

"phenomenal musicianship" (Sydney Morning Herald, 1995)

"incredible interaction" (The Wire, UK, 1996)

"cutting edge ... eclectic ... consummate" (BBC Radio 3, UK, 1997)

"intelligent musical innovation the sound world took the ear into alluring and unexplored domains" (Sydney Morning Herald, 2005)

"those doyens of computerised music" (Sydney Morning Herald, 2008)

"creates amazing soundscapes" (Sydney Morning Herald, December 2009)

On Roger Dean: 'trail-blazing', 'earthy approach', 'surprising and disquieting', 'exquisite', 'crystalline or tumultuous', 'brilliant musicianship', 'exploding with vivacity'. (John Shand of the Sydney Morning Herald, 2013)



An activity of australYSIS, an international ensemble creating and performing new sound and intermedia arts, based in Sydney, Australia. www.australysis.com

Roger Dean: Free Improviser: piano and/or laptop

A major strand in the work of Roger Dean (composer/improviser) is Free Improvisation, solo and group, with Dean performing on piano and/or laptop. He has performed free improv at iconic venues such as London's Little Theatre Club (1970's-80s) and Café Oto (2011,2013--); repeatedly at the What is Music? Festivals; on the South Bank (London), at Bracknell Jazz Festival, at the ISCM World Music Days (Denmark), and around Asia and Australasia. He has worked overseas in solo, duo and ensemble contexts, with people such as Derek Bailey, Connie Bauer, Jim Fulkerson, Barry Guy, The London Jazz Composers' Orchestra, Oren Marshall, Maggie Nichols, Tony Oxley, Evan Parker, Eddie Prevost, Paul Rutherford, Veleroy Spall, Jessie Stewart and Ken Wheeler. He made some innovative free improvisation recordings such as the 1970-1987 LPs *Dualyses*, and *Superimpositions* (reissued on CD in 2013), and included solo free improvisation on many other albums (such as his very first, *LYSIS Live*, 1975; reissued on CD by Future Music Records). Since the 90s, Dean has been based in Australia, and has worked as pianist with many of the notable instrumental improvisers there, such as Chris Abrahams, Oren Ambarchi, Robbie Avenaim, Simon Barker, Eddie Bronson, Tony Buck, Anthony Burr, Louis Burdett, Elliott Dalglish, Jim Denley, Richard Johnson, Max Lyandvert, John Rogers and John Rose; and with laptop artists such as Ollie Bown. As laptop and noise improviser himself he has performed with other computer manipulators such as LeafCutter John, Alex McLean, Martin Ng, Diemo Schwarz, and Greg White, as well as with numerous instrumentalists. He also combines piano and computer in performance, notably with his MultiPiano Event. Live laptop is involved in most of his albums since 1994, such as *Present Tense*, *Acouslytic*, *Sonic Stones* and *MultiPiano* (all on Tall Poppies, Australia), and *LYSIS Lives* (Future Music Records, UK). Since 2010 Dean has performed at the Guelph Jazz Festival and at a Montreal Free Improv festival, Canada; and presented in various venues in Australia, Denmark, Singapore, UK and the US.



Left: Dean (extreme left, piano/laptop); LeafCutter John (centre); Alex McLean (Right); and others at Café Oto, 2013. Right: Dean with piano and laptop in solo performance.

Brief Bio: Roger Dean is a British-Australian composer/improviser/jazz keyboard player. He was first established on the European scene in the mid-70s, notably in work with Graham Collier, Kenny Wheeler and his own group LYSIS, but also with freer improvisers such as the London Jazz Composers' Orchestra, Evan Parker and Derek Bailey. On moving to Australia in 1989, Roger formed australYSIS, and was recognized as a leading figure in progressive improvisation there. He has continued to evolve stylistically, bringing computer-interaction to the centre of australYSIS' work since 1994, and first represented on the Tall Poppies CD 'Present Tense'. Dean has made many recordings, with his own group and with about 40 other musicians, performed in 30 countries, and continues to tour internationally. Roger appears on one of the 1000 albums included in the new Penguin Jazz Guide: The History of the Music in 1000 Best Albums (Morton and Cook, 2010), and is one of only two Australians to be a subject in both the Grove Dictionary of Music and that of Jazz. His brief biography is available on Wikipedia. Co-edited the Oxford University Press Handbook of Algorithmic Music (2018), which has a significant focus on lap top music, live algorithms and live coding.

Numerous samples of Roger's work are available in the HearSeeRead section of the australYSIS website www.australysis.com.

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Some of Dean's cd releases:

