

JON ROSE BIOGRAPHY

Australian Citizen, born 19/2/51 in Rochester, UK.

A website containing comprehensive articles, projects, images, video, related concepts, information on violins and computers, sound, animations, violin radio, links and press is available at:



www.jonroseweb.com

Jon Rose started playing the violin at seven years old, after winning a music scholarship to King's School Rochester. He studied violin with Anthony Saltmarsh (exponent of the Knud Vestergaard 'Bach' bow). He gave up formal music education at age fifteen and from then on was primarily self-taught.

Throughout the 1970's, first in England then in Australia (from 1976), he played, composed and studied in a large variety of genres - from sitar playing to country & western; from 'new music' composition to commercial studio session work; from bebop to Italian club bands; from big band serial composition to sound installations. He became a central figure in the development of Free Improvisation and sound art in Australia, performing in almost every art gallery, jazz and rock club in the country, either solo, with fellow improvisers and experimental musicians like Rik Rue, Simone de Haan, and Jim Denley, or with an international pool of improvising performers called The Relative Band. The collaborative LP 'Tango' (Hot Records) in 1983 with Martin Wesley-Smith was a world first in violin and (Fairlight) sampling improvisation.

His primary life's work is The Relative Violin. This is the development of a total artform based around the one instrument. Necessary to this concept has been innovation in the fields of new instrument design (over 20 deconstructed violin instruments including the legendary double piston triple neck wheeling violin, environmental performance (e.g. playing fences in the Australian outback using the violin as a bow), new instrumental techniques (tested sometimes in uninterrupted marathon concerts of up to 12-hours long), both analogue (built into the violins themselves) and since 1987 inter-active electronics (3 bowing to MIDI systems), plus using the mediums of radio (over 30 major International productions for radio stations like ABC, BBC, WDR, SR, BR, Radio France, RAI, ORF, and SFB'), live-performance-film (In the 1980s, he integrated Super 8 into his world wide performances.), video and television (ZDF) to create a **new, alternative, personal and revised history for THE VIOLIN.**

Jon Rose performs his group and solo projects in upwards of 50 concerts every year - in Australia, North America, Japan, Australia, South America, China, Scandinavia and just about every country in West and East Europe. He is featured regularly in the main festivals of New Music, Jazz, performance and Sound Art such as Ars Elektronica, Festival D'Automne, Maerzmusik, Dokumenta, North Sea Jazz Fest, Leipzig Jazz Fest, European Media, New Music America, The Vienna Festival, The Beijing Jazz Festival, The Berlin Jazz Festival, Moers Festival, The Melbourne Festival, The Sydney Festival, Mona Foma, etc.

Jon Rose's projects have featured creative Australian musicians from many generations such as Ensemble Offspring, Speak Percussion, Tura New Music, Decibel, Sound Stream, Elena Kats Chernin, Roland Peelman and The Song Company, Bernie McGann, Edie Bronson, Serge Ermoll & Louis Burdett (Free Kata), Ross Bolleter, Greg Kingston, Jim Denley, Dale Barlow, Sandy Evans, Jeff Wegener & Louis Elliot (The Laughing Clowns), Chris Abrahams & Tony Buck (The Necks), Robin Avenaim, Oren Ambarchi, Lucas Abela, Erkki Weltheim, Lindsay Vickery, Anthony Pateras, Robin Fox, Cat Hope, Amanda Stewart, Clayton Thomas, Clare

Cooper, Mike Majkowski, Judith Hamann, James Rushford, Caroline Lung (One Extra Dance Company), and political engaged artists such as George Gittoes and Rainer Linz. He has also instigated new music projects on a community level with The Blue Mountains Brass Band, The Exmouth Fence Project, The Springwood Netball Association, and the various Pursuit projects in Sydney, Hobart, and Canberra.

Jon Rose is an advocate of Indigenous language and culture, and to that aim has worked with Aboriginal elders such as Joe Gumballa and Djangirrawuy 'Brian' Garawirr'tja (Yolngu), Roseina Boston (Gumbayungirr), Mark Atkins (Yamatji), Warren Foster (Yuin), Percy and Olly George (Nyungah/Badimaya), Richard Kennedy (Wergaia and descendent of Yanggendyinanyuk the leading cricketer with the 1868 Aboriginal tour of England), Peter Paltharre Wallis (Arrernte) and Doris Stewart (Arrernte). In 2016, he worked with the indigenous communities of Lombadina and Djeridjin on his Wreck project. In 2018 he instigated the program The Wild Violins of Warmun in the school of the remote town of Warmun, Western Australia.

Between 1977 and 1985, he organised Australia's first musician run collective for the promotion and recording of improvised music – Fringe Benefit.

Jon Rose has appeared on over 100 albums and CD's; he has worked internationally with many of the innovators and mavericks in contemporary music such as The Kronos String Quartet, John Cage, Derek Bailey, Butch Morris, Ilan Volkov, Pierre Henry, Barry Guy, Fred Frith, Shelley Hirsh, John Zorn, Jöelle Léandre, Chris Cutler, Otomo Yoshihide, Tony Oxley, KK Null, Toshinori Kondo, Francis-Marie Uitti, Alvin Curran, Evan Parker, Phil Minton, Misha Mengelberg, Eugene Chadbourne, Steve Beresford, Richard Barret., the Bauer brothers, Bob Ostertag, David Moss, George Lewis, Miya Masaoka, Barre Phillips, Vervan Weston, Mark Dresser, Mari Kimura, Christian Marclay, Zeena Parkins, Elliott Sharpe, DJ Scanner, Thomas Lehn, Gerry Hemingway, Meinrad Kneer, Uli Gumpert, Lauren Newton, Dietmar Diesner, Malcolm Goldstein, James Illgenfritz, David Watson, Audrey Chen, Sainko Namtchylak, Marc Ribot, Chuck Bettis, Peter Evans, Eyal Maoz, Lukas Ligeti, Ikue Mori, John Medeski, Okkyung Lee, Ches Smith, Andrew Drury, Denman Maroney, Annie Gosfield, etc. In 1989, in co-operation with New Music Festival 'Inventionen' (Berlin), he directed the first 'Relative Violin Festival' with over 50 violinists from around the world. He has also created music for internationally acclaimed dancers Meg Stewart, Sacha Waltz, and Virpi Pahkinen.

Recently Jon Rose undertook residencies at National Sawdust and The Stone in New York; exhibited his Rosenberg Museum in Berlin; was commissioned by the Adelaide Festival for a work for violin and orchestra with Elena Kats-Chernin and Ilan Volkov; commissioned by The Kronos String Quartet to write and build "Music from 4 Fences" for the Sydney Opera House; realised his bicycle powered "Pursuit" project at Carriage Works (Sydney) and The Mona Foma Festival (Hobart) and Canberra 100; performed a completely new and improvised solo part for the Tchaikovsky Violin Concerto with the BBC Scottish Symphony Orchestra; created two major radiophonic works for the BBC on the first Aboriginal string orchestra and the history of the piano in 19th century Australia; toured in Europe with his current improvisation group 'Colophony', toured the UK for Sound and Music with 'Tuned Out'; premiered his interactive Ball project at The Melbourne Festival and Sounds Outback (W.A.); performed his interactive multi-media composition "Internal Combustion" for violin and orchestra at The Philharmonic, Berlin; and been apprehended by the Israeli Defence Forces at the Separation Fence near Ramallah in the occupied territories.

In 2005, Jon Rose was awarded a two-year Fellowship by The Australia Council for a series of interactive music/image pieces based on the ball and structures of sport. In 2008, The Australia Council awarded him further grants to support research in interactive transmission technology and the development of a new interactive violin bow (The K-Bow) at Keith McMillen Instruments, San Francisco. He served on the Australia Council Register of Peers for the Music Board from 2009. In 2017 Rose is the composer in residence at The Peggy Glanville-Hicks house in Sydney.

In 2012 Jon was honored with The Music Board's senior prize – the Don Banks Award for a lifetime's achievement and contribution to Australian music.

JON ROSE SELECTED PERFORMANCES AND INTERNATIONAL FESTIVALS

2018	Meteo Mulhouse Music Festival, France
2018	Dr Rosenberg's Wunderkammer, 2 month exhibition and concert series, Sydney
2018	NOWnow Festival, Sydney
2018	Mona Foma, Tasmania
2017	NOWnow Festival, Sydney
2016	Liveworks (The Museum Goes Live), Sydney
2016	Serralves Em Festa, Porto, Portugal
2016	Tectonics, Glasgow
2016	Unlimited 30, Wels Festival, Austria
2015	Stone Residency, New York (13 concerts in six days)
2015	National Sawdust Residency, New York
2015	Nickelsdorf Festival, Austria
2015	NOWnow Festival, Sydney
2015	Rosenberg Museum, Berlin
2015	Tyalgum Music Festival, Australia
2015	Angelica Festival, Bologna
2015	Tectonics Festival, Reykjavik
2015	Sound Out, Canberra
2014	Ghan Tracks, Score Festival, Performance Space, Sydney
2014	The Adelaide Festival
2014	The Sound and Music national tour, UK
2014	Ulrichsberger Kaleidophon, Austria (and 29 concerts tour of Europe)
2013	OMW, New York City
2013	Canberra Centenary
2013	SoundOut, Canberra
2013	The Sydney Festival
2012	EBU Art's Birthday, Berghaim, Berlin
2012	50 Years Fluxus in Wiesbaden (with Ben Patterson), Germany
2012	Sound Circus Tour, Australia
2012	Fêtes de la Musique, Berlin
2012	Sounds Outback, Western Australia
2012	MegaPraxis, Melbourne
2012	Sound Stream, Adelaide
2012	EBU Art's Birthday, Berghaim, Berlin
2011	Liquid Architecture, Australia
2011	What Is Music?, Australia
2011	Biegungen im Ausland, Berlin
2011	Mona Foma Festival, Hobart
2010	High Zero, Baltimore, USA
2010	Sounds Outback, Western Australia
2010	Mona Foma, Tasmania
2010	D.A.A.D. international conference of Alumni, Sydney University
2010	The Long and The Short of It, Issue Project, New York
2010	Music From 4 Fences, Z Space, San Francisco
2010	Moers Jazz Festival, Germany
2010	Festival Primavera, Sismica, Forli, Italy
2010	Angelica Festival, Bologna, Italy
2009	Hermes' Ear Festival, Brno, Czech Republic
2009	Rosenberg Museum 10 th Anniversary Festival, Violin, Slovakia

2009 Violinale, Berlin
 2009 What Is Music? Festival, Sydney and Melbourne
 2008 Maerzmusik, Berliner Festspiele: *Violin Concerto* and *Great Fences of Australia* projects
 2008 The NowNow Festival, Sydney
 2007 The Art Gallery of New South Wales (Sphere of Influence)
 2007 The Melbourne International Festival of the Arts (Sphere of Influence)
 2007 Newcastle Conservatorium of Music "Birds and Bikes" concert
 2007 The NowNow Festival, Sydney
 2006 Soloist with the BBC Scottish Symphony Orchestra, Glasgow
 2006 LaSalle SIA, Singapore
 2006 Eight fence concerts throughout Israel (including the separation fence)
 2006 Konfrontationen Festival, Nickelsdorf, Austria
 2006 CEAIT Festival, Los Angeles
 2006 Moers International Festival of New Jazz
 2005 The Melbourne International Festival of the Arts (Pannikin)
 2005 Brussels Musical Instrument Museum
 2005 Milparinka Gold 125 Festival
 2004 Sydney Festival
 2004 Donaueschingen International Festival of New Music
 2004 Leipzig International Jazz Festival
 2004 Maerzmusik, Berliner Festspiele
 2004 Fast Forward, Vienna
 2004 Donaueschingen Festival of New Music, Germany
 2004 Darwin Festival
 2004 Daly River Festival, Northern Territory
 2004 Australian Performing Arts Market, Adelaide
 2003 Emergence - Festival of Electronic Arts, Perth
 2003 Asia Festival in Madrid & Barcelona, Spain
 2002 Tampere Jazz Happening, Finland
 2002 REV Festival, Brisbane
 2002 Nickelsdorf, Austria
 2002 Melbourne Festival
 2001 Mulhouse New Music, France
 2001 Les Cordes de Saint-Ouen, Paris
 2000 What is Music?, Sydney and Melbourne
 2000 Totally Huge Festival, Perth
 2000 String'em up - festival of contemporary string music, New York.
 1999 String'em Up -festival of contemporary string music, Rotterdam
 1999 Salzburg Sommerszene, Austria
 1999 Saalfelden International Jazz Festival, Austria
 1999 Orion Festival, Moscow
 1998-03 Exiles Festival, Berlin
 1998 String'em Up Festival - festival of contemporary string music, Berlin
 1998 Steim 'Touch' festival, Amsterdam
 1997 Brisbane Biennale
 1997 Berlin International Jazz Festival, Germany
 1996 Steim Electronic Music Festival, Amsterdam
 1996 Crash Landing, Meg Stewart, Theatre de la Ville, Paris
 1996 European Solos with Virpi Pahkinen, Copenhagen, Denmark
 1996 Sonambiennte (Academie Der Kunst Festival), Berlin
 1996 Ars Elektronica, Linz, Austria
 1995 Wels Festival of New Music, Austria

1995 Urbane Aboriginale (Australian edition), Berlin
1995 Time of Music Festival, Vittassaari, Finland
1995 The Solo Festival, Genevre, Switzerland
1995 Roma-Europa Festival, Italy
1995 Musique Actuelle, Nancy-Vandouevre, France
1995 Festival of Performance Art, Hannover, Germany
1995 Bourges Festival of Electronic Music, France
1994 ICEA, Helsinki, Finland
1994 Buenos Aires Contemporary Music Festival, Argentina
1994 Beijing International Jazz Festival, China
1994 Angelica Festival, Bologna, Italy
1993 Nickelsdorf Konfrontationen, Austria
1993 Kaos Festival, Berlin
1993 European Capital of Culture, Antwerp
1993 Bella Horizontes Festival, Brasil
1992 Red Train (Kunstbahn) Germany
1992 Dokumenta 9, Kassel, Germany
1991 Zwischentöne Festival, Cologne
1991 Werkstatt, Berlin
1991 Bourges International Electronic Music Festival, France
1990 Victoriaville Musique Actuelle, Canada
1990 The Kitchen, New York
1990 Steirische Kunst, Graz, Austria
1990 Polyphonique Performance Festival, Pompidou Centre, Paris
1990 Basel International Fest of Electronic Music, Switzerland
1989 Inventionen New Music Festival, Berlin
1989 Ars Elektronica, Linz, Austria
1988 Strasbourg New Music Festival, France
1988 Musique Actuelle, Nancy, France
1988 Leipzig Jazz Festival, East Germany
1988 Kunstverein Performance Festival, Bonn
1988 Cologne New Music Festival, Germany
1987 Taklos Festival, Zurich, Bern, Bassel, Switzerland.
1987 So, So and So, Performance Festival, Amsterdam
1987 European New Media Festival, Germany
1987 Atonal Festival, Berlin
1986 Perfo 4, Rotterdam, Holland
1986 New Music Festival, Chicago
1986 Kunstverein Stuttgart, Germany
1985 Vienna Festival, Austria
1985 Son Festival, Eindhoven, Holland
1985 New Music America, Houston, USA
1985 Dresdener Festwochen, East Germany
1985 Berlin Jazz festival, East Berlin
1984 The Kitchen Festival, New York
1984 North Sea Jazz Festival, Den Haag, Holland
1983 Image '83, Melbourne
1983 Festival D'Automne, Centre Pompidou, IRCAM, Paris
1983 Continuum Festival, Tokyo
1982 Sound Barriers (12 hour marathon) Ivan Dougherty, Sydney
1982 Relative Band festival, Sydney
1982 Actual Festival, ICA, London

1981 Moers New Jazz Festival, Germany
1981 Groningen Jazz Marathon, Holland
1981 Anzart - Christchurch, New Zealand
1980 Palais des Beaux Arts, Brussels
1980 ACT 2 – Canberra

INVITATIONS TO CURATE CONTEMPORARY MUSIC & PERFORMANCE

2018 Dr Rosenberg's Wunderkammer, Delmar Gallery, Sydney
2017 The Peggy Glanville-Hicks Residency, Sydney (12 months)
2017 Tura Residency, Warmun, Western Australia
2016 Tura Residency, Lombadina Djarindjin, Western Australia
2016 The Rosenberg Museum, Performance Space, Sydney
2015 National Sawdust Residency, New York
2015 Composer in residence, Tyalgum Music Festival, NSW
2015 Rosenberg Museum, Alexander Ochs Gallery, Berlin
2013 Pursuit, Canberra Centenary
2010 The Long and The Short of It, String Festival, Issue Project, New York
2005 Brussels Musical Instrument Museum 'The Violin'
2001 Les Cordes de Saint-Ouen, Paris
2000 String'em Up, Tonic, New York
1999 String'em Up, V2, Rotterdam
1998 String'em Up, Podewil, Berlin
1995 Wels festival of New Music, Austria
1994 Relative Violin, P3, Tokyo
1993 Kaos Festival, Podewil, Berlin
1989 Relative Violin Festival, Berlin

PEDAGOGY

2018 Guest Lecturer, residency Mulhouse Conservatoire, France
2016 Guest Lecturer, Hochschule Kunst, Koeln, Germany
2016 Residency Newcastle University, UK
2016 Guest Lecture Edinburg University, UK
2016 Guest Lecture Huddersfield University, UK
2016 Guest Lecture Sussex University, UK
2016 Public Lecture Honk Oz Wollongong, Australia
2015 Guest Lecture and Workshop, NSW Conservatorium of Music, Sydney
2014 Guest Residency, Hochschule Musik, Luzern, Switzerland
2013 Guest Lecturer, Juilliard School of Music, New York
2013 Guest Lecturer, ANU, Canberra
2013 Public Lecture, The Wheeler Centre, Melbourne
2013 Keynote address, University of Technology, Sydney (Music of The Environment Conference)
2012 La Trobe University Executive Dean's Lecture, Melbourne
2012 Guest Lecturer, Wissenschaftskolleg, Berlin
2011 The International Mosse-Lecture, Humboldt University, Berlin
2010 Guest Lecturer, Juilliard School of Music, New York
2010 Guest Lecturer, University of New York
2008 Guest Lecturer, The Carl Philipp Emanuel Bach Hochschule, Berlin
2008 Guest Lecturer, Brunel University, London.

2006-007 Artist-in-residence, workshops, lectures, and concerts, University of Newcastle, NSW
 2006 Guest lecturer, The Academy of Performing Arts, Jerusalem
 2006 Composer-in-residence, LaSalle SIA, Singapore
 2006 Artist-in-residence, workshops, papers, lectures, and concerts:
The David Tudor Residency, Mills College, Oakland, USA
 Guest lecturer at UC/Davis, CalArts, CNMAT (UC/Berkeley), UC/San Diego
 2004 Guest lecturer, University of Sydney, NSW
 2001 Composer-in-residence, Tura, Perth/Edith Cowan University, WA
 WA mentorship programme for young composers
 2000 Composer-in-residence, Mains D'Oeuvres, Paris
 1999 Composer-in-residence, GRIM, Marseille, France
 PICA schools programme, Oregon, USA
 1997 Guest Composer, Mills College, Oakland, USA.
 1994 Guest Lecturer, Beijing University, China
 1994 Guest Composer, Buenos Aires Academy of Fine Arts, Argentina
 1991 Artist-in-residence, Academy of Art, Graz, Austria
 1984 Composer-in-residence, Canberra School of Music
 1983 Composer-in-residence, La Trobe University
 1983 Keynote lecture, Australian String Teachers Association, Sydney Conservatorium
 1983 Artist in residence, PRAXIS, Fremantle
 1980-85 Guest lecturer at Melbourne, Perth, and Brisbane University music departments; Sydney
 College of the Arts.
 1974-75 Sound and Video Engineer, Royal Academy of Music, London

SELECTED PUBLICATIONS, PROGRAMS, AND FILMS FEATURING JON ROSE

2017 *The Rosenberg Museum*, ABC Classic FM New Waves podcast on Jon Rose
 2016 *The Museum Goes Live*, by Angus McPherson, Limelight Magazine, Australia
 2016 *Music vs Capitalism*, by Angus McPherson, Realtime Magazine, Australia
 2016 *Rosenberg 3.1.1*, by Georges Dupuis, Blurb, USA
 2016 *Bowing Australia's Outback Fences: A Sonic Cartography*, by Hollis Taylor, Contemporary
 Music Review, UK.
 2015 *Rosenberg 3.0: not violin music*, Matthew Lorenzon, Partial Durations, Australia
 2014 *Rosin*, by Chris Reid, Realtime, Australia
 2013 *Outback Odyssey*, ABC Radio National Feature on Jon Rose's Sound Circus.
 2013 *Loading The Silence* by Linda Kouvaras, Ashgate, UK.
 2013 *Cosmopolitan Swagman Violinist*, by Tony Mitchell, Music Forum, Australia
 2013 *Past Reclamations, Future Provocations*, by Julian Knowles, Realtime, Australia
 2013 *Jon Rose-Rosin*, by Bob Baker Fish, Cyclic Defrost, USA
 2013 *On Jon Rose*, by Lawrence English, Crawlspace Magazine, UK
 2012 *Vie En Rose*, by Ilario Colli, Limelight Magazine, Australia
 2012 *Joyous Resistance*, by Richard Toop, Resonate Magazine, Australia
 2012 *Larrikin par Excellence*, by Martin Wesley-Smith, Resonate Magazine, Australia
 2012 *Out There*, ABC Radio National Feature on Jon Rose
 2012 Composer Profile on Jon Rose, ARTV Realtime, Australia.
 2011 *The Reach of Resonance*: prize winning feature length film on the work of Jon Rose and three
 other composers by US director Steve Elkins.
 2011 The Grove Music Online, by Richard Toop, Oxford Dictionary of Music, UK.
 2011 *Vom Zaun-Koenig der Streichmusik*, Night Out @ Berlin, Dr. Torsten Flueh (in German)
 2008 *Sounding Postmodernism: Sampling Australian Composers, Sound Artists and Music Critics* by
 David Bennett, Australian Music Centre.

- 2008 "The Violin Remains Central" by Jozef Cseres, *Opus Musicum*, Brno.
- 2008 "Music of the Old Useless Fences" by Jozef Cseres, *His Voice*, Prague (in Czech).
- 2008 "Music Zwischen Zäunen" by Stephen Jones, Maerzmusic catalogue, Berlin (in German).
- 2008 "Transart Communication" by Gábor Hushwgyi, *Kalligram*, Bratislava/Pozsony.
- 2007 *Post Impressions* review by Keith Gallasch, *Realttime* magazine 84, Australia.
- 2007 *Post Impressions* by Hollis Taylor, Twisted Fiddle, USA.
- 2006 Contemporary Music review, by Frances Marie-Uitti, Taylor and Francis, UK
- 2005 "Feel the Noise" by Warwick McFadyen, *The Age*, Melbourne.
- 2004 *MusikTexte, Zeitschrift fur Neue Musik*, Gisela Gronemeyer (in German).
- 2003 *Companion to Australian Music and Dance* by John Whiteoak, Currency, Australia
- 2002 "Violins in the Outback; Bushing New Music" by Tos Mahoney, *Sounds Australia*.
- 2000 "Free Jazz and the Avant-garde" by Dr. Jeff Pressing, in *Cambridge Encyclopaedia of Jazz*.
- 2002 "The Art of Playing Musical Fences" by Anne Crawford, *The Age*, Melbourne.
- 2002 "Hudobné Simulakrá" by Jozef Cseres, *Hudobné*, Slovakia (in Slovakian).
- 2001 *The Contemporary Violin* by Patricia and Allen Strange, University of California Press.
- 2001 "Strung Out" by Sam Prestianni, *Jazziz* magazine, USA.
- 2001 *The Infinite Virtual Violin* by Dan Trueman, Princeton University, USA.
- 2001 "Musical Fingerprints in a Digital World" by Hollis Taylor, Centro Galego de Arte Contemporanea, Madrid (in Spanish).
- 1999 "Man maste anstranga sig" by Guido Zeccola, *Granlost* magazine (in Swedish).
- 1998 "Jon Rose" by Yiren, *Life Times Magazine*, Beijing (in Chinese).
- 1997 "The Inner Game of Badminton", by John Potts, *Realttime Magazine*.
- 1996 "A bevásárlás kora" by Sörös Zsolt, *Fehér Zaj magazin* (in Hungarian).
- 1996 "The Great Cabaret Swindle by Wolf Kampmann, JazzFest Berlin Catalogue (in German).
- 1996 "Violin Characters: Jon Rose, Counteragent for Commerce" by René Van Peer, *Musicworks 65* (Canada).
- 1995 "Violini Imprevedibili" by Eleonora Sparagna, *Frigidaire 13* (in Italian).
- 1995 The Total Art of Jon Rose" by Harri Suilamo, *Musiikin Aika* (in Finnish).
- 1994 "Experimental Virtuoso creates new history of the violin" by Atsushi Sasaki, *Music Today* No 21. (in Japanese).
- 1994 "Die Auflösung des Mythos Geige" by Frank Gertich, *Neuen Musik 21* (in German).
- 1993 "Der Rosenberg-Faktor" by Harry Lachner, *Süddeutsche-Zeitung* (in German).
- 1993 "The Violable Tradition" by John Corbett, *Coda Magazine*, Canada/USA
1993. "De Zoetgevooisde Bliksem" by Nicholas Collins, Steim 25-years catalogue (in Dutch).
- 1993 "The Pink Violin," *Musik Texte*, (in German).
- 1992 "The Pink Violin" by Chris Blackford, *Rubberneck Magazine*, UK.
- 1992 "Jon Rose" by Alessandro Achilli, *Musiche 13* (in Italian).
- 1992 "The Virtual Violin" by Alfred Pranzel, *Skug Magazin*, Austria (in German).
- 1991 "Fiddler on the Hoof" by Robin Hill, *SMH Metro*, Australia.
- 1991 "Klänge von Schnelligkeit und Schmerz by Raik Janneck," *Berliner Zeitung* (German).
- 1990 "Alter Ego de Jon Rose" by Olivier Masson, *Revue Corrigée* (in French).
- 1990 "Wired to Fence with Strings" by John Hyde, *The West Australian*.
- 1990 "Klangspuren; Wege Improvisierter Musik" by Dr. Bert Noglik, *Verlag Neue Musik*, Berlin (German).
- 1990 "Jon Rose Interview" by Marion Delforge, *ACME 109*, Belgium (in French)
- 1989 "The Rosenberg Interview" by Igor Lapinski, *NMA Magazine*, Australia.
- 1988 "Bop Along Paganini" by Angela Bennie, *The Weekend Australian*.
- 1987 "Die Violine als Gesamtkunstwerk" by Udo Jahnke, *Taklos Katalogue*, Switzerland (in German).
- 1987 "Jon Rose," by Bruce Johnson, *The Oxford Companion of Australian Jazz*, Oxford University Press.
- 1987 "The Relative Violin" by Rigobert Dittmann, *Bad Alchemy* (in German).

- 1986 "Music of The Moment" by Cathy Gray, *Sonics Magazine*, Australia.
 1983 "Tales of The Unexpected" by John Shand, *The Australasian Contemporary Music Magazine*.
 1982 "Interview with Jon Rose" by Richard Vella, *NMA magazine*, Australia.
 1975-2017 Over 250 articles, concert and CD reviews, in newspapers and magazines from over 25 countries (see 'press' at www.jonroseweb.com)

SELECTED PUBLICATIONS BY JON ROSE

- 2017 "A Meeting of Minds", *Daily Review*, Australia (in 3 issues)
 2017 "The Warmun Wreck", *Realtime*, Sydney
 2014 "Rosenberg 3.0 - not violin music", (collection of writings), Sydney: Blurb.
 2013 "Sound, Speed, Rust, and Re-cycling", *Realtime*, Sydney
 2013 "Music of Place: Reclaiming A Practice", Currency House, Sydney
 2012 "Insight: an Outback Odyssey", *Resonate Magazine*, AMC, Sydney
 2012 "Lines in the Red Sand," John Zorn's *Arcana 6*, NYC.
 2010 "Bow Wow" a history of the interactive violin bow, *Leonardo Music Journal*, MIT, USA
 2008 "Proposals for reclaiming the practice of live music," *Leonardo Music Journal*, MIT, USA.
 2008 "Journey Within," *Point of Departure*, USA.
 2008 "Listening to History," *Realtime Magazine*, Australia.
 2008 "Violin Concerto: *Internal Combustion*," Maerzmusik catalogue, Berlin.
 2007 The Peggy Glanville-Hicks Memorial Lecture, delivered 3 December 2007 at the Mint, Sydney.
 2007 *Post Impressions: A Travel Book for Tragic Intellectuals* (book/DVD).
 2002 Oz Ad Lib, *Sounds Australia Journal* (editor and contributor), AMC, Sydney.
 1997 "Improvisation and Computers," *Resonance Magazine*, London.
 1994 *Violin Music in the Age of Shopping* (collection of writings), Melbourne: NMA.
 1992 *The Pink Violin*, (collection of writings), Melbourne: NMA.
 1990 "A Radio Affair," *Ars Elektronica Catalogue*, Flash Art Edition, Austria.

SELECTED PUBLICATIONS FOR THE WEB BY JON ROSE

- 2017 <http://www.realtime.org.au/rik-rue-sound-collagist/>
 2014 The Improvising Algorithm – resistance is futile, *Realtime*, Australia
<http://www.pointofdeparture.org/PoD46/PoD46Algorithm.html> (USA)
 2013 http://www.jonroseweb.com/f_projects_wreck.html
 2011 http://www.jonroseweb.com/e_vworld_armless_violinist.html (the armless violinist)
 2009 http://www.jonroseweb.com/g_rosenberg_museum_2009.html
 2007 http://www.jonroseweb.com/c_articles_10million_dollar_violin.html
 2007 http://www.jonroseweb.com/c_articles_baghdad_violin.html
 2006 www.jonroseweb.com/f_projects_israel_fences.html
 2005 www.jonroseweb.com/c_articles_scordatura.html (scordatura)
 2002-04 www.abc.net.au/arts/adlib (Australia Ad Lib project)
 2004 www.jonroseweb.com/g_rosenberg_double.html (The Double Violin)
 2004 www.jonroseweb.com/c_articles_tenor_violin.html (The Tenor Violin)
 2004 www.jonroseweb.com/c_articles_fiddling.html (Fiddle Music)
 2003 www.jonroseweb.com/c_articles_velocity.html (Speed and Velocity)
 2002 www.jonroseweb.com/c_articles_lang_of_impro.html (The Language of Improvisation)
 2000 www.jonroseweb.com/c_articles_stringsville.html (Harry Lookofsky)

SELECTED DISCOGRAPHY

Jon Rose has appeared on over 100 albums.

Peggy

Duo with Chris Abrahams

ReR, 2018

Double Course

Duo with Julia Reidy

Opalmine, 2016

Tuning Out

Trio with Veryan Weston and Hannah Marshall

Emanem, 2015

Colophony

Trio with Meinrad Kneer and Richard Barrett

Creative Sources Recordings, 2013

Rosin

Box Set of compositions 2005-2011 for Orchestras, Freaks, Choir, Dingo, and Interactive Electronics by Jon Rose – 60th Birthday Celebration

ReR, 2013

Futch

Trio with Thomas Lehn and Johannes Bauer

Jazzwerkstatt, 2006

Fleisch

Latest interactive systems

Saucerlike Records, 2004

Double Indemnity

Solo on the double violin

Hermes, 2004

The People's Music

with West Australian Youth Orchestra, University of WA String Orchestra, Lindsay Vickery, Lely Evans, Hannah Clemen, Rachael Dease, Chris Cobilis, Tanja Visosevic, Alin Hume, Neil Rickets.

ReR, 2003

Great Fences of Australia

with Hollis Taylor

Dynamohouse, 2002

Temperament

with Veryan Weston

Emanen, 2002

The Kryonics

with Matthias Bauer and Aleks Kolkowski

Emanen, 2001

Transgenic Nomad

with KK Null

Sonore, 2001

The Hyperstring Project New Dynamic of Rogue Counterpoint

Solo

ReR Megacorp, 2000

Strung

with Anna McMichel, Mary Oliver, Andy Moor, Alex Waterman, Richard Barrett, Cor Fuhler, Allison Isadora, Steve Heather, Mr. Aha May, Hildegard Von Knickersdorf, Wild 'Bill' Pickering, Dr. Johannes Rosenberg

Sublingual, 2000

Violin Factory

with Kaffe Matthews & The Orchestra of Ancient Guts (Vienna) Theresa Schütz, Diana Kiendl, Alexander Eberhard, Isabelle Frodl, Christine Pawlik, Tobias Stosiek, Karin Schlechta, Petra Ackermann, Melissa Coleman, Elisabeth Harringer, Margit Slosser, Christoph Rothaler, Arthur Krachler, Levan Pagava, Tony Burger, Aileen Dullaghan, Wang - Yü Ko, Michael Trabesing, Il-Se-Ling, Luis Morais, Andrew Roots, Michael Pistelok, Mirek Walega, Ciro Vigilante, Yuko Aragaki

Hermes, 2001

Sliding

with Miya Masaoka

Sonic Factory, 1999

Fringe Benefits 1977 - 1985

Relative Violin Solos and contributions from Martin Wesley Smith, Kendal Country, Joe 'Doc' Rosenberg, Michael Sheridan, Brahms, John Gillies, Rik Rue, Tony Hobbs, Simone de Haan, Dave Ellis, Serge Ermoll, Louis Burdett, The Canberra School of Music Third Orchestra, Greg Kingston, Adrian Keenan, Peter Kelly, Torsten Müller, Richard Vella, Jeff Wagner, Jamie Fielding, Jim Denley

Entropy Stereo Recordings, 1998

The Fence

with Sabine Sacchi, the Orchestra of Ancient Guts

ReR Megacorp, 1998

China Copy

Solo sampling project

Creamgardens/Lowlands Distribution, 1997

Exiles 1.

Trio with Tony Buck & Joe Williamson

Megaphone Records, 1996

Perks

with Elise Lorraine, Stevie Wishart, Phil Minton, Butch Morris and Rainer Linz

ReR Megacorp, 1996

Techno mit Störungen

with Otomo Yoshihide, Christian Marclay, Frank Schulte, Conny Bauer, Nick Collins, Iva Bittova, Lauren Newton, Phil Minton, Rudi Widerhofer, Sainkho, Pete Cusack, Marc Ribot, Fred Frith, Evan Parker, Uli Gumpert, Chris Cutler, Peter Hollinger, Musica Imagine
Plag Dich Nicht, 1996

Eine Violine für Valentin

with Connie Bauer, Uli Gumpert, Lauren Newton, Max Gold, Rudi Widerhofer, Frank Schulte, Peter Hollinger
No Wave / Bayerischer Rundfunk, 1995

Shopping Live @ Victo

with Lee Pui Ming, Joelle Leandre, Otomo Yoshihide, Lauren Newton, and Chris Cutler
Victo, 1995

Tatakiuri

with Otomo Yoshihide & a cast of thousands
Creativeman Disc, 1995

Violin Music in the Age of Shopping

with Otomo Yoshihide, Shelley Hirsch, Chris Cutler, Irene Schweizer, Rik Rue
Intakt, 1995

Monumental

Slawterhaus
with Peter Hollinger, Johannes Bauer, Dietmar Diesner
Intakt, 1994

Violin Music for Supermarkets

with contributions from Tristan Hosinger, Fred Frith, Sainkho, Lauren Newton, Eugene Chadbourne, Chris de Chiara, Laura Seaton, etc.
Megaphone Records, 1994

Pulled Muscles

with The Jacoby String Quartet
Immigrant, 1993

The Virtual Violin

with Captain Karajan, Madonut, Michael Jackoff, etc.
Megaphone, 1993

2 Real Violin Stories

with Mozart, Mick Jagger, etc.
Extra Platte, 1992

Brain Weather, The Story of the Rosenbergs,

an opéra pervers by Jon Rose
with Shelley Hirsch, Phil Minton, Robert Zimmermann, Jo 'Doc' Rosenberg, etc.
ReR, 1992

Slawterhaus Live

with Peter Hollinger, Johannes Bauer, Dietmar Diesner
Victo, 1991

Die Beethoven Konversationen

Solo
Extra Platte, 1990

Violin Music for Restaurants

with Jo 'Doc' Rosenberg, Derek Bailey, Misha Mengelberg, Barre Philips, Joelle Leandre, Eugene Chadbourne, Luc Houtkamp, Alvin Curran, etc.
ReR, 1990

Paganini's Last Testimony

Solo
Konnex, 1988

VINYLLP's

Les Domestiqués

with Jöelle Léandre
Konnex, 1990

Kultural Terrorism

with Eugene Chadbourne
Dossier, 1988

Forward of Short Leg

with Elliott Sharpe, Wayne Horwitz, Evan Parker, Barry Guy, David Moss, Shelly Hirsch, Paul Rutherford, Roger Turner, Maggie Nicols, Luc Houtkamp, Jim Denley, Eugene Chadbourne, Christian Marclay, etc.
Dossier, 1987

A Room with a View

with Shelley Hirsch
HOT Records, 1986

The Art of Mutation

Solo featuring many of the Relative Violins
Bethanien 1986

The Relative Band '85

with Eugene Chadbourne, David Moss, Jim Denley, etc.
HOT Records, 1985

Tango

with Martin Wesley-Smith
HOT Records, 1983

Decomposition

with Louis Burdett, Dave Ellis
Fringe Benefit Records, 1979

Solo Violin Improvisations

Solo
Fringe Benefit Records, 1978

JON ROSE SELECTED RADIOPHONIC WORKS

2017 The Rosenberg Archives, DR. (Multi-lingual).
 2014/15 Ghan Stories, ABC.
 2012 Not Quite Cricket, BBC Radio 3. (in Wergaia and English language).
 2010 Picnic At Hanging Rock (music only), BBC Radio 4.
 2010 Talking Back to Media, ABC.
 2009 Salvado, BBC Radio 3. (in Nyungar and English language)
 2008 Syd and George, DR.
 2008 Serinette Exotique, DR.
 2007 Ivories in the Outback, BBC Radio 3 (Yolngu and English language)
 2004 Voices From the Fence, ABC.
 2003 Skeleton in the Museum, ABC (Karl-Sczuka-Preis).
 2002 Australia Ad Lib, ABC.
 1999 Violin Factory, ORF.
 1999 Crow, RAI. (in Italian)
 1999 Breadfruit, ABC.
 1998 The Long Sufferings of Anna Magdalena Bach, ABC, EBU (Prix Italia).
 1998 The Fence, SFB.
 1997 The Music Lesson, SFB.
 1997 Bagni di Dolabella, RAI. (in Italian)
 1996 The Waltz Thing, ORF. (in German)
 1995 Devil in the Wind, ABC. (in Mandarin and English)
 1994-96 Violin Music in The Age of Shopping, ABC, ORF, SA, RAI. (Multi-lingual)
 1994 Violin Music for Supermarkets, ABC. (Multi-lingual)
 1994 Taxi, ABC.
 1993 Eine Violine Für Valentin, BR. (in German)
 1993 Swedish for Violin Players, SNR. (in Swedish)
 1993 Der Landstreicher, SR. (in German)
 1992 Brain Weather, ABC.
 1992 Pulled Muscles, ABC.
 1992 The Mozart Industry, SR. (in German)
 1991 The Virtual Violin, NPR.
 1991 The Athletic Violin, ABC.
 1991 Die Beethoven Konversationen, ORF. (in German)
 1990 Instrumentum Diabolicum, ORF. (in German)
 1990 Sainte Johanna, RF. (in French)
 1990 Play it Again, Doc, ABC.
 1990 Apollo and Marsyas, SFB.
 1989 Rosenberg Eine Rekonstruktion, WDR (Ars Acoustika). (Multi-lingual)
 1988 Violin Music For Restaurants, WDR. (Multi-lingual)
 1987 Paganini's Last Testament, ABC (Prix Futura).
 1986 The Anatomy of The Violin, ABC.
 1983 Colony - Survival in the Right Hemisphere (2MBS radio prize).

DR Deutschland Radio
 SA Saarländischer Rundfunk
 BR Bayerischer Rundfunk
 ABC Australian Broadcasting Corporation
 BBC British Broadcasting Corporation
 RAI Italian National Radio
 WDR West Deutscher Rundfunk
 ORF Österreichischer Rundfunk
 RF Radio France, France Culture
 NPR National Public Radio (USA)
 SNR Swedish National Radio

SELECTED GRANTS AND AWARDS

- 2017 Peggy Glanville-Hicks Residency
2014 Australia Council Fellowship for Interdisciplinary artists
2012 Wissenschaftskolleg residency, Berlin
2012 Australia Council: The Don Banks lifetime achievement Award
2012 Prix Marulic
2009-10 Australia Council for interactive K-Bow R&D residency
2008 Australia Council for the "Transmission" project with Robin Fox.
2005 Australia Council for the Arts two-year fellowship (for The Ball Project).
2004 Karl-Sczuka-Preis (for 'Skeleton in the Museum').
2003 New Media Grant (for the Great Fences of Australia project).
2001 Australia Council for the Arts New Media (for Listening Room residency for 'Australia Ad Lib').
2000 Mains D'Oeuvres, artist in residence, Paris.
1999 G.R.I.M residency (for interactive MIDI multi-media project 'Mapping', Marseilles).
1996 Australia Council for the Arts New Media Grant (for PERKS - an interactive Badminton Game based on the extreme mind of Percy Grainger).
1995 STEIM residency, Amsterdam (for further research into the interactive MIDI bow).
1994 Australia Council for the Arts New Media Grant (for the Violin Music in The Age of Shopping project).
1989-90 D.A.A.D. Stipendium and Residency in Berlin.
1988 Prix Futura
1985 Stipendium and Residency at The Kunstlerhaus Bethanien, Berlin.
1983 Stipendium and Residency at PRAXIS, Fremantle, W.A.
1980 Australia Council for the Arts Young Composers Fellowship.
1960-69 Full Music Scholarship, King's School Rochester, U.K.

SELECTED COMMISSIONS AND COMPOSITIONS

- 2017 Absolute Bird, concerto for recorder and orchestra, commissioned by Genevieve Lacy and The Adelaide Symphony, joint composition with Dr Hollis Taylor.
2014 Ghan Tracks, commissioned by Ensemble Offspring and Performance Space, Sydney.
2014 Elastic Band, commissioned by The Adelaide Festival.
2013 Pursuit, commissioned by The Canberra Centenary.
2010 Violino Escravo, Serralves Museum, Porto, Portugal.
2010 Commission from BBC for music *Picnic at hanging Rock*.
2008 Commission from Kronos String Quartet to build instruments, write audio-visual composition.
2007 Commission for a violin concerto for Maerzmusik 2008, Berlin.
2006 New improvised solo part for the Tchaikovsky *Violin Concerto* by the BBC SSO.
2005 *Pannikin* for chamber orchestra and 19 do-it-yourself performers *in extremis*, commissioned by The Melbourne Festival.
2004 *Charlie's Whiskers* commissioned by Tone Roads Festival for the Bratislava Chamber Soloists, Slovakia.
2004 *Voices from the Fence* commissioned by ABC Radio.
2003 *Skeleton in the Closet* commissioned by ABC Radio.
2001 *Australia Ad Lib*, commissioned by ABC Radio, The Australia Music Centre, and The National Library, Canberra.
1999/2001 *Violin Factory*, ORF (Austrian Radio) and Totally Huge Fest, Perth.
1999 *Breadfruit*, ABC Radio.
1998 *The Long Sufferings of Anna Magdalena Bach*, ABC Radio, European Broadcasting Union, and Bach 2000, Leipzig.

- 1998 *The Hyperstring Project*, Roulette, New York.
 1998 *The Fence*, Sender Freiers, Berlin.
 1997 *Perks*, Sonambiente Festival, Berlin.
 1996 *The Waltz Thing*, KunstRadio, Vienna.
 1994-6 *Violin Music in The Age of Shopping*, (over 60 performances in 10 countries involving some 150 musicians).
 1993 *Eine Violine Für Valentin*, Bayerische Rundfunk, Munich.
 1992 *Brain Weather*, ABC, Sydney.
 1992 *Pulled Muscles*, Berlin Olympic Committee.
 1992 *The Mozart Industry*, Saarländische Rundfunk..
 1991 *The Chaotic Violin*, The Kitchen, New York.
 1991 *Die Beethoven Konversationen*, Kunstverein, Graz..
 1991 *Sainte Johanna*, Le Confort Modern, Poitiers.
 1990 *The Rosenberg Museum*, ZDF (German National Television).
 1990 *Play it Again, Doc*, ABC, Sydney.
 1989 *Rosenberg Eine Rekonstruktion*, WDR, Cologne.
 1989 *The Relative Violin, Inventionen*, International Festival of New Music, Berlin.
 1988 *Violin Music For Restaurants*, WDR, Cologne.
 1987 *Paganini's Last Testament*, ABC Radio.
 1987 *Violin Film Works*, Strasbourg Festival of New Music.
 1986 *The Anatomy of The Violin*, ABC Radio.
 1985 *Violin Marathon*, New Music America, Houston; Experimental Media Foundation, NYC.
 1984 *Tango*, Festival D'Automne, Paris.
 1981 *The Relative Violin*, Moers International Festival of New Jazz, Germany.

LIST OF INVENTED AND SELF-BUILT HYBRID MUSICAL INSTRUMENTS (THE RELATIVE VIOLINS)

- 2017 The Chair Harp, The Diaphonium, The One String Horn
 2015 Data Violin Robot (collaboration with Martin Riches and Sukandar Kartadinata 2013
 2014 Hills Hoist wind powered Installation
 2013 Pursuit: chamber orchestra of bicycle-powered musical instruments (130 instruments!)
 2011 2 New Amplified violin bows
 2009 4 mobile fences for Kronos String Quartet
 2009 The Folding Monochord
 2004-7 Pursuit: chamber orchestra of bicycle-powered musical instruments (12 instruments)
 2003 The "Bird" tenor violin with sympathetic strings (design only)
 1998 The Whipolin
 1989 The Automatic Violin Quartet (self playing violins)
 1987 The Dog (feedback violin)
 1986 The Vivisection, Frame String, Kit
 1986 The 2 String Pedal Board
 1985 The Madonna and Child (violin/cello combo)
 1984 The Triple Neck, Double Piston, Violin
 1984 The 10 string Double Violin
 1983 The Double Violin Mobile
 1983 The Amplified Windmill Violin
 1982-2004 The Fence (various Long string Instruments)
 1982 The Triple Humming Bow
 1982 The 5-String Wheeling Viola
 1982 The 8-String, Double Neck Violin

1981	The Well-Tempered Ironing Board
1981	The 8-String Aeolian Violin with Sail
1981	The 19-String Cello
1981	The 16-string, Long Neck Violin
1981	The Trapezoidal 5-String Viola
1981	The Metal Resonator Violin
1980	The Megaphone and FM broadcasting Violin
1980	The 2-string Polystyrene Violin
1979	The Double Saw
1979	The 9-String Elbow Violin
1979	The 19-String Violin
1979	The Tromba Mariner
1978	The String Frame

Amplified Bows and MIDI Bows (collaboration with STEIM, Amsterdam):

2009-10	K-Bow (in collaboration with Keith McMillen and Barry Threw)
2008	MIDI bow (mark 4)
1998	MIDI bow (mark 3 – image and sound controller)
1990	MIDI bow (mark 2)
1985	MIDI bow (mark 1)

Music games (with specially made rackets, bats, stumps, net converted to interactive analogue and digital musical instruments):

2009	TeamGame (NowNow Festival), Sydney
2008	Interactive Kite Music & Digger Music, Sounds Outback, Western Australia
2007	Interactive 2.4-meter big ball 'Sphere of Influence' (Melbourne International Festival of the Arts; Arts Gallery of NSW). Team Music with interactive Netball.
1995	Interactive Badminton game 'PERKS' (Brisbane Biennale; Ars Elektronica Linz; Academie der Kunst Festival, Berlin; Moussomturm, Frankfurt)
1985	Relative Cricket Match (Performance Space, Sydney)
1983	Amplified Squash (Praxis, Fremantle)

FROM SOME COLLEAGUES

"The many creative projects Jon Rose has seen to fruition through the years, in spite of modest resources, continue to amaze. He is surely one of the most talented and creative-minded artists we know."

David Harrington (violinist Kronos String Quartet) 2010

"Jon Rose has approached these, and many other related issues with honesty, imagination, wit, intelligence and compassion. He sees the BIG PICTURE and does not, like so many others in this world, live in moral twilight - a cry of freedom and sanity that a world gone MAD sorely needs."

John Zorn (composer, improviser – preface to Rose's "Music of Place" Currency House Press) 2012

"I would like to invite Jon Rose to become my personal Dadaist."

Alfred Brendel (pianist) Wissenschaftskolleg zu Berlin, 2012

"Jon, I see you are a man of theatre!"

John Cage (composer) 1991

"Jon Rose is, in my opinion, the Percy Grainger of our times—the most original musical mind we can point to as 'our own' in this day and age. "

John Whiteoak (author of *Currency Companion to Music and Dance in Australia*) 2009

"Jon Rose's activities must surely rank amongst the most idiosyncratically original and courageous contributions to Australian music making of the last decades. It is profound, both ecologically and politically, yet supremely ironic and deliciously provocative, impossible to label yet immediate and direct in its impact"

Roland Peelman (director of The Song Company) 2010

"I would like to reiterate the jubilation I had bringing together your sound universes to mine, and my gratitude for your generosity and for your great trust. "

Pierre Henry (composer and sound artist) 2012

He is without doubt one of the most important figures on the Australian creative landscape – irrespective of art genre or music style. Australian exploratory music would not be what it is without him.

Cat Hope (Head of Composition WAAPA) 2009

"Jon Rose is a necessarily unique and provocative figure in the Australian musical landscape. Quite simply, the diversity and breadth of his practise remains unparalleled by any other living Australian artist."

Anthony Pateras (composer) 2009

"It has been a great honour to be involved with Jon creatively. He is one of a handful of brilliant musicians throughout the world who have re-shaped our ideas about what it means to compose music. He has made music that makes sense of being made in Australia, music without parochialism or cringing adherence to northern hemisphere templates."

Jim Denley (improvising musician) 2010

"There are few words in the English language that begin to describe the scope and calibre of Jon's sustained and rigorous commitment to Australian music, musical culture and innovation in the arts over the course of his career."

Robin Fox (media artist) 2010

"Indeed, his ethos as an artist is characterized by an ongoing quest to explore new landscapes in sound, to make universal connections, to extract and reveal meaning, and to hear our world afresh, in sometimes unlikely ways. His creative output reflects an imagination that is unique, one that perfectly balances insight, humour, serious intent, and art making of the highest caliber."

John Davis (CEO Australian Music Centre) 2011

FROM THE PRESS

"Jon Rose presented the evening's most ambitious work, the most audacious music improvisations of rapid jump-cut editing and sped-up footage, with Mr. Rose creating a harsh-sounding, orchestrally varied array of electrified string voices." - *The New York Times*.

"He plays with demonic fire, bravado and virtuosity. This is sonic art at the vanguard " - *Option Magazine, USA*.

"Jon Rose is probably the most controversial figure involved in serious music in this country. A tremendous musician...he kept the audience rapt for more than 2 hours with the most marvelous sounds. His use of dynamics and his resourcefulness were almost miraculous." - *Sydney Morning Herald Magazine, Australia*.

"As for his performances, he plays like a frenzied manic Paganini, with full-tilt virtuosity and great improvisational invention." - *Option Magazine*, USA.

"From one moment to the next, his violin might sound like a subway car screeching to a halt, the wailing of Jimi Hendrix's guitar, or a gently gurgling mechanical toy. From the cacophony arose memorable jazz riffs and Paganini style virtuosity" - *The New York Times*.

"A process began by which the very being of the violin - physically, musically, and historically - would be taken apart and reformed piece by piece. Today, when so much contemporary music is just so much con, the music of Jon Rose seems to cut through the layers of musicological schlock with impunity." - *Ear Magazine*.

"Jon Rose kicked off with an intense and highly charged performance, on a violin played with a bow equipped with a pressure sensor... Rose triggered cello samples, conjured up sounds by waving his bow in the air, and even used it to play another bow. His high precision playing demonstrated to stunning effect how electronics can enhance the capabilities of a traditional instrument." - *The Wire*.

"Working like a demon to extract every imaginable sound from his instrument. Indeed, as Rose leapt about, sawing and strumming strings, shredding the bow, rattling and shaking the wood or wheeling through manic arpeggios, he became a New Millennium Paganini, stopping just short of destroying his violin to squeeze out the last possible effect." - *The West Australian*.

"There's not much Rose doesn't know about the violin. The rest, he has invented." - *Artforce Magazine*.

"Throughout the concert, he used an interesting array of speed and timbre--sometimes just the sound of his bow could be heard, swishing through the air. In some ways he resembles a modern day Paganini, conjuring up endless possibilities at the end of his bow . . . he is perhaps taking the violin into the next century." - *Tageszeitung*, Germany.

"He experiments with technology that acknowledges and extends his hard-won instrumental techniques rather than ignoring or negating them. Many of the tracks on Hyperstring come across as an urgent report from the frontline, from Rose's personal battlefield with the instrument. Several tracks feature the sinister rattles of his whipolin, a seven-string dis-emboweled cello. Rose doesn't fit into any categories but all his albums create a violin-shaped world that is all his own, shot through with wild humour." - *The Guardian*, London.

"A discovery of the first quality. Jon Rose turned out to be an all round entertainer who combines virtuosity and intelligence with subtle jokes. He kept the listeners and spectators breathless for the whole performance. Jon Rose is more than a musician; he is an explorer, whose rank secures him a position next to Columbus." - *AZ Tagblatt*, Austria.

"Rich ideas, humour and a variety of electronic sounds, connect Jon Rose to the natural sounds of his violin, with quotations from the Classics to Swing, interspersed with funny intervals: For example, when the acoustic hunt of a fly ends in success." - *Volksblatt*.

"Volcanic eruptions, a refreshing mixture of virtuosity and fun, with structure in an ever-changing soundbath. Jon Rose is an excellent musician and he can clown in his network of electronic systems. He was the high point of quality in this year's festival (Ars Electronica). The Australian, with his violin and special bow, fires off a complete electronic sound system with modulation and recall. Bach and Vivaldi lost in space. He uses traditional music as a launching pad from which to shoot futuristic sound rockets. A virtuoso stands in the middle of his ever widening electronic field, in which he conducts a Karajan, a Paganini, a Domingo or a Charlie Parker. Strange, farcical and full of enthusiasm but leaving aside any attempt to dress it all up in philosophy." - *Der Standard*, Austria.

"No violin is a violin. You are so trusting of the charm and form of the violin, so desired and already experienced. This image will Jon Rose thoroughly clean out of your head with the highest sort of unconventional virtuosity. He has fabricated a violin concerto about violin concertos." - *Skytec*, Europe.

"Master of Chaos - constructively modern and archaic at the same time...cheerful, fast, and reckless, with 'unbreakable' outbursts of emotions...he is great." - *Tageszeitung*, Berlin.

"The instrument itself, and its discoveries, are the subject of the improvisations by Jon Rose...playing with vigorous technique, continuous in transformation, supported by excessive energy." - *Art Press*, France.

"Never before in this club have we heard such a rhythmic heart, aggressive melodic angles and wild chaos." - *Frankische Nachrichten*, Germany.

"Jon Rose produces from his violin, in a bizarre manner, the most incredible sounds...from the typical tremolo of a Neapolitan mandolin...to playing the instrument with his teeth, reminiscent of Jimmi Hendrix and his Stratocaster." - *Il Tirreno*, Italy.

"Rose displays his command of extended violin techniques to full advantage. . .flighty excursions and an encyclopedic array of violin textures and timbres." - *Sound Choice*, USA

"One listens from the start till the end, and admires the ingenious intellect behind this Neo-Dada bricolage." - *Le Soir*, Belgium.

"Jon Rose, the mastermind behind unholy amalgams...not in the sense of making fusions, but by floating above categories in a non-affiliated way." - *The Sydney Morning Herald*.

"In the chaos of his violin sound, there is method." - *Koumelner Stadtanzeiger*.

"He works out his ideas in the same dimension as the sound, indicating it simultaneously...it resembles a very personal language." - *Actual Magazine*, Japan.

"Jon Rose plays assorted violin instruments in styles that run from accelerated, tonally centred solos to free-form sonic explorations...a cadenza for amplified violin showed off a formidable technique while poking fun at classical virtuosity." - *The New York Times*.

"The afternoon show was a scream, a valiant effort to wrest chaos from the mad order of the International music Industry." - *Montreal Gazette*.

"As for his performances, he plays like a frenzied manic Paganini, with full-tilt virtuosity and great improvisational invention." - *Option Magazine*, USA.

"Some of the timbres are in such bad taste that they're actually astonishingly beautiful. The distortions work. This tango is a delightful bit of musical tomfoolery of the highest order which bears many serious rehearsals." - *Australian Music Magazine*.

"An iridescent and cunning multi-media show from the Australian virtuoso at the Freiburg Jazzhaus. The electronic cello manipulations associated exactly with the condensed film images. His cello groaned, talked, splintered, threatened, howled with amazing mobility, grinding surfaces and extreme fingering. His violin playing was likewise, rapidly revealing many sound folds and changes." - *Badische Zeitung*

"A collision between music History and the Violin by this virtuosos violinist. Paganini could have been his father!" - *Schorndorfer Nachrichten*.

"There was an incessant and inventive higgledy piggledy chaos on stage during this noise music... sometimes it was pure, unbearable dissonance but the audience was falling over with amusement and pleasure." - *Berne Zeitung*, Switzerland.

"During this Jon Rose delivered a permanent counterpoint. His cello is all corners and ends, spanned by strings - everything on board functions. With this he brings all connections to the foreground - room ambiance, the reaction of the public, satire, personal mood - sliding together with unbounded intelligence." - *Frankfurter Rundschau*

"During the lunch hour, Jon Rose of Sydney, Australia, was about midway through his 10 hour marathon 'Don't Even Think About Moving'. While watching Petticoat Junction on TV, he was wearing sunglasses and playing a black violin. He paused to think every few minutes. Themes from The Godfather and Love Story, played with cracked wit, were wound into difficult Bartokian passages. Vivaldi or a folk tune would snake into the piece. Perhaps Rose was commenting on TV as the unending backdrop of life? What if we were required to react to Television for 10 straight hours, could any of us provide the running commentary? Then The Rifleman came on." - *The Houston Chronicle*.

"There is Jon Rose, he never conceals his desire for innovation and having fun - he is an incorrigible experimenter. This Relative Band Concert was a speech for the defence. Die Avantgardisten haben doch recht!" - *Salzburger Zeitung*.

"A Jon Rose concert conceives of the violin as a medium through which artistic and cultural commentary is compressed and expressed while its potential as a musical instrument is destroyed and reconstructed. Situated, along with the piano, at the very core of high culture music-making, the violin, in Rose's hands, is turned into a weapon against the ordered world that reveres it." - *On The Street Magazine*, Australia.

"Larger than life characters leap out of the loud speakers and into my living room. The idea seems to be that we're all mad here or (should) play the violin." - *Resonance Magazine*.

"(Festival report from Beijing) As the old Chinese wisdom says 'Men leave behind their name, the wild geese leave behind their cries'. The violinist and computer freak Jon Rose performed his devastation music, with his devastating colleague Otomo Yoshihide, a disturbance from Hell." - *Hamburger Abendblatt*.

"Jon Rose is more than simply a curiosity, he molests our sense of profundity." - *El Pais*, Spain.

"On Sunday, mad Australian violinist offered a scathing take on virtual reality and other pop-culture fools' gold in a Monty Pythonesque theatre work called Violin Music in The Age of Shopping." - *Toronto Gazette*.

"Cornering the postmodern irony market was violinist and theatrical gadfly Jon Rose...a work in progress was wry and bursting with ideas." - *Fringe Beat*.

"A sense of humour that rubbed both ways. The uneasiness is with me to this day as I have the feeling that the audience was right where he wanted us and he worked us masterfully. I can still picture him behind his desk, impeccable, with his decadent smile and violin." - *Coda Magazine*.

"Violin Music in the Age of Shopping' revealed at the same time a droll and brilliant mind. The musicians of SHOPPING came from the four corners of the Globe." - *Montreal Voir*.

"The Shopping project turned out to be a turbulent musical, complete with truly incredible renditions of really bad songs (Feelings, etc.)." - *VOX Magazine*, USA.

"I begin with the brilliant, awe inspiring wacky Jon Rose. The chronically surrealistic lag that Rose is on has a great peak on EINE VIOLINE FÜR VALENTIN ...satirises Nazis, violin education, perhaps even me the critic, and me, the listener. The improvising is huge and great...dig in heavy hearted philosophy types; it'll be a nice break." - *Cadence Magazine*, USA.

"Jon Rose hears music where others do not. He hears it in the wind whistling through the wire; he hears it in the roar of a chainsaw; and in the yelp and howl of a dingo. Rose is an archaeologist of vibrations. To label him a musicologist is too narrow a definition. For the sounds he digs up are, to most ears, not music at all - even to the people who create them. It's noise, cacophony, racket, din and commotion. It's the incidentals to the main game of their lives. Rose, who has deconstructed and reconstructed violins, and has played his bow over barbed wire fences in the outback, has taken this raw sound and given it a context and a sort of musical legitimacy. As to material, his cup runneth over." - *The Age*, Melbourne.

"Jon Rose and Hollis Taylor coax celestial tones from the Rabbit-Proof Fence. The Dog Fence rattles and hums, throbs and drones for nine disorienting minutes before an Aeolian splutter at the last grid echoes the vastness of the delineated continent." - *London Sunday Times*.

"*Great Fences of Australia*: As rich in metaphor as it is sonic complexity. The 19th century division of wilderness into enclosed zones helped destroy the nomadic, indigenous Australian way of life, and in appropriating fences for inappropriate artistic use, Rose and Taylor are obviously operating in a rich boundary area of cultural difference, history, and environmentalism." - *The Wire*, UK.

"*Great Fences of Australia* is a Discovery Channel story about fences and the people who play them in the wide-open countryside. It's light and melodious, filled with tone and harmony ...a surprising sort of integrity takes place." - *The Squid's Ear*, USA.