

**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, October 2004)

*SoundVision 2005*

at the Sydney Conservatorium of Music

## PROGRAM

**Saturday 24 September 2005, at 20.00**

**austraLYSIS and the austraLYSIS Electroband**

### **(S) pacing the Sound: Algorithmic Mirages**

**austraLYSIS** continues its exploration of the visualisation of sound, and the sonification of image, using algorithmic and performance approaches. A new work using NoiseSpeech, a genre developed by **austraLYSIS**, will be juxtaposed with sound/image and text/sound pieces. Premieres include a slowly paced video-sound piece entitled *Slow Jet*. Work by new **austraLYSIS** member, the well known electroacoustic composer David Worrall, will be complemented by the improvisatory and compositional contributions of other members: Roger Dean (keyboards, computers), Sandy Evans (saxophones), Hazel Smith (texts), Phil Slater (trumpets) and Greg White (computers, spatialisation).

Promoted by New Music Network and **austraLYSIS** Productions Inc. **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.

## 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, keyboard, 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 also placed particular emphasis on work from Australia and the UK. It has collaborated with some of the most imaginative performers involved with contemporary music, sound and new media, in Australia, including Simon Barker, Tony Buck, Ken Edie, Nick McBride and Daryl Pratt (percussion); Anthony Chesterman (oboe/cor anglais); Laura Chislett (flute); Elliott Dagleish 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 which were commissioned by the ABC including *The Erotics of Gossip* (2001), *Returning the Angles*, *Nuraghic Echoes* (1996), and *Poet without Language* all by Hazel Smith and Roger Dean—*Poet Without Language* was nominated for the Italia Prize in 1992.

**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); another 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'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 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 Network 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. Its most recent recording releases are included in the CDR released with Dean's book *Computer Interactive Sound Improvisation* (A-R Editions, USA, 2003), and in a new album forthcoming on Tall Poppies in late 2005, PianoStones.

**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. An example of such work was the involvement of Roger Dean in the presentation 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](#)) or information at the Australian Music Centre site on our composer-members.

BOOKINGS and Enquiries to : **austraLYSIS**, PO Box 2039, Woollooware, NSW 2230, Australia. Telephone : + 61 2 6251 7256. email : [dr.metagroove@mindless.com](mailto:dr.metagroove@mindless.com)

Management: Anna Cerneaz, Artology, phone + 61 2 9362 5711; mobile 0412 093063; email [acerneaz@artology.net](mailto:acerneaz@artology.net).

## Program:

*The Slow Jet*, a sound and video piece by Roger Dean and **austraLYSIS** (2005; Premiere). Sandy Evans, saxophone. (c 6 minutes)

The jet in the sky may move fast, but that on the land does not necessarily do so. Here we see water jets at various intensities and speeds, juxtaposed by real-time video processing. A computer-generated sound track is projected from the front of the space (2 tracks), while new improvised acoustic sound is provided by Sandy Evans. The computer tracks are initiated by direct sonification of the video material, and the product of this was subjected to time-stretching and other stochastic processes to obtain the fixed sound stream which is heard.

*The Peace of Molonglo: A Place of Thunder*. An acousmatic work by Roger Dean (2005: Premiere) (c.8 minutes).

This is an acousmatic piece, one in which everything is pre-recorded for sound projection in a performance or a domestic listening place. In this case there are four tracks, intended for projection from every aspect of a horizontal space. Molonglo is a place in the ACT, with a river embedded. The aboriginal name implies thunder, and I have generated a peaceful context for this, as well as creating sonic glitches, clicks, and as many other sonic artifacts as possible, which transform the environmental sounds of thunder into the electroacoustic world of the creative listener.

*Alone Together* (piano and processing). Roger Dean, piano. (c.10 minutes)

This piece is part of a series of works directed towards a new CD/DVD of piano, duo piano, and processed piano, by Roger Dean, for Tall Poppies. In this piece, live piano is heard together with processing of pre-recorded piano. The pre-recorded piano is also heard, predominantly towards the rear of the surround projection (while the live piano is necessarily at the front, and the processed piano is also towards the front).

*Time, the Magician*, a text piece with real-time sound and image by Hazel Smith, Roger Dean and **austraLYSIS** (2005: premiere) (c.9 minutes)

The piece interweaves ideas about time, memory, evolution and emergence. It was triggered by Elizabeth Grosz's book *The Nick of Time* which discusses philosophical ideas about time and evolution in the work of Darwin, Bergson, Nietzsche and Deleuze. The piece begins with a performed poem which is subsequently dismantled. During the performance the fragments of the poem are treated in the real time image-processing program Jitter. The sound consists of processing and sampling of the voice, together with saxophone sounds.

Each screening and performance of this piece will be different, in terms both of the screened images, and the performed sound.

### INTERVAL

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

*Revolutions*, for trumpet, piano, electroacoustic sound, and sound processing and spatialisation. By Greg White (2005). First performance. (c. 11 minutes)

This piece is 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, trumpet and piano. 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.

Program note by the composer, September 2005

**Cords 3** by David Worrall, 2004: first presentation of a new 4 channel spatialisation. (c. 18 minutes).

Cords 3 is the latest version of the composer's exploration of digitally responsive environments. Microphones capture a drone, along with room ambience and audience noise. In real-time, these signals are analysed, filtered and digitised to control the generation of more sound structures based on this feedback. Both the acoustic properties of the room as well as audience ambience thus affect the phrase structures of the music.

Cords 3 is in three clearly defined movements. A plucked drone softly pulsing throughout:

- I. Plucked string sounds with accelerando/decelerando percussion accompaniment.
- II Percussion solo featuring simultaneous lines, each with different tempo schemes.
- III. Bowed string sounds with percussion accompaniment.

In its original form *Cords* (1992) is a polymedia performance work for real-time computer animation (with Stuart Ramsden) and computer music, for our 16 sound channels and 5 projection screens in their portable performance space: a large geodesic hemisphere. The whole system is controlled by *Streamer*, the composer's own real-time composition and performance software.

*Cords 2* is a stereo sound-only studio realisation which afforded more stable control of real-time feedback and response algorithms. *Cords 3* revisits the original material, made with the assistance of Virginia Read, and reprocesses it for performance in the first quadraphonic version, heard tonight.

Program note by David Worrall, September 2005.

***Becoming***: the **austraLYSIS** Electroband (c. 10 minutes).

The Electroband improvises the next sounds, acoustic, digital and processed.

**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 newest collaborator and member:

**David Worrall (composer, programming).**

David (b. 1954) is freelance experimental composer and sound artist working in sound sculpture and immersive polymedia. He performs and exhibits internationally. Worrall studied music composition at the Universities of Sydney and Adelaide with Peter Sculthorpe, Ross Edwards, Richard Meale and Tristram Cary. He has won several composition and research awards. He joined the Faculty of Music at Melbourne University in 1979 where he taught twentieth-century music composition techniques and orchestration as well as undertaking research in computer music. In 1981 He designed and taught the first undergraduate course in computer music in Australia. In 1986 he was appointed Director of the Electronic Music Studios at the Canberra School of Music. He established and became the Foundation Head of the Australian Centre for the Arts and Technology (ACAT) at the Australian National University in 1989, a position he held for over a decade. During that time ACAT offered the first Australian postgraduate degrees in Electronic Arts. David has held artist-in-residence and visiting fellowship positions in universities in Australia, UK, France, Spain and the USA. He was a founding member of the Electronic Music Foundation and the Music Council of Australia and he has served on a number of organisational boards, including the Australia Council's Music and Innovative Projects (later Mixed Media) Boards and the Australasian Computer Music Association as president, 1997-2000.

In addition to his artistic activities, David designs and builds portable multimedia event spaces, speculates in the capital markets and teaches technical analysis and trading. He is currently undertaking a research degree in the sonification of the capital markets at the University of Canberra.

About the other 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, Finnissy, Henze, Holmboe, Kagel, Knussen, Lovendie, Nicholson, Wallace, Xenakis) and many have been written for him. He has also been active as keyboard player with other ensembles, and worked as accompanist frequently with Hazel Smith, John Wallace (trumpet), Peter Jenkin (clarinet) and also with Gerald English (tenor). He was also the keyboard player with Graham Collier Music between 1974 and 1988, rejoining them regularly since, including November 2004 at the London Jazz Festival and for recordings. 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, 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 *Intertwirling*), 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), *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 book (with CD-ROM), *Hyperimprovisation: computer-interactive sound improvisation* was published by A-R Editions (USA; 2003), the leading specialist publisher on computer music. His newest book, *Sounds from The Corner : Australian Contemporary Jazz on CD* was published in 2005 by the Australian Music Centre. 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 to 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). In 2004 he was elected a Fellow of the Australian 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 **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; 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, including several led by 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 Smith, 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 magazines and web journals and her work has been widely anthologized. Her volume *Abstractly Represented: Poems and Performance Texts 1982-90* was published by Butterfly Books in 1991 and *Keys Round her Tongue* by Soma Publishing in 2000. Her first two CDs, *Poet Without Language* and *Nuraghic Echoes*—in collaboration with Roger Dean—were released by Rufus Records in 1994 and 1996. A third CD-Rom, *Returning the Angles*, also with Roger Dean, was released by Soma Recording and Publishing in 2001.

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. 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 many times at the Subvoicive 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. She has also been involved in several collaborations with the artist Sieglinde Karl.

Hazel has collaborated on several pieces and ‘sound technodramas’ with Roger Dean, and their works *Poet Without Language*, *Silent Waves*, *Caged John UnCaged*, and *Nuraghic Echoes* were 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. Subsequently Hazel has, with Roger Dean, written two more pieces for the Listening Room: *The Erotics of Gossip* (2001) which can be heard on the ABC site, and *Returning the Angles* (1998), which can be heard and read via the Jacket site and is now also available as a commercial CD, 2001. Another short piece, *The Musecal Detective*, is on the Alt X site.

Hazel has also been involved in a number of hypermedia collaborations. 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 multimedia work for their StuffArt website. The resultant work *Wordstuffs: the City and the Body* is now on the ABC website. Hazel’s other multimedia collaborations include *Intertwining* on the How2 site, and *The Egg The Cart The Horse The Chicken* in *inflect: a journal of multimedia writing* 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 <http://www.gu.edu.au/school/art/text/oct04/smith2.htm> 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 English at the University of New South Wales where she founded the creative writing program. She 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 in the tertiary single-title category. Hazel is also editor of *infLect: a journal of multimedia writing*.

Hazel has 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*, *Real Time*, *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. *The Australian Book Review* referred to her in 2005 as a major poet.

**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 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. He is currently teaching at the Australian Institute of Music, Sydney. 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 CR-ROM authoring (for example for Norrie Neumark, and Kate Richards/Ross Gibson). See Greg's website 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.

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

***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 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 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](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:

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)