerous humanities research articles. Because of his intense involvement with academia and scientific research as well as music and the humanities, he has appeared as one of the Australian 'renaissance men' in some weekend glossy magazines. Besides his musical activity, Roger was also for 18 years a CEO, first of a medical research institute and then of a University (as Vice-Chancellor of the University of Canberra, UC). In early 2004, he formed the Sonic Communications Research Group (SCRG) at UC. In 2004 he was elected a Fellow of the Australia Academy of the Humanities. Earlier this year, he returned to full time research in music computation and cognition as a professor at the MARCS Auditory Laboratories, University of Western Sydney.

Sandy Evans (saxophones) After studying at the NSW Conservatorium Sandy played with the Bruce Cale Orchestra, the KMA Orchestra, and Great White Noise. She formed the important group Women and Children First in 1982-3, which recorded, and toured extensively in 1984-5, reaching most parts of Australia. Later she played at the Esso Australian Jazz Summit with her trio, and joined the group Ten Part Invention with which she still plays. In 1987 she worked in the UK, and co-led the saxophone quartet SAXTC with Scottish saxophonist Tony Gorman, while also working in a rhythm and blues band and on Scottish TV. She currently co-leads the band Clarion Fracture Zone, and plays with many other groups including the catholics. She has composed two suites for Ten Part Invention, and much material for her own groups. She also composed and performed music for the dance/ performance piece *Walking Long Country* and for the Australian Art Orchestra. She has been acclaimed as one of the leaders of a new generation of Australian jazz musicians, and her recordings, such as *Blue Shift* (an ARIA award winner) with Clarion Fracture Zone have been extremely well received. Subsequent Clarion Fracture Zone releases have appeared on Rufus records, and Sandy is also to the fore on most **australYSIS** recordings including *Moving the Landscapes* and *The Next Room* (Tall Poppies). Outside Australia she has performed in Europe, India and Canada, and with australYSIS in New Zealand. She was extensively featured, in interview and performance, in the TV series *Jazz Az Now* on Australian jazz, and in the films *Beyond El Rocco* and *Dr Jazz*. In 1993, she was commissioned by australYSIS to produce with Hazel Smith the sound-text work *Black Desert*, presented in the 1993 season, and broadcast on ABC radio in December 1993. In 1995 she became a 'Young Keating' fellow. In 2000 she performed at the opening ceremony of the Paralympics in Sydney, and was featured as a soloist on the roof of the Sydney Opera House at the dawn of the new millennium playing Ross

Edwards' 'Dawn Mantras' to a worldwide tv audience. She dueted with drummer Han Bennink at the Wangaratta Jazz Festival, 2000, and is a member of Waratah, an innovative trio of saxophone, koto and percussion. She composed *Testimony*, a major music theatre work for ABC Radio Drama. This piece is a tribute to Charlie Parker and features the poetry of Yusef Komunyakaa. It has been adapted and evolved for performance by the Australian Art Orchestra during the Sydney and Melbourne Festivals in 2002. Sandy was the winner of the Inaugural Bell Award for Australian Jazz Musician of the Year (2003). Sandy has recorded with her own trio, of which the first CD release was *Not in the Mood* (Newmarket Records). Currently she also has a larger ensemble Gest8, colead with Tony Gorman, and involving Greg White on computer, as well as Satsuki Odamura on koto. It has just released its first CD on Tall Poppies.

Hazel Smith (Texts and performance) Hazel, who lived in England until she moved to Australia at the end of 1988, works in the areas of poetry, experimental writing, performance and multi-media. She has published in numerous international poetry and literary magazines including *Southerly*, *Heat*, *Salt*, *Southern Review*, *Meanjin*, *W/Edge*, *Jacket*, *Tinfish*, *Outlet*, *Cordite*, *Crayon*, *Reality Studios*, *Cyphers*, *Figs*, *First Offense*, *The Third Eye*, *Graffiti*, *Sepia*, *Pennine Platform*, *Strange Mathematics*, *The Age Monthly Review*, *The Brisbane Review*, *Stride*, *Pages*, *Pores*, *Overland Express*, *Shampoo*, *Slope*, *Sugar Mule*, *Thylazine*, *Text*, *Crescent Moon* and *How2*. Her volume *Threely* was published by the Spectacular Diseases Imprint in 1986; her volume *Abstractly Represented: Poems and Performance Texts 1982-90* was published by Butterfly Books in 1991; and *Keys Round her Tongue* by Soma in 2000. Her next volume of poetry, performance and new media work *The Erotics of Geography* (book with CD Rom) will be released later this month by Tinfoil Press, US. Her first two CDs, *Poet Without Language* and *Nuraghic Echoes* (in collaboration with Roger Dean), were released by Rufus Records in 1994 and 1996 respectively. A third CD, *Returning the Angles*, also with Roger Dean, was released by Soma Recording and Publishing in 2001. Some of her work is included in the 1991 anthology *Floating Capital: New Poets From London*, Potes and Poets Press, U.S.A; in *Compositions for Improvisors*, La Trobe University Press, 1994, and in the anthology *Australian Mosaic: an anthology of Australian multicultural writing*, 1997. In 2001 she was featured in *Homo Sonorus, an international anthology of Sound Poetry* curated by Dmitry Bulatov. This contains four CDs which include an extract from her piece, *Poet Without Language*.

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

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

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

In 1997 Hazel collaborated with Roger Dean on a hypermedia-installation piece, *Walking The Faultlines*, which was selected for the first CD Rom anthology of the International Computer Music Association, and released in 2000. In 1997 Hazel was co-recipient with Roger Dean and Greg White of a grant from the Australian Film Commission to design a multi-media work for their *StuffArt* website. The resultant work *Wordstuffs: the City and the Body* is now on the ABC website. *Intertwining*, a subsequent hypertext and sound web piece in collaboration with **austrALYSIS** is on the *Overland Express* website and also that of *How2*. Hazel's collaboration with Roger Dean, *The Egg The Cart The Horse The Chicken* is available at www.ce.canberra.edu/inflect: this piece was featured in a multimedia showcase at the Seattle Poetry Festival USA in May 2002, and at the Bumbershoot Music and Arts Festival, USA in 2003. More recent multimedia collaborations available on the internet are

soundAFFECTs, with Roger Dean and Anne Brewster, in the on-line journal *Text; the writer, the performer, the program, the madwoman* in the online journal *How2*; and two pieces on the US *PennSound* site.

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

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

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

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

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

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

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

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

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

***austraLYSIS Electroband CD, Present Tense Tall Poppies 109.*
Acouslytic : acousmatic music of Roger Dean (Tall Poppies TP153)**

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

***Sonic Stones* (Tall Poppies TP 182) released 2006. *Sonic Stones* represents two aspects of **austraLYSIS** innovative work in computer mediated sound. One piece, *Piano Stones*, is an**

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

about some earlier releases:

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

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

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

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

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

AVAILABLE at only \$25

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

austraLYSIS Mailing List

If you would like to receive advance information on sound/image/text events and commercial releases by **austraLYSIS** please give this form to the interval/ticket person, or post it to **austraLYSIS Productions Inc**, PO Box 2039, Woollooware, NSW 2230.

Name:

Email:

Or Address:

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

If you would like to be more actively involved in helping the creation of austraLYSIS's and related work, you can become a member of austraLYSIS Productions Incorporated, for an annual subscription of 10 dollars, and an initial entry fee of 20: contact austraLYSIS.

austraLYSIS Productions Inc, is a non-profit organisation supporting the presentation of new sound and intermedia work, particularly that of austraLYSIS. It is eligible for tax deductible donations, and your contribution is invited, and can be acknowledged as you choose.

NEW MUSIC NETWORK : NMN

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

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