

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-), 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)

austraLYSIS

SoundVision 2004

at the Sydney Conservatorium of Music

PROGRAM

Saturday 2 October 2004, at 19.30
austraLYSIS and the austraLYSIS Electroband

JAZZ and SOUND in 5D

Promoted by New Music Network and austraLYSIS Productions Inc., which acknowledges key organisation grant support from the Australia Council for the Arts. austraLYSIS is a member of the New Music Network. The New Music Network 'New Music Now' series, of which this is a part, is supported by the New South Wales Ministry for the Arts.

Creators/Performers: Roger Dean, Sandy Evans, Phil Slater, Hazel Smith, Greg White.

Collaborators: Anne Brewster, David Worrall.

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 (firstly at Sydney Opera House for the ABC). austraLYSIS has made more than thirty commercial sound recordings, intermedia cd-roms and published 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 the collaboration of 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, focusing on producing electroacoustic and computer-interactive music and polymedia.

austraLYSIS also creates jazz and improvised musics and especially sound, text and performance art; and sound related to other artistic media, such as the visual arts [for example compositions by Tom Phillips (UK), collaboration with Alan Davie (UK), and music related to the painters Fred Williams and Michael Johnson (Australia), Frans Widerberg (Norway), and Australian 3D artists such as Sieglinde Karl and Darani Lewers]. It has been involved in developing music/movement works such as 'TimeDancesPeace' with Kinetic Energy; in the presentation of a radio documentary programme by Roger Dean on improvisation; and in ABC sound and text commissions, such as 'The Erotics of Gossip' (2001), 'Returning the Angles', 'Nuraghic Echoes' (1996), and 'Poet without Language' all by Hazel Smith and Roger Dean, the latter of which was nominated for the Italia Prize. austraLYSIS' 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 also on Tall Poppies Records (Australia); while an unusual double cd comprising two 60 minute improvisations, 'The Next Room' is available on Tall Poppies (TP 050) joining the earlier 'Moving the Landscapes' (TP 007). In addition, 'Windows in Time' (TP 039) represents a range of austraLYSIS' 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 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' recordings was listed as a Record of the Year, by Records and Recordings, UK; and several have been nominated for ARIA awards.

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 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, December 2001. Its most recent recording releases are included in the cdr released with Dean's book '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 in 1992-3 performed all over Australia. In one of its foreign tours, it was featured in three events at the leading new music festival in UK, Huddersfield, and on BBC Radio 3. It currently has the support of 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.

See some of our Web sites, such as our web-art hypermedia pieces WORDSTUFFS and Intertwingling (via our web-art page); or information at the Australian Music Centre site on our composer-members (go to our links page).

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“Jazz and Sound in 5D”

austraLYSIS acoustic and computer-interactive creative work focuses not only on harmony, rhythm, timbre and texture, but also on image and text, creating five dimensions (at least). All are moving feasts in our work; the sounds are also moved in space in real-time. In this event there are 5 new works, and two receiving their first presentation in Sydney; ‘Mind your Body’ has been heard earlier in 2004 at the Studio of the Sydney Opera House.

austraLYSIS performers/creators participating live in the event: Roger Dean (keyboards, computers, director); Sandy Evans (Saxophones); Phil Slater (trumpets, computers); Hazel Smith (writer, text performance); Greg White (computers, sound projection).

Program :

soundAFFECTs: a work of video-sound, by Anne Brewster and Hazel Smith (texts), Roger Dean and austraLYSIS (video programming and sound). (2003; First performance in Sydney).

A video-sound piece derived from an earlier performance/web work of interactive animation and sound of the same name, soundAFFECTs. This piece follows our earlier ProseThetic Memories, which had VRML animated text on two screens, one systematically manipulated, the other progressively displaying the whole text. In soundAFFECTs, mainly perturbed text is displayed, subjected to real time manipulations. The displayed text is a chosen minority of the original text. The sound is a direct relative of the text in two ways: it is a response and interpretation by the composer-improvisers in austraLYSIS, and also uses algorithmic sound processing, in some cases involving the same procedures that process the text for animated display. The sound is based on real time processing of two very short segments of pre-recorded text, together with additional computer manipulation.

soundAFFECTs uses extracts from a much longer fictocritical text, *AFFECTions: friendship, communities, bodies* by Anne Brewster and Hazel Smith, published in the on-line journal TEXT <http://www.gu.edu.au/school/art/text/index.htm>. This text engages with the cultural significance of affect, and its relationship to emotion and feeling, through theoretical, fictional and poetic modes of writing. The web version of the multimedia piece is also available on the TEXT site.

Architect of the Ether: an acousmatic work in tribute to Rory Spence, a late and close friend, by Roger Dean (2004, first performance in Sydney).

This piece will be introduced. The performance will begin with this poem by Hazel Smith, which was read at Rory’s memorial service:

The Architectures of Gentleness

I have no voice
for this occasion
and so I ask language
obliquely and hesitantly
to speak instead of me

let us pull time off its geographical lines
and shelter inside
the architectures of gentleness
you have designed for us

there are some surfaces so closed
they outlaw the exterior
some materials so tough
they can't mutate

but the architectures of gentleness
invite the weather in as friend
adapt, absorb resistances
have boundaries that are flexible

do you remember our walk in Kenton when
you drew up every detail
that I'd blindly missed?
talking houses, high on talk
you tapped the flowing energies of spaces
not just solid walls which can be touched

since then we have all been
making art
and swapping views
and shuffling continents

Rory, our gentle architect
we open our interiors for you to move
as you continue to converse with us
we will quietly build the sites
you have distilled.

The piece is realized from a computer-mediated construction which uses pitches derived from the subject's name, as the basis for an instrumental performance. This has been recorded as a final work, and

will not be performed interactively again. It was presented at the national Australian Students of Architecture conference, Launceston 2004, within an evening focusing on Rory's work as architect, critic, and historian of architecture.

Silent Exchange, by Roger Dean and Greg White (2004, first performance): an acoustic and computer interactive work in which newly generated sound is exchanged continuously but silently between two computer performers, and may or may not emerge in recognisable form.

This is a prototype of a series of pieces we are developing. In this leanest version, there is essentially only one stream from RD to GW, and one stream from GW to RD. What happens to each stream is determined by the recipient alone. In other works in the series, there is also an independent sound stream generated and displayed by either or both performers. And in the most elaborate, a control interface permits either performer to interact at the other's computer (remotely), as if taking their place, observably, or in some cases, covertly.

The Improvising Space : a spatial sound improvisation by the austraLYSIS Electroband (2004, first performance).

Acoustic instrument performers: Sandy Evans (saxophones), Phil Slater (trumpets), Roger Dean (piano). Spatial sound manipulation: Greg White.

INTERVAL

DURING THE INTERVAL

SPECIAL austraLYSIS ACMA, FUTURE MUSIC RECORDS, JADE, RUFUS, SOMA and TALL POPPIES CD OFFERS ARE AVAILABLE

Eight Os and a W (2004; first presentation): a process-video and sound work, by Roger Dean and austraLYSIS.

A walk-piece video is shown in one screen window: recorded walking around Darlington, Sydney, at 11.00, 14.00, 17.00 and 20.00, on 2 separate days in September 2004. Besides these materials, there are also time-lapse overnight images of the locality. In a separate screen window real-time Jitter processing of the video is displayed, and this provides information to the real-time computer sound generation, which also involves acoustic sound and its processing.

The eight Os refer to the times, the W to the ambulatory motion; originally it was planned to record the video in Woolloomooloo. The piece also comprises eight composed bagatelles ('little nothings') and a walk, for trumpet and soprano saxophone.

Ethereal (2004, first presentation): a real-time computer generated work, by Roger Dean.

This is a calm and slow meditation. The sounds are like those of electric and acoustic pianos, and they are driven by MIDI-signals generated by an algorithm which embodies the composition, and varies from performance to performance in detail but not overall structure. Seven groups of pitches (3-7 in each group) are used in a linear sequence.

Mind your Body, by Roger Dean, David Worrall and Greg White (2004; third presentation). A sonification, using data streams from electrophysiological recordings of a person listening to a five minute piece of music. A piece selected by the International Conference on Auditory Display, 2004, from amongst an international submission. A 4 channel spatialisation of a 2-16 channel work. The piece is available in binaural wav form on the ICAD website for the conference at www.icad.org, and on the conference published cd-r. The analytical note as provided on the cd-r is appended:

Mind Your Body

The brain interacts with the body: does it really control??? On the construction of a sonification and audio work, by Roger Dean*, Greg White* and David Worrall (2004) *austrALYSIS**, and Sonic Communications Research Group, University of Canberra, ACT 2601, Australia.

The work is based on the data set provided for the International Conference on Auditory Display (Sydney, 2004) competitive submissions. This work was one of ten chosen from the more than 30 submissions for presentation via a 16 channel sound diffusion system during the conference, at the Studio of the Sydney Opera House, and for inclusion on the digital disc representing the chosen works.

Method of Production:

First the appropriate supplied data files (150000 data points, 500Hz sampling rate, corresponding to 5 minutes of acquisition) were given headers so that they could be recognised as 16 bit aiff 44.1kHz audio files. A Python routine was written to do this; the purpose of this was to permit using them as audio files with realtime audio rate reading and manipulation of the data, using MAX/MSP.

Second, the files were audio normalised, providing a very convenient routine to spread the range of values within the files over the whole available bit-depth.

Audio files were then generated as follows:

Audio files 2, 25, 28, 31, 34 and 35 (deriving from the data files of the same numbers) were made by time expansion from the original c. 3secs (150000 samples @ 44100 per sec) up to 5 minutes. This was done with SoundHack's Vocoder function. The resultant sound files were used directly as 6 of the final audio files.

Several MAX/MSP patches were written which 'peek' at the data in the audio files, reading them out in a linear stream which is then available for processing. 10 further audio files were generated using these MAX/MSP processes:

- 1) Data 1 and 2 were used to control a 'cycle' sound source, and also to ring modulate. This audio file was made as stereo.
- 2) Data 3 and 7 were used for an FM modulation process.
- 3) Data 11-15 inclusive were used to control the frequency and bandwidth of a random noise generator. This file was made in stereo.

- 4) Data 8-10 were used to drive phasor and cycle objects, and the resultant outputs mixed to stereo.
- 5) Data 11 and 15 (only) were used to compare the original stream with a 'delta' function derived stream (looking at differences between samples over a time window). This was made in stereo.
- 6) As for 3, but using data 16-18 inclusive, and using different numerical ranges for the frequencies and bandwidths.
- 7) Data 19 and 23 used respectively to drive a phasor and to control a band-pass filter; audio output made in stereo.
- 8) Data 27, 29, 30 analysed into pitches for a sampled piano, with frequency of note events also derived from the data stream. Stereo file.
- 9) Data 34, 35 analysed for 'peaks' which then control sparseness or density of note events played on an electric piano sample.
- 10) 32, 33, 36 analysed to provide pitches for a sampled percussion multi-instrument. A time dependent gradient of activity was superimposed on this.

Data 4-6, 20-22, 24, 26 were not used in the final audio files on the basis of their apparent extreme redundancy in relation to other datasets which were used. 11 and 15 were used twice.

Mixing philosophy: We noted that some of the data streams were primarily related to physiological events (heart beats, respiration, jaw movements), while the majority were electrophysiological data more closely related to neural activity in the brain. Thus we conceived the 'physiological' data (files 27-36) as occupying the 'rear' or 'more distant' part of the final acoustic space (as heard from the centre of the acoustic space). The acoustic space was conceived as slightly more than a hemisphere above floor level. The instrumental sounds were only used for the physiological data, but some audio files were also generated from these data. The 'psychological' data (other files) were conceived as occupying the front or 'closer' part of the space. The psychological data thus occupies the audio space in which detail is best accessed. Furthermore, the mind drives the body, or the body drives the mind: whichever and both.

All the above audio files first were processed for DC-offset removal, then filtered by means of a high-pass (above 20Hz) filter. Some files were equalised, either because they contained certain saturated frequency bands, or to differentiate them from 'neighbours' (those with quite similar data which remained in use). They were then laid out in 15 channel space (the 16th channel was taken up with the subwoofer data derived from all files). They were mixed into 15 separate audio files, each corresponding to what should be projected from the respective speaker, laid out according to the call for submissions, and then defined capacities of the Studio at the Sydney Opera House (essentially a hemispherical space, in front and behind the majority of listeners). Thus the supplied files are located to an individual speaker, and not to a spatial balance position. The spatial locations of the files correspond roughly to the layout of the sensors generating the data. The data corresponding to breathing is placed roughly in the centre with respect to lateral orientation. The mixing was done (for practical reasons) into three separate and overlapping hemispheres, each corresponding to 5 audio files.

Notes revised by Roger Dean, 2004.06.01 www.australysis.com; www.canberra.edu.au/vc-forum/SCRG.htm

The Space of History: a text and audio processing piece, by Hazel Smith, Roger Dean and Greg White.

This piece explores the performer/audience relationship, and the tension it creates between coercion and interaction within the performance space. But this performer/audience relationship also produces a series of metaphors about the conflicts which shape our histories: the push and pull between political confrontation and cooperation, tradition and change.

The piece begins with a monologue. This is then transformed through sampling and manipulation of the voice as sound in space by means of specially composed computer patches.

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, and 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:

Anne Brewster (text). Anne Brewster moved to Sydney in 1999 to the University of New South Wales where she teaches creative writing and literary and cultural studies. She writes fictocriticism and cultural criticism. She has published her fictocriticism in several anthologies including *"The Space Between"*, *"Masks, Tapestries and Journeys"* and *"Hope and Fear"*. Her recent books are *"Literary Formations"* and *"Reading Aboriginal Women's Autobiographical Narratives"*. She is also the co-editor of *"Those Who Remain Will Always Remember: An Anthology of Aboriginal Writing"*. She taught for 15 years at Curtin University in Perth before moving to Sydney and was a writer in residence at Kalgoorlie College.

David Worrall (composer, programming). An eminent and distinguished expert in organised sound, and one of the international editors of the journal of the same name. David was formerly the Founding Head of the Australian Centre for Arts and Technology in Canberra, and leads the creative and commercial endeavours of Avatar. He produced a massive installation of sound and object for the 2003 Floriade in Canberra; several of his electroacoustic compositions are included on the Canberra School of Music CD Anthology series of Australian music. As a leader in sound spatialisation, he designs and produces semi-portable geodesic spaces particularly useful for 3D-sound performance, most recently shown at the Sonic Connections festival in Wollongong (September 2004.) David is also an experienced private stock exchange trader and technical analyst, as summarised on his websites. He is currently undertaking a PhD in real-time sonification (auditory display) of market data, at the Sonic Communications Research Group, University of Canberra, in conjunction with Mitchell Whitelaw and Roger Dean.

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 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, Finnissey, Henze, Holmboe, Kagel, Knussen, Lovendie, Nicholson, Wallace, Xenakis) and many have been written for him. He is also active as 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 1974.

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' and 'Nuraghic Echoes', recorded for the ABC. His compositions include 'Elektra Pulses' for string quartet (with computer tape), and 'Raising not Climbing', a solo cello work. 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 and the Wallace Collection. 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 more recent work has been for cd-rom ('Walking the Faultlines', released on the first cd-rom from the International Computer Music Association), and for the web ('Wordstuffs', and 'Intertwingling'), in each case, austraLYSIS collaborations. He has developed techniques of animation, 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 30 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. 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 Kagel, Penderecki and Stockhausen. 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'; dueted with Rob Avenaim and Tony Buck (percussion/electronics), Jim Denley (flutes), Sandy Evans (saxophones), Colin Offord (constructed instruments) and Daryl Pratt (percussion), and with Chris Abrahams, Serge Ermoll, Roger Frampton and Mike Nock (keyboardists); 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 intensely 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 them, in 1992. A more recent book, 'Improvisation, Hypermedia and the Arts since 1945', written in collaboration with Hazel Smith, analyses and theorises improvisation in the arts besides music, and was published by Harwood Academic (1997). His latest book (with cd-rom), 'Hyperimprovisation: computer-interactive sound improvisation' was published by A-R Editions (USA; 2003), the leading specialist publisher on computer music. Dean is a subject in 'Jazz: The Essential Companion', 'Jazz : the Rough Guide' and the recent Grove Dictionaries of Music, and of Jazz. His work, and that of austraLYSIS, is reflected in more than a dozen index entries in the 2003 'Currency Companion fo Music and Dance in Australia' (eds. John Whiteoak and Aline Scott-Maxwell). Dean 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 from 2002 is also 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 including Dr Kate Stevens (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 austraLYSIS recordings 'Moving the Landscapes' and 'The Next Room' (Tall Poppies). Outside Australia she has performed in Europe, India, 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 1996 she began playing the WX11 wind-controller, to explore this instrument with austraLYSIS. 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. Currently Sandy is working with her own trio, which has its first release, 'Not in the Mood' out on Newmarket Records, and a larger ensemble.

Phil Slater (trumpets, computers) Phil is an outstanding member of a generation of Australian jazz musicians, including Matt McMahon and Simon Barker, with whom he has often performed (in the Band of Five Names, and otherwise), and introduced/presented radio programmes (on EastSide Radio, Sydney). Phil has performed with a massive array of different bands, including several of Mike Nock (with whom he has recorded), Rick Robertson, Lily Dior, Nigel Kennedy, and many others. He was a winner of the Freedman award for jazz musicians, and has performed with austraLYSIS since 2001.

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, Meanjin, Southern Review, W/Edge, Tinfish, Crayon, Reality Studios and Pages, and in the web journals How2, Pores, Sugar Mule, Shampoo, Jacket and Thylazine. 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. 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. Her two CDs, *Poet Without Language* and *Nuraghic Echoes* (in collaboration with Roger Dean), were released by Rufus Records in 1994 and 1996 respectively. In 2001 she was featured in *Homo Sonorus*, an international anthology of Sound Poetry curated by Dmitry Bulatov. This features bilingual biographies (Hazel appears on p.412), and four cds which include an extract from her piece *Poet Without Language*.

Hazel has given poetry performances in many countries including Australia, Great Britain, USA, Belgium and New Zealand, and also on the ABC, BBC and US radio. 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, 1996, 1997, 2000, 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, and many other venues. In 1996 she performed at the *Assembling Alternatives* Conference at the University of New Hampshire in the USA.

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 Sieglinde Karl on the project *Darklight* at the new Design Centre in Launceston, Tasmania.

Hazel has collaborated on several pieces with fellow austraLYSIS musician Roger Dean, and their works *Poet Without Language*, *Silent Waves*, *Caged John UnCaged*, and *Nuraghic Echoes* have been commissioned by, and featured on, the ABC programs *The Listening Room*, *Random Round* and *Jazztrack*. Their piece *Poet Without Language* was nominated by the ABC for the *Prix Italia* in 1993. More recently Hazel has, with Roger Dean, written two more pieces for the *Listening Room*: the *The Erotics of Gossip* (2001) which can be heard on the ABC site, while *Returning the Angles* (1998), which 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*. A recent hypermedia collaboration, with Roger Dean, *The Egg The Cart The Horse The Chicken* is available at www.ce.canberra.edu/inflect.

Hazel is a Senior Research Fellow in the School of Creative Communication at the University of Canberra and 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). Hazel is 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. Recently she has given many text performances (some accompanied by *austraLYSIS*) in poetry festivals and other venues around Australia.

Greg White (sound manipulation, sound projection, computers). Greg has composed, performed and produced music for concert performance, CD, film, theatre, radio and TV, and for 1993 was guest lecturer in composition and music technology at the Sydney Conservatorium and the University of NSW. 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 earlier collaborative project he applied the new object software technology to music composition and performance, and these ideas continue 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*). He is heavily involved in film music composition and production (as on Samantha Lang's *The Well*), and expert in both sound and visual computer control and web and cd-rom authoring (for example for Norrie Neumark, and Kate Richards/Ross Gibson). See Greg's website at www.greatwhitenoise.com.au.

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

about some *austraLYSIS* recording/publishing releases, current/recent :

Computer Interactive Sound Improvisation (book and cdr 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).

about earlier releases: "The Next Room" (double cd: Tall Poppies TP 050) features Sandy Evans (saxophones), Tony Buck (percussion/

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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 TONIGHT 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)

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)

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).

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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. 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.

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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 will be appropriately acknowledged (as you choose) and passionately used.

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