



austraLYSIS

SoundVision 2003

Performing and premiering innovative computer-interactive music. This event includes new composed music, improvisation, multimedia and sound text. Works by Roger Dean, Hazel Smith, Greg White, austraLYSIS and intermedia collaborations. Includes the Sydney premiere of "PianoStones", an acousmatic work; and of a new video/sound piece "The Weight of Time", as well as other interactive image and sound.

Performers

Roger Dean – keyboards, computers, director

Sandy Evans – saxophones

Hazel Smith – writer, speaker

Greg White – computers, sound projection

7pm Saturday 11 October 2003

West Recital Hall, Sydney Conservatorium of Music

Adults \$28 Concession/Students \$20

Seats are limited:

To make reservations, please call Eve Burton on
0412 030 108 / evilb@optusnet.com.au

www.australysis.com

Program

Sines of Tone 1: by australYSIS, featuring Sandy (for saxophone, and two real-time sound synthesisers). (First performance).

A mantraic, meditative sound piece.

Elektronische Studie II (1954) : by Karlheinz Stockhausen/colleagues, Version 1.

An important early classic of electronic music, presented as a real-time sound synthesis piece. Two versions are heard tonight, one as originally recorded, the other with randomisation of the defined electroacoustic events. We will indicate which is which after the second has been presented.

soundAFFECTs: by Anne Brewster, Hazel Smith, Roger Dean, and australYSIS. (First performance)

A work of text animation and sound. The related static text-only AFFECTions for the printed (or displayed) page, on which soundAFFECTs is based, will be included in the programme, and is to be published shortly. This new work follows our earlier Prose-Thetic Memories, with VRML animated text on two screens, one systematically manipulated, the other progressively displaying the whole text. In soundAFFECTs, only perturbed text is displayed, and subjected to real time manipulations. The displayed text is a chosen minority of the original full printed/displayed text. The sound is a direct relative of the text, both in the normal sense of being a response and interpretation by the composer-improvisers in australYSIS, and in the sense of using algorithmic sound processing in some cases involving exactly the same procedures as process the text for animated display.

PianoStones: Roger Dean (2002). (First presentation in Sydney)

An elaborate electroacoustic piece, played from cd, involving 'post-spectral' morphologies, in which the sounds of a piano become

intermingled if not merged with those of stones, such that a new instrument appears.

the writer, the performer, the programmer, the madwoman : Hazel Smith, Roger Dean, Greg White. (First performance.)

Performed text by writer Hazel Smith, with real-time computer manipulation of the spoken text, by specially constructed compositional algorithms. A tussle between four forces.

Elektronische Studie II (1954): by Karlheinz Stockhausen/colleagues, Version 2.

An important early classic of electronic music, presented as a real-time sound synthesis piece. Two versions are heard tonight, one as originally recorded, the other with randomisation of the defined electroacoustic events. We will indicate which is which after the second has been presented.

The Weight of Time: Roger Dean and australYSIS (First Performance).

Does time reverse? A video, interactive animation, interactive sound investigation.

Sines of Tone 2: by australYSIS, featuring two real-time sound synthesisers). (First performance).

A mantraic, meditative microtonal sound piece.

New Music Network ABN: 69 568 255 635

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