

**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)

"continue to push the parameters of music and multimedia...probing the nature of performance art"  
(Sydney Morning Herald, 2004)

austrALYSIS

*SoundVision 2006*

at the Sydney Conservatorium of Music

## PROGRAM

Saturday 7 October 2006, at 20.00  
austrALYSIS and the austrALYSIS Electroband

Performing the Interfaces

Promoted by New Music Network and austrALYSIS Productions Inc.  
austrALYSIS is a member of the New Music Network. The New Music Network Concert series 2006, 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, Greg White, and guest artist Garth Paine.

Collaborator: Anne Brewster.

## austraLYSIS

An international sound and intermedia ensemble, creating, performing and producing new work, composed and improvised. Director: Roger Dean  
Go to [www.australysis.com](http://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 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, producing electroacoustic and computer-interactive music and polymedia.

**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 3D 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* (2001), *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, December 2001. 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), and in the new album on Tall Poppies, *Sonic Stones* (Tall Poppies 182, 2006).

**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.australylisis.com](http://www.australylisis.com)); or information at the Australian Music Centre site on our composer-members (go to our links page).

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## Performing the Interfaces

austraLYSIS presents new works it has created in sound, image and text, and at their interfaces. Besides acousmatic work (pre-recorded sound alone), and acoustic performance, we present new intermedia pieces in which the performed computer interface is a responsive central component. Often, computer interaction has been purposely limited in its rapidity and diversity of change and response: our *Facing Off*, to be presented here is intended to provide extensive performance flexibility, breadth and instantaneity of change. The concert also launches austraLYSIS new CD, *Sonic Stones*, Tall Poppies 182, its sixth on that label, and presents one of the pieces it contains, *PianoStones*.

### Program:

*ProseThetic Memories* (2001), by Anne Brewster and Hazel Smith (text) and austraLYSIS (sound and text programming).

*ProseThetic Memories* is a text written in Virtual Reality Modelling Language and for presentation on a split screen. On one half of the screen the text scrolls in its entirety. On the other half of the screen the text is subject to VRML algorithmic processing. This programming, and the interaction between the two halves of the screen, simulates the action of memory. The correlated sound texture may be driven by a melody-generating program, written by Roger Dean, which presents to simultaneous versions of each of three sonic melody lines. The events of one version find memories in that of its partner, and there are anticipations and overlaps within and between the melodies. Additionally or alternatively, performances involve improvised sonic textures.

*ProseThetic Memories* is a collaborative, fictocritical and cross-genre text which combines prose, poetry, cultural theory and philosophy. It challenges traditional ideas about memory as a process of storage and subsequent retrieval. Instead memory is seen as a dynamic process, in which the present constantly transforms our impression of the past and vice versa. In this way the very division of time into discrete past and present components is called into question. Important to the genesis of the piece was Freud's notion of *Nachtraglichkeit*, "afterwardsness", the idea that what is continually rewrites what has been.

The concept of prosthesis is also central to the piece because collaboration is itself a prosthetic process, involving the adoption of others' memories and preoccupations, and because memory is always collective as well as individual.

Note by Hazel Smith, Anne Brewster and Roger Dean.

Greg White: *A Short Revolution* (2006; premiere). For trumpet, saxophone and processing.

Greg writes: *A Short Revolution* is the second of a series of pieces composed of layers of overlapping cycles in the time and spatial domains. Many are obvious - the revolving layers (clouds) composed of fragments (grains) from the otherwise static textures of ambience and live instruments. Others are subtle - the overlapping cycles that create the clouds themselves and the 20 second cycles that shape the structure of the piece. All threads of sound processing are derived from a common process and are directly interactive with the live acoustic performers. The effectiveness of this simplicity has been a revelation (revolution) for me.

Ideas for 'Revolutions' surfaced in the development of an upcoming interactive installation with Ross Gibson and Kate Richards called 'The Bystander Field'. The core programming for 'Revolutions' would not have been possible without the extensive spatialisation and synthesis development work undertaken with Jon Drummond on this project. The first version of the piece was premiered by australYSIS in 2005.

Roger Dean: *Ligating the Rhizome* (premiere). A multi-strand work of post-minimalism.

Roger writes: This work is influenced by ideas of cultural theorists Deleuze and Guattari concerning rhizomatic interpretations of the world and its ideas. A rhizome, in contrast to a branching tree, is an interweaving web, be it concrete or abstract, natural or man-made. Here multiple strands of rhythmic melody are gradually transformed internally and by external fusion and fission. Internally, the melodic patterns commence with 11 notes, and migrate to 15 while accelerating and changing their pitch composition, in a manner special to algorithmic postminimalism. Externally, a strand may fuse with another, taking over its pitch status (fusion); or it may break into two, one with a new pitch status (fission). A simple timbral set is used, and a simple spatialisation, such that the complexity of these processes is unobvious, as is the subterranean structure of rhizomatic plants.

Garth Paine and australYSIS: *Facing Off* (2006; premiere). For three electroacoustic performers.

Rapid and abrupt sonic transitions are integral to this piece, and they may either be in conjunct or disjunct response to each other. Garth uses the Capybara synthesis system, interfaced with a graphic tablet; while Greg and Roger use interactive MAX/MSP patches, controlled directly by simple mouse inputs. The piece seeks a flux of distinct sounds, congruent and incongruent.

## INTERVAL

DURING THE INTERVAL: A SPECIAL australYSIS TALL POPPIES CD OFFER of *SONIC STONES* IS AVAILABLE

Roger Dean: *Slow Commotion* (2006; premiere). Sound and image.

Performers: Roger Dean (image manipulation), Sandy Evans and Phil Slater (sound fields), Greg White (sound projection). Text by Hazel Smith.

The MAX/MSP companion programming platform Jitter is used to slowly transform two single images, one containing text, as the 6 minute piece proceeds. Briefly at the outset, and towards the conclusion of the piece, the text may be legible, and form a counterpoint to the static improvised sonic textures, and the gradually changing image.

Roger Dean: *PianoStones* (2001) An acousmatic sound piece: newly released on Tall Poppies TP 182 by australYSIS (2006).

*PianoStones* is a piece of completely composed sound-sculpture, an 'acousmatic' work embodied on CD for presentation with a high quality sound-distribution system in performance event or installation, or for domestic listening. The piece juxtaposes the sound-world of the acoustic grand piano with that of moving and handled stones. The dialogue becomes one of transformation in which digital manipulation of the sonic features is used to progressively create stone-like

sounds from those of the keyboard. At some points, the keyboard is struck but emits stone sounds, and these emerge dominant at the end.

The piece opens with a one bar quotation from my *After Bill*, a 1980 solo piano tribute to Bill Evans written shortly after his death, and recorded on our LYSIS album *The Wings of the Whale* (SOMA CD 784, released 1991). This two minute piece is the source of much of the piano sound used here, but other piano segments are from an improvisation I recorded at the first What is Music? Event in Canberra, Australia, July 2002. The stones sounds were originally made for use in *Nuraghic Echoes*, a work of text and sound by Hazel Smith and I (recorded on Rufus CD RF025); some of the stone sounds appear on that earlier recording.

Note by Roger Dean.

Hazel Smith and australYSIS: *Mid-air Conversations* (premiere). A motile and spatial algorithmic speech piece. Performed by Greg White and Roger Dean.

The text by Hazel Smith which forms the basis of *Mid-Air Conversations* consists of seventeen short fragments. All the fragments are stylistically and thematically different from each of the others, and explore different locations or historical situations, but there are some overlapping concerns. The piece points to a range of political conflicts but also to another space, one without a specific geographical or historical identity, where such problems might be overcome. To this end the piece employs its own language, constructed out of the words that compose the piece, raising the question: is this the language of that other space and if so how can we begin to adopt and understand it?

For a real time performance of the piece (which is different each time) Roger Dean has constructed Max patches which move between the different fragments usually without completing them. He and Greg each have a set of texts, with three in common, and project varying fragments of them around the four corners of the acoustic space. The piece offers the challenge of construction: the listener can choose to try to piece together the phrases into complete utterances, or may listen to them as separate entities. In the well known 'cocktail party effect', a listener can focus on the stream of words from an individual even in the face of multiple competing strands from different directions in the space. In this piece, in contrast, it would be necessary to listen to all the strands (from all the directions in the space) in order to piece together almost any of the single statements they derive from.

australYSIS: *Keying In* (premiere). For trumpet, saxophone and piano.

An acoustic improvisation by australYSIS (first performance).

Performers: Sandy Evans (saxophones), Phil Slater (trumpets), Roger Dean (piano).

australYSIS performers/creators participating 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). Guest Performer: Garth Paine. Creative Collaborator: Anne Brewster.

**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, and to our member David Worrall, who assisted with production. 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.

**Garth Paine** (interactive performance) is internationally regarded as an innovator in the field of interactivity in new media arts. His immersive interactive environments have been exhibited in Australia, Europe, Japan, USA, Hong Kong and New Zealand. He has been part of the organising and peer review panels for the International Conference On New Interfaces for Musical Expression (NIME) since its inception and invited as guest editor of *Organised Sound*, an eminent international journal on music technology published by Cambridge University Press. He was selected as one of ten creative professionals internationally for exhibition in the 10th New York Digital Salon; *DesignX Critical Reflections*, and as a millennium leader of innovation by the German Keyboard Magazine in 2000. Garth was awarded the Australia Council for the Arts New Media Arts Fellowship at RMIT University in 2000, and The RMIT Innovation Research Award in 2002. He is a member of the advisory panel for the Electronic Music Foundation, New York and one of 17 advisors to the UNESCO funded Symposium on the Future, a project focused on formulating an evolving set of principles (theory), that describes a taxonomy / design space of electronic musical instruments. Garth was selected in 2004 for the Sonic Difference exhibition at the Biennale of Electronic Arts, Perth, and was invited to perform at the Agora Festival at Centre Pompidou, Paris in June 2006 with his new ensemble, SynC (with Michael Atherton).

#### 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 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, 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*, *Nuraghic Echoes*, and *The Erotics of Gossip*, 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 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 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 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 with 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'. 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 them, 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 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). In 2004 he was elected an honorary Fellow of the Australia Academy of the Humanities.

**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 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, of which the first CD release was *Not in the Mood* (Newmarket Records); she also has a larger ensemble Gest8.

**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, notably the Band of Five Names, and including 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*, *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 by Tinfoil Press, US, in early 2007. 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 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 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, 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, the UTS Loft Series Sydney, 2003; the ACT Writers Centre Festival, 2003; the Sydney Conservatorium of Music, 2003, 2004 and 2005 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 Sieglinde 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* and *The Erotics of Gossip* have been commissioned by, and featured on, the ABC programs *The Listening Room*, *Random Round* and *Jazztrack*. *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](http://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*, and *the writer, the performer*,

*the program, the madwoman* in the online journal *How2*.

Hazel is 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 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.

**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](http://www.greatwhitenoise.com.au).

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

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

***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).***

#### **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/flg) 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. See also [www.australysis.com](http://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 promotion of **austraLYSIS'** 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 will be appropriately acknowledged (as you choose) and passionately used.

### 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](http://www.newmusicnetwork.com.au)