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Philip Brophy  
Philip Samartzis  
presents



Sound US Space  
surround V.1

LIVE surroundsound concerts: "Welcoming spaces demixed in very sound."

**SYDNEY: Sunday May 24th - 7.30pm**

Domain Theatre, Art Gallery of New South Wales

**MELBOURNE: Monday June 1st - 7.30pm**

Australian Centre for Contemporary Art

Dallas Brooks Drive, South Yarra - Bookings essential: 96546422



tickets \$15

concession: \$12

Acoustic design & installation: Kevin Davidson

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding & advisory body

## Programme

### Part 1. The Cinematic Dome: Suburbia early 2000s

Philip Brophy presents excerpts from the score for his film DARK SEED

The film DARK SEED (currently in development) follows the tangled gender threads between three women, covering a murky terrain of alchemy, phone sex, domestic violence, humdrums & experimental drugs. Eschewing the humanist cliches of music cues, 3 character sketches have been composed to asynchronously cater to the characters' shifting & metamorphosing mental states. Moods are projected less as musical conventions & more as abstract/tonal palettes to embrace the three female characters' emotional make-up. The score's construction is heavily predicated on envelope shaping & wave processing, especially so as to generate dynamic spatial movement of sonic gestures. The resulting music - as highlighted by this concert's presentation - is a prototype version for a Dolby Digital Surround 6-channel mix.

### Part 2. The Electroacoustic Field: Europe late 1890s

Philip Samartzis constructs a live mix version of his computer-processed piece BOURGES

BOURGES uses granular synthesis & digital editing to transform sourced sounds & atmospheres from the St. Etienne church of Bourges, France. The work resulted from a residency at the Institut Internationale de Musique Electroacoustique in Bourges, & is an impressionist re-interpretation of the city's old-world urbania. Following the model explored in many of Samartzis' residencies, the electroacoustic collage is a mix of location textures & deeply subjective renderings of his experience of the place. Alienation, disorientation & a floating sense of locality drive the piece. The live diffusion-mix for this concert's presentation is based on spreading the original 2-channel stereo version of the piece through a configuration of 8 speakers.

### Part 3. The Techno Womb: Asia mid 2040s

Philip Brophy & Philip Samartzis improvize - BIONIC BLUE BUBBLE-GUM SLURPEE™.

Based on familiarities with each other's sensibilities & working methods, this composition/improvization integrates their key ideas of de-spatialization, subjective rendering & psycho-acoustic triggering into a single real-time event. BIONIC BLUE BUBBLE-GUM SLURPEE uses hard rhythms to both propel & collapse its construction, triggering samples via percussion pads (Brophy), while sheets/beds/ridges of sound burnt onto CDs are channelled through a chaotic matrix of real-time synthesis & spatial diffusion (Samartzis).

## Personnel

**Philip Brophy's** most recent sound design is for David Cox's OTHERZONE (35mm Dolby Digital Stereo short funded by the AFC, & Cinemedia, 1998). His sound design for Marie Craven's award winning MAIDENHEAD (35mm Dolby Stereo short funded by the AFC 1995) received Polish National Radio's Best Sound Award at the Cracow International Film Festival. Philip Brophy has also done the music score for Ana Kokkinos' ONLY THE BRAVE (16mm featurette funded by the AFC & Film Victoria, 1994) as well as the sound design & music score for his own films & videos, including BODY MELT (35mm Dolby Stereo feature funded by the AFC & Film Victoria, 1993). His writing on surround-sound design appears bi-monthly in CINESONICS in Real Time, Sydney; his writing on experimental film scores appears monthly in THE SECRET HISTORY OF FILM MUSIC in The Wire, London. Philip is also doing sporadic live performances in Melbourne with free jazz noise duo LAZY & acid maestro HONEYSMACK. Got to [http://cs.art.rmit.edu.au/media\\_arts/Phil\\_Brophy/PBfront.html](http://cs.art.rmit.edu.au/media_arts/Phil_Brophy/PBfront.html)

**Philip Samartzis** has done sound recording/design & music scores for numerous shorts/CDRs including Ian Haig's ASTRO TURF (stereo computer animation short funded by the AFC, 1996) & Martine Corompt's THE CUTE MACHINE (stereo CDR funded by the Australia Council, 1997). He has also worked on various collaborative installations (Trick Or Treat, 1997) and musical projects (Pifco, Impact, Gum, etc.). Philip has also secured residencies at STEIM (Amsterdam), GMEB (Bourges), & DIEM (Aarhus) between 1997/8, and in 1996 at the CICV Pierre Schaeffer Research Institute in France. His work has been played at many festivals, including Sound Culture at San Francisco & The International Computer Music Conference in Hong Kong, both in 1996. Philip has just released a CD - RESIDUE - on the Dorobo label, contains excerpts from work conducted at these residencies.

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