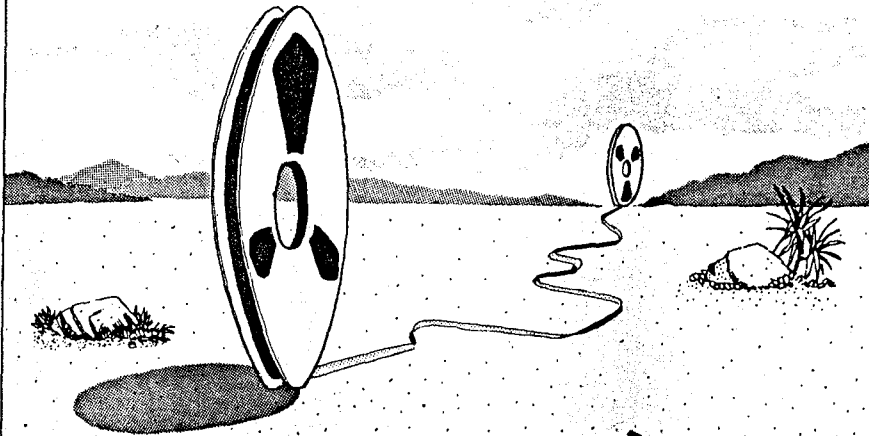


# UNIVERSITÉ CONCORDIA



UNIVERSITÉ CONCORDIA  
CONCORDIA UNIVERSITY

## THIRTY MILES OF TAPE



## QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

summer **concerts** d'été à Loyola

out of doors/en plein air

(GEC)

**Groupe Electro-  
acoustique de  
Concordia**

(CECG)

**Concordia  
Electro-acoustic  
Composers' Group**

vendredi	20 mai		salle/room <b>AD-05</b>
lundi	23 mai	fête de la Reine	pavillon <b>Administration</b> building <b>19h30/7:30 pm</b>
vendredi	24 juin	St-Jean Baptiste	campus <b>Loyola</b> campus
samedi	25 juin		l'université <b>Concordia</b> University
dimanche	26 juin		7141 o. rue <b>Sherbrooke</b> St. W. <b>13h/1:00 pm</b>
vendredi	1 juillet	jour de la confederation	
samedi	2 juillet		
dimanche	3 juillet		☒ Vendome • autobus 105
vendredi	26 août		
samedi	27 août		renseignements
dimanche	28 août		482-0320 poste 614

**entrée libre / free**

1983 - vii - 03

13:00

with works by:

Bell

Tallon

Wells

Lloyd

L. Lean

Lorrain

Lindsay

Calder

Yearwood

Austin

Feist

Bedoukian

PART    ONE

The Blue Cliff Record Part 2	}	Kathleen Yearwood
The Blue Cliff Record Part 1		
Voice Study II		
The Foghorns in the Unseen Channel		
The Days of Awe Begin		

Brain Waves	Lexy Lean
-------------	-----------

Monstret I

Monstret II

Richard Lloyd

Rhythm Study

Stephen Calder

— BREAK FIFTEEN —

PART    TWO

Fugue

{ Shawn Bell  
Kevin Austin

Family Games

Kevin Austin

Free Running Clocks

Kevin Austin

Three, For Play

James Tallon, Daniel Feist  
Till Bedoukian, Kevin Austin

WAIT !

Dave Lindsay, John Wells  
James Tallon, Kevin Austin

The Escape

George Danova

— BREAK    SIXTEEN    —

PART      THREE

Droite

Denis Lorrain

S.E. Scape: SUN

Kevin Austin

Florida Sweet

Jill Bedoukian  
Kevin Austin

- (a) Sea
- (b) Bayou, Byme, Byus
- (c) Gullible
- (d) Sea

fin

Next concerts: Aug. 26, 27, 28

4. THE BLUE CLIFF RECORD PART 2 "The Great Function appears without abiding by fixed principles.." inspired by the films Of the same name by Robert Rayher and by the record itself (collection of 100 didactic zen stories. 1982

5. THE BLUE CLIFF RECORD PART 1

hey you. Yes.

hey you. Yes.

hey you. Yes.

"And the line comes (I swear it) from the breath, from the breathing of the man who writes, at the moment that he writes..." Chas. Olson.

6. VOICE STUDY 11 thanks to Marie Chouinard 1983

7. THE FOGHORNS IN THE UNSEEN CHANNEL music for bad dreams 1981

8. THE DAYS OF AWE BEGIN 1980 thanks to SONDE.

PROGRAM NOTE: "BRAIN WAVES" BY LEXY LEAN.

WHEN A HUMAN BEING GETS LOST IN A MULTIPLICITY OF GOALS, HIS RESULTANT CONFUSION UNTUNES HIS BRAIN AND SOUL VIBRATIONS INTO A SERIES OF INHARMONIC OVERTONES.

THE BRAIN WAVES OF SUCH A BEING WERE SCANNED BY MEANS OF A DIGITAL IONIC SNIFFER, THEN EXTENSIVELY PROCESSED THROUGH THE MOOG SYNTHESIZER, TAPE MANIPULATION AND SEVERAL OTHER APPARATUSES.

THE EXPERIMENT TOOK PLACE AT MCGILL UNIVERSITY OF MONTRÉAL BETWEEN FEBRUARY 11TH AND APRIL 27TH 1983.

THE RESULT IS A MIND-BENDING TRIP THROUGH YOU OWN LEVELS OF CONSCIOUSNESS.

MAY 24TH, 1983.

PROGRAM NOTES:

Monstret I (Dec., 1979):

Most of the raw material comes from vocal improvisations, created over a period of 4 months. This material was either used as is, or modified via envelope generation, reverb, filtering, equalization, speed variation, and other effects.

MONSTRET II (April, 1983):

A large part of the material is created from <sup>nine</sup> short vocal sounds, which are entered into the synclavier II by way of the sample-to-disk program. The material is then edited and modified via speed variation, equalization and overlapping. To this is added other unmodified vocal improvisations.

*Paul D Lloyd  
June 15, 1983*

PAUSE FIFTEEN These works of the family 'Pause', by the listener are yet to listened to be. (Thank you Stra Wars II).

Instrumentation for this work is more or less as follows: clouds, sun, wind, buses, people, hibachis (used by all to cook on/upon), talk, chatter, idiosyncratic conversation, cosmically significant babble. It must be remembered (i.e. Venus de Milo's Theme Song - from Dido and Aeneas - Remember Me), that in the breath of air that you just exhaled, there were about (statistically), 12 to 14 molecules of air that were in Charles DeGaulles' lungs when he said, 'Vive'. Everything, you see, is everywhere; and it wasn't even his to begin with.

FUGUE

A work for solo guitar and delays. A fugue of textures. Ascent, dispersal and the movement from complex to simple is the overall gesture. The Coda is a gentle reminder of the beginning.

(S.B.)

FAMILY GAMES (I) is a piece for four channel tape. The family alluded to is a sonic one, and the sounds produced by this particular automated patch occasionally have a slightly humorous quality. This is only one of any number of possible realizations of this piece. Composed at the Loyola A.V. Studio in April, 1983. Duration: 4min. 01sec.

K.A.

FREE RUNNING CLOCKS (I) is an oxymoron, since clocks are anything but free-running in the conventionally used sense.

Pulsed sounds are heard as pitch complexes, paired or grouped members, or as sequential elements moving around the four channels. Their rate, envelope and density change slowly. Attempts have been made through high frequency notch filtering to produce the illusion that the sounds originate in a plane that is not that of the loudspeakers. Produced as the first of a series in the Concordia University A.V.D. (Loyola) studio in April 1983.

K.A.

Handwritten musical score for "FREE RUNNING CLOCKS (I)". The score includes various musical notations and performance instructions:

- Top Section:** Rhythmic notation with notes and stems. Includes markings like "shorter", "subito", "ffff", "mf", and "diminuendo".
- Middle Section:** Dense, overlapping lines representing sound envelopes or textures. Includes markings like "mf", "cresc", and "dim".
- Bottom Section:** Performance techniques:
  - Knock:** Represented by triangular shapes.
  - Pizz:** Represented by rectangular shapes.
  - Behind Bridge Pizz:** Represented by wavy shapes.
  - Slappizz:** Represented by vertical lines.
- Final Section:** "Three, For Play" with initials "KA/ST/DF/JP" and the number "93-00-01".

THREE , FOR PLAY is a collide-ascopic work for strings, with optional keyboard(s), with tape delay. The interpretation of the score, while free in some senses, demands attention to sonic detail, past and present, and ipso facto, future. Structurally, a cross between the 'moment' form type, so beloved by Stockhausen, and the 'in a moment' type, so loved by the procrastinator. (K.A.)

WAIT ! is part of a series of works in progress that were started in 1982. The piece explores the nature of a simple spoken text, in a complex sound environment, as it moves from having verbal value, towards more value as sound, and back towards simple verbal value. This transformation is accomplished by the use of digital delay lines. The performers continue the process of transformation in real time. (KA)

PAUSE SIXTEEN This is the last work in this series for about eight weeks. Absorb its qualities. Be at peace with yourself. Calm your mind. Down some coke. Eat a hotdog. Feel the wind. Go where you want to go. Hear the universal murmurs. Indulge your senses. Just this once, don't look at the first letter of every sentence preceding this one. (KA)

S. E. Scape : SUN Started in August 1982, this is one layer of a much larger work of the general title Sea Scape. "Sun" was composed using twelve descending oscillators, multiply recorded, producing at times, the density of 192 oscillators. The single gesture is very simple, descent. The work has a duration of a little over forty minutes. The slides were taken while on various trips. Through the copying process, five or six 'families' of images were produced. A range of filtering techniques were explored, and at times the dividing line between the real, the imaginary, and the abstract is obscured. For seagull with love. Thanks to A.V.D. Loyola for facilities, sound and sight. (KA)

FLORIDA SWEET It was amazing, there was weather every single day. Birds and the sea are what it was. Interval ownership condos slurp up the waters that support the life of the south. (KA)



## DENIS LORRAIN

Canadien, né en 1948, il a fait ses études musicales à Montréal (Université de Montréal et Université McGill). Titulaire de nombreux prix de composition et bénéficiaire de diverses bourses canadiennes et étrangères, il a séjourné en Europe de 1973 à 1979. Depuis 1980, il est professeur à l'Université de Montréal, et directeur du C.A.M.I. (Centre d'applications musicales de l'informatique).

### DROITE, hommage à LeCorbusier

pièce radiophonique pour instruments et textes de LeCorbusier  
durée: 18 minutes

Outre deux séquences plus libres (trombone et vibraphone), DROITE utilise dix matériaux de base dont les durées sont marquées par des repères percussifs, comportant des sons instrumentaux et les textes. Uniquement deux phrases de LeCorbusier sont citées, extraites d'Urbanisme, mais l'hommage s'étend à l'ensemble de son oeuvre plastique, sans pourtant entériner complètement les théories fonctionnalistes enthousiastes qui sous-tendaient sa démarche.

Comme le signifie son titre, cette **pièce** est dépouillée. Elle s'élabore sur l'exploitation des matériaux de base, à la manière de modules architecturaux. Par de légères transformations, par le jeu de successions interrompues ou de juxtapositions, de substitutions ou de dé-constructions et de re-constructions, une architecture temporelle est mise en place, dont la motivation consiste en la recherche d'agencements variés et ambigus, à partir de l'emploi rigoureux de quelques éléments simples.

d.l.  
Montréal  
9 mars 1981.



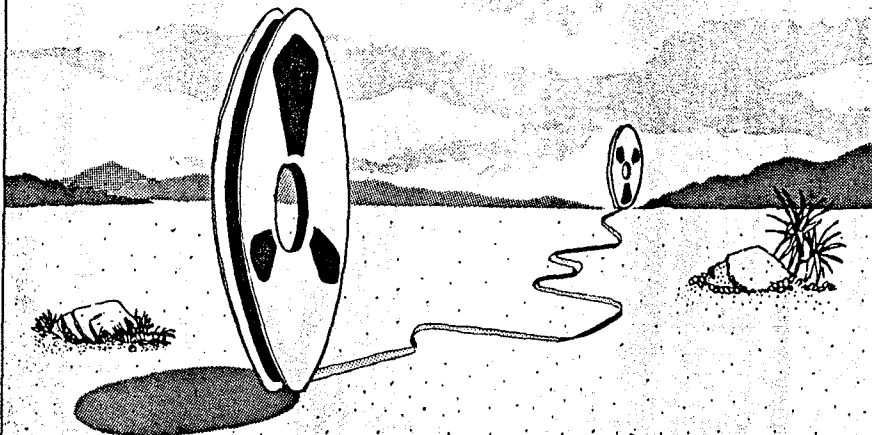


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## THIRTY MILES OF TAPE



## QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

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out of doors/en plein air

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vendredi	26 août		renseignements
samedi	27 août		482-0320 poste 614
dimanche	28 août		

entrée libre / free

LOYOLA CAMPUS  
7141 SHERBROOKE STREET WEST  
MONTREAL, QUEBEC H4B 1R6

1983 - viii - 26

13:00

with works by:

RAYHER

LINDSAY

TALLON

WELLS

BEDOUKIAN

AUSTIN

LADIE

THÉBERGE

BENDICK

L'ESPERANCE

DANNA & CLEMENT

GAUTHIER

Programme →

# PART I

---

The Moods of Nebulus

GREG BENDICK

Mékinge morprofitte

DENIS L'ESPERANCE

Pièces de corps: le corps  
complet

ROBERT RAYHER

Lydian Lights

As the Earth Weeps

Ontario

Chrysolite

(waterscape)

A Gradual Awakening

MYCHAEL DANNA

and

TIM CLEMENT

Whalesong #1

DAVE LINDSAY

— PAUSE SEVENTEEN —

PART

II

---

String Mobile

KEVIN AUSTIN

Wait !

JOHN WELLS

JAMES TALLON

DAVE LINDSAY

KEVIN AUSTIN

Free Running Clocks (I)

KEVIN AUSTIN

— PAUSE EIGHTEEN —

PART III

---

Florida Sweet

(a) Sea

(b) Bayon, Byme, Byus

(c) Gullible

(d) Sea

KEVIN AUSTIN

JILL BEDOUKIAN

Pastiche

LOUIS-GILLES LADDE

G-Whiz

PAUL THÉBERGE

Lux

CLAUDE-PAUL GAUTHIER

PROGRAMME NOTE: THE MOODS OF NEBULUS

Duration: 9 min. 26 sec.

The structure of this piece is based on four contrasting sections (or moods) that share common thematic material. The theme of this piece is stated in the opening chord progression and can be heard in various ways in each of the sections. It is written in the key of C minor but eventually resolves itself to G major at the end.

All of the sounds were produced by a Korg Poly-Six Synthesizer. It was recorded on a Teac A-3340 (four channel) tape deck and mixed on a Teac 8 channel mixing board (Model 108).

MEKIGNE MOR PROFITTE The evolution of a syntax, vocabulary and therefore, perhaps - potentially, a derived semantic within the uncharted waters of the Institute for Sonologie, pursued by the elusive shadows of an undefined Kagi and Laski, with large amounts of numeric data from vague, syntactic/vocabularic algorithms, cheques and balances beat their way through banks of digital conversions and with an eye for the interpretive/non-realized - realized version of previously undefined fields of information, captured in a semi-definitive form on a  $\frac{1}{4}$ " magnetic medium.

(KA)



Pièces de corps:le corps complet

© 1981 RAYHER

by Robert Rayher

for:

Percussion (wood & metal objects with contact microphones)

Electric Organ

Recorder

Thanks to Kathleen O'Neill, Charles DeMestral, Pierre Dostie, Mike O'Neill, Keith Daniel & Kathleen Yearwood.

Percussion: Charles DeMestral, Pierre Dostie, Mike O'Neill & RR.

Electric Organ: RR.

Recorder: RR.

Original recording @ Sonde Studio, Mtl. & Studio C, Concordia U., Mtl.

Mixed by RR & Kathleen O'Neill @ Studio C, Concordia U, Mtl, June 1981.

In four parts

Part I : 13:13

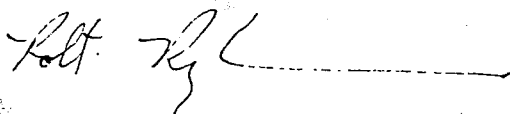
Part II : 12:00

Notes:

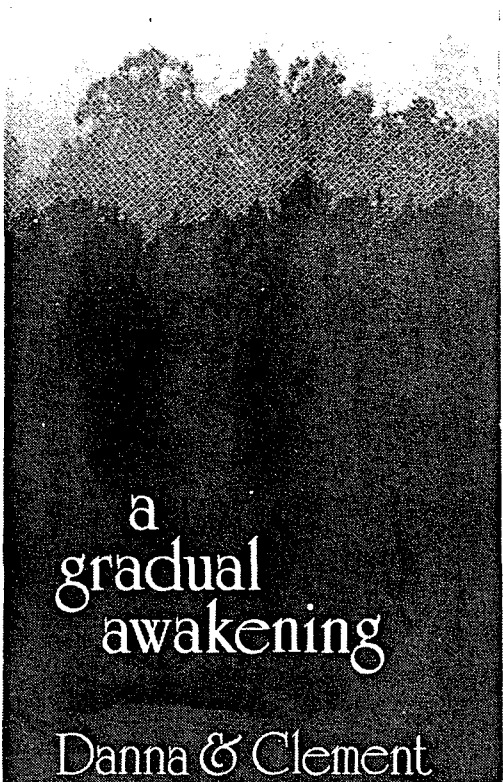
"Pièces de corps:le corps complet" is a textural musical composition. Divided into four parts, each of which concerns itself with one aspect of textural investigation: Part I with individual percussive properties; Part II with strings of notes brought into relation by temporal proximity; Part III with "counter-melodic" clusters of notes in achronological relation (temporal ellipsis) & Part IV a recapitulation of the preceding development through points, lines & planes of sound concluding in a volumetrical--sculptural relation.

The piece relies upon qualities of sound rather than melodic or easily identifiable structural characteristics.

Robert Rayher, august 1983.



a gradual awakening  
 Danna & Clement  
 gentle electronic environmental music  
 all selections CAPAC  
 © 1983 Summerland Music  
 361 Valanna Cres.  
 Burlington, Ontario, Canada  
 L7L 2K7  
 SM 101



a gradual awakening  
 Danna & Clement

side one

1. Lydian Lights (6:37)
2. As the Earth Weeps (4:40) \*
3. Ontario (7:47) (20')

side two

4. Chrysolite (3:09)  
(waterscape, 2:22)
5. A Gradual Awakening (11:00)

All pieces by Mychael Danna  
 and Tim Clement.

\* flute by Dario Domingues

Recorded at Burlington, Dundas, Maple Leaf and  
 Maynooth, Ontario  
 between Jan. 1982 and Jan. 1983

Thanks to: Dario Domingues, René, Clara and Tom  
 Clement, Gary Spearin, Dave Faber, Larry Potvin,  
 Dave Beare.

To order: send \$8/cassette to:  
 Summerland Music (address on back)  
 include \$1.00 for first copy (postage)  
 .50 for each additional copy

WHALESONG No. 1

June '82

In this piece, I attempted to compare two musical elements of song in nature; the music of birds and that of whales. The music of birds has fascinated composers throughout history. Birds do not compose as such. They merely repeat various melodies and sounds. Whales, however, are the only mammal other than man that actually compose songs and constantly modify them in performance.

The overall situation of this piece occurs in the two environments native to the respective species. The birds in the forest are the first to be heard. As they sing their repertoire, each simulated bird changes its song to create a dense yet slowly evolving soundscape. Other sounds can be heard emulating the natural forest sounds such as streams, winds, leaves flying about, etc. The whole soundscape descends into an ocean, halfway through the piece, creating the whales' environment.

The whales are then heard calling back and forth to each other using a myriad of sounds which define their songs.

Whalesong No. 1 was realised at the Kaya Music Studio using a 'Synthi' synthesiser, and at the Concordia Electro-Acoustic Studio using an Aries Modular synthesiser, and completed in June 1982.

Dave Lindsay

PAUSE SEVENTEEN Work continues on apace. While some will cook  
hotdogs on the hibachis yonder, others will wander  
afield. Not a poetical text for this time the words don't rhyme. A moment  
to ponder. Live electronics follow.

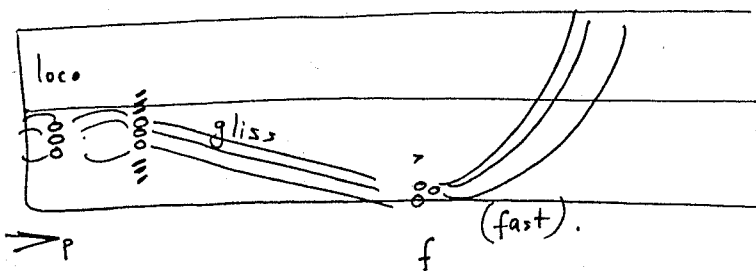
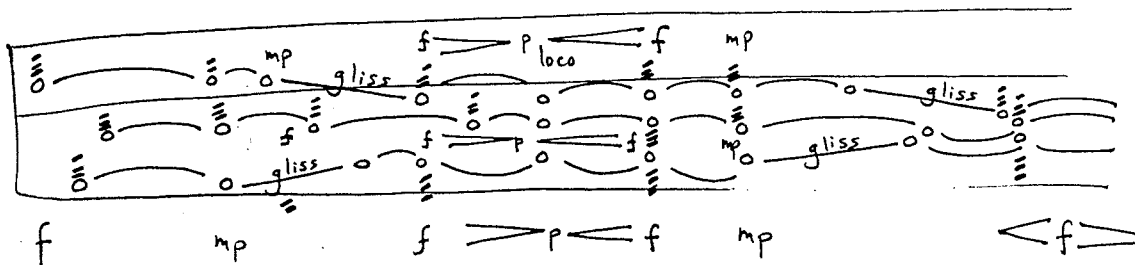
STRING MOBILE (attached)

WAIT ! is part of a series of works in progress that were started in  
1982. The piece explores the nature of a simple spoken text,  
in a complex sound environment, as it moves from having verbal value,  
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not that of the loudspeakers. Produced as the first of a series in the Concordia  
University A.V.D. (Loyola) studio in April 1983. K.A.

PAUSE EIGHTEEN And just to think that tomorrow at this time, and  
right here, you can be eating corn. (and perhaps  
reading it as well,)

FLORIDA SWEET It was amazing, there was weather every single day.  
Birds and the sea are what it was. Interval  
ownership condos slurp up the waters that support the life of the south. (KA)



STRING MOBILES - A family affair, for stringed instruments with optional tape delay. (Fragments are reproduced in the programme.) (K.A.)

Handwritten musical notation for string mobiles, showing multiple staves. The notation includes various musical symbols, dynamics, and techniques. There are some annotations like "R: resume (return to previous)" and "(a)", "(b)".

(MOBILE A) (Homogeneous (Non-homogeneous) mixed)

Pizz ↑

fff PPP mf gliss

mf p gliss mp f p

Others start each gesture asynchronously and not at the same tempo

Leader

Take one of the rhythms

mf stop

Leader stops rhythmic figure when all others have evolved into his rhythmic base. After pause, "others" start new rhythmic pattern asynchronously - leader starts and "others" evolve towards and (MOBILED) meld into leader's rate.

Handwritten musical notation on a five-line staff. It begins with a piano (*p*) dynamic and a series of notes with slurs and accents. The dynamic changes to mezzo-piano (*mp*) and then back to piano (*p*). The notation includes various articulation marks like slurs and accents.

Handwritten musical notation on a five-line staff. It features a melodic line with a dynamic of mezzo-forte (*mf*). The piece concludes with a section enclosed in a box, labeled "Pizz" (pizzicato), containing several notes with accents.

Handwritten musical notation on a five-line staff. It shows a sequence of notes with dynamics ranging from mezzo-piano (*mp*) to fortissimo (*ff*) and back to mezzo-piano (*mp*). The notation includes slurs and accents.

Handwritten musical notation on a five-line staff. It includes dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-piano (*mp*). The piece ends with a section in brackets labeled "3-6 times" and a box containing "p/mp/mf ad lib".

FICHE      TECHNIQUE

Louis-Gilles Lajoie  
141 Massicotte "2  
Cap-de-la-Madeleine  
P.Q. G8T 5L5

AGE: 27 ans

Composition soumise dans le cadre du concours "Thirty miles of Tape."  
au département de musique de l'Université Concordia, Montréal.

TITRE: Pastiche

DUREE: 18 minutes et 20 secondes.

VITESSE: 7½ i.p.s.

MODE: Monophonique (½ piste stéréo, droite)

BOBINE: 7 pouces de diamètre, à moyeu étroit.

INSTRUMENTS ACCOUSTIQUES: Glockenspiel, voix humaine.

MICROPHONE: Type cardioïde unidirectionnel. (Realistic, 33-1071)

INSTRUMENTS ELECTRONIQUES: Paia, 1550 Stings synthesizer.  
Paia, modular synthesizer system.

MAGNETOPHONES: Akai, 4000 ds, (master recording) , open reel.  
Toshiba, PT 862 D (as echo unit), open reel.  
Revox Professional ( as human voice inverter), open reel

MELANGEURS: Realistic, 33-1057, two channel (two units)

PAIA MODULAR SYSTEM, MODULES USED: 2720 keyboard controller, 4780 se-  
quencer controller, 2720-2A V.C.O., 2720-4 envelope generator, 4740  
A.D.S.R., 4720 V.C.O., 2720-1 V.C.A., 4710 V.C.A. , 2720-14 pulse width  
modulator, 2720-5 L.F.O. and noise source, 4711 4in/2out mixer.

REVOX PROFESSIONAL TAPE DECK: courtesy of CIGB-FM, Trois-Rivières.

DUREE DU TRAVAIL DE REALISATION: Aproximativement 60 heures.

Composé et réalisé durant le mois de mars 1980 , par L.Gilles Lajoie.  
Edité pour ce concours le 1er juillet 1983.

*J. Gilles Lajoie*

6'45

G-Whiz resulted from my first exposure to synthesizers during the summer of 1977. In order to gain some degree of familiarity with the medium of electronic sounds in as short a time as possible I decided quite early on that it would be best to avoid using the ARP 2600's keyboard in a pianistic or otherwise "musical" way. During the composition of this work I quite arbitrarily decided that it would be based "tonally" around the note G and that I would use the keyboard only in so far as it was necessary to trigger sounds or events in the synthesizer and would do so by striking any G note - hence the title of the work.

(P.T.)

### LUX

Musique électronique  $\frac{1}{2}$  piste. 19 cm/s. et 38 cm/s.  
Durée: 30 minutes

### LUX

LUX n.m. (1922; mot lat. "lumière) Phys. Unité d'éclairément équivalent à l'éclairément d'une surface qui reçoit normalement et d'une manière uniforme un flux lumineux de 1 lumen par mètre carré.  
In Le ROBERT.

LUX est une oeuvre de musique électronique à caractère répétitif et obsessionnel basée sur un rythme de 45 pulsations par minute.

Le thème de l'oeuvre est la lumière; la lumière dans le sens de la surcharge, la lumière lancinante, comme son intensité accablante dans le désert, sa chaleur. La lumière électrique dans les villes; la lumière blafarde des néons qui agressent l'oeil contemporain.

### Technique

2 compresseurs DBX  
Boîte de réverbération AKG  
Délai numérique LEXICON  
Filtres (low pass, high pass, band pass)  
Egalisateur graphique UREI  
Synthétiseur Yamaha CS-15  
Synthétiseur Roland SH-100  
Synthétiseur numérique Casio VL-Tone  
Générateur de séquences Roland  
Magnétophone multipiste TEAC (master)  
Magnétophone  $\frac{1}{2}$  piste Revox (transfert)

### Console technique

Serge François Lafortune

La pièce LUX a été enregistrée en février et mars 1982 au studio de musique électronique de l'Université du Québec à Montréal (S.M.E.U.Q.A.M.).



## Notes and Noises

48km // 30 miles of Tape

Concert 9

- new tapes arrived all week
- new music - old music
- new composers
- electronic
  - electro-acoustic
  - live treated acoustic
  - electronic extensions on tape pieces

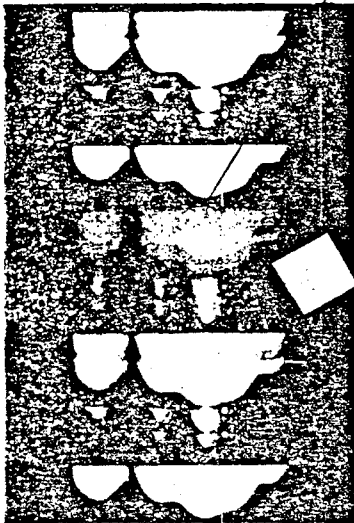
Tomorrow Saturday, and  
Sunday - concerts at 1 p.m.

Different music each day, and,

free corn →  
(Sat & Sun.)

# Concordia Electro-acoustic Composers' Group (CECG)

UNIVERSITE CONCORDIA  
CONCORDIA UNIVERSITY



## Groupe Electro- acoustique de Concordia (GEC)

### concerts series 2

les lundis

1983 12 septembre  
17 octobre  
7 novembre  
5 décembre  
1984 16 janvier  
13 février  
12 mars  
23 avril

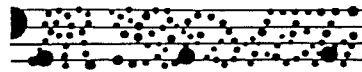
20h15 / 8:15 pm

salle / room **AD-05**  
pavillon **Administration** building  
campus **Loyola** campus  
l'université **Concordia** University  
7141 o.rue **Sherbrooke** St. W.

Ⓜ Vendome + autobus 105

renseignements / Information  
482-0320 poste 614

entrée libre / free

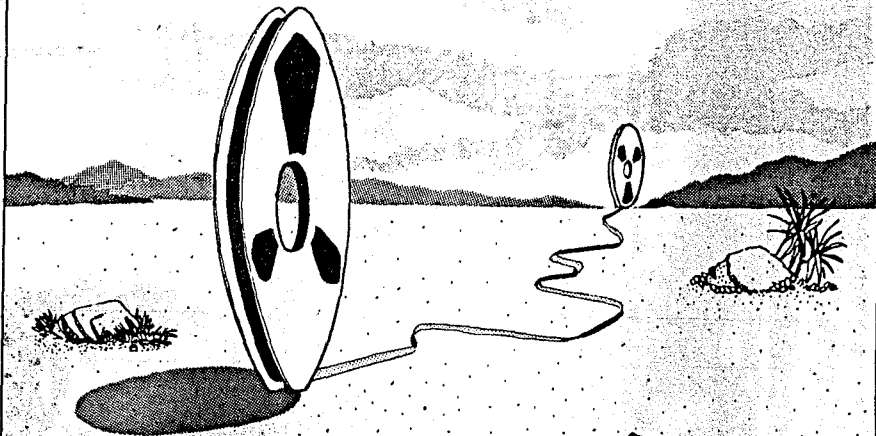


# UNIVERSITÉ CONCORDIA



UNIVERSITE CONCORDIA  
CONCORDIA UNIVERSITY

## THIRTY MILES OF TAPE



## QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

summer concerts d'été à Loyola

out of doors/en plein air

(GEC)

Groupe Electro-  
acoustique de  
Concordia

(CECG)

Concordia  
Electro-acoustic  
Composers' Group

vendredi	20 mai		salle/room AD-05
lundi	23 mai	fête de la Reine	pavillon Administration building 19h30/7:30 pm
vendredi	24 juin	St-Jean Baptiste	campus Loyola campus
samedi	25 juin		l'université Concordia University
dimanche	26 juin		7141 o. rue Sherbrooke St. W. 13h/1:00 pm
vendredi	1 juillet	jour de la confederation	
samedi	2 juillet		
dimanche	3 juillet		☒ Vendome + autobus 105
vendredi	26 août		
samedi	27 août		renseignements
dimanche	28 août		482-0320 poste 614

entrée libre / free

1983 - viii - 27

13:00

with works by:

Chan  
Dostie  
Feist  
Gotfrit  
Lindsay  
Workman  
Fai  
Tallon  
Austin  
Wells  
Théberge  
Diener

Programme →

# PART I

WALKING IN THE STREET

TARA WORKMAN

EVERYONE'S TALKING AT ONCE

DAVE LINDSAY

THIRD OUT

MARTIN GOTFRIT

THE EVERLASTING VOICES

FRANCIS CHAN

ETOILE EXIQUE

PIERRE DOSTIE

SNOW SNOW EVOLVING

DANIEL FEIST

BELLS FOR SAINT MONICA

STUCKI FAI

- PAUSE NINETEEN -

# PART II

OT'N'UMID SATURDAZE

KEVIN AUSTIN  
DANIEL FEIST  
JAMES TALLON

STRING MOBILES

KEVIN AUSTIN

WAIT TOO!

JOHN WELLS  
JAMES TALLON  
DAVE LINDSAY  
KEVIN AUSTIN

- PAUSE TWENTY —

HART III

---

THE BEAUTIFUL ASSISTANT

JOHN WELLS  
DAVE LINDSAY

FIVE STUDIES FOR SYNTHESIZER

PAUL THÉBERGE

QUATRE IMAGES SUR LE NOM  
DE BACH

GLENDON DIENER

SPHERES, CHAINS, CORRIDORS  
AND PASSAGE

KEVIN AUSTIN

E.P.A.E.

PIERRE DOSTIE  
ROBIN MINARD  
CHARLES de MESTRAL

WALKING IN THE STREET : 3 min. 30 sec. loop, electric guitar, keyboard voice and synthesiser. Originally made for 16mm film. The piece might suggest a band of rockette women beating down the street in search of pretty men.

T.W.

Everyone's Talking at Once

March '81

In a large gathering of people, otherwise known as a crowd or party, the gist of communications may be understood by respective participants although the individual fragments of dialogue are not always fully retained due to the hazardous environment in which loud music, noisy nearby conversations, physical contacts (due to the release of certain creative energies) abound, and internal stimulus such as organic or chemical substances also alter perceptions... especially if the said conversation is of no interest!

In such instances, the mind tends to wander for a few moments. These precious seconds can seem like hours in a space-time continuum. I chose to expand a space of one second between two words; 'once' and 'but' taken from the passage: "I'm sorry, I didn't hear you----- everyone's talking at once. But go on." The development of this space is based upon the tranquility incongruent to the atmosphere of the tranquility, as well as thoughts and thoughtforms passing through at different rates. A combination of known and unknown sounds illustrates the workings of memory in any state of consciousness. Therefore if you hear footsteps, whistles, voices, push-button phones, and airplanes, it's all in your head!

Everyone's Talking at Once was realised at the Kaya Music Sound Studio, Place Victoria Metro Station, and the Concordia University Electro-Acoustic Studio using a party of 4 voices, wine glasses, tape loops, an Aries modular synthesiser, a few gongs and several meters of Scotch 206 1/4" magnetic tape. This interior voyage was completed in March 1981..

Dave Lindsay

PROGRAMME NOTES:  
REALIZED AT THE S.F.U. CENTRE FOR THE ARTS ELECTRONIC MUSIC STUDIO DURING MARCH '82 - MARCH '83. PRIMARY SOUND SOURCE IS A SERGE MODULAR SYNTHESIZER MANIPULATED BY THE USUAL PERIPHERAL PROCESSING EQUIPMENT; DIGITAL DELAY, 1/3 OCTAVE FILTERS, COMP/LIMITER/EXPANDER ETC. A SMALL AMOUNT OF RAW MATERIAL WAS GENERATED BY A DMX-1000 SIGNAL PROCESSING COMPUTER WORKING WITH A DEC 11/23 16 BIT COMPUTER UNDER SOFTWARE DEVELOPED BY BARRY TRUAX. THIRD OUT IS A RESULT OF MY ONGOING FASCINATION WITH THE LIMITING AND MANIPULATION OF RANDOM CONTROL PROCESSES AND THE CREATION OF DIFFERENT ENVIRONMENTS USING SYNTHETIC SOUND SOURCES. IN IT I HOPE TO EXPRESS MY LOVE AND CONCERN FOR THIS PLANET AND ITS INHABITANTS.

MARTIN GOTFRIT  
VANCOUVER JUNE 22 1983

Programme Notes of THE EVERLASTING VOICES

THE EVERLASTING VOICES is inspired by W.B. Yeats' poem of the same title. The "voices", which underwent different transformation throughout the piece, are simulated by human voices and synthesized and metallic sounds. Two contrasting elements: the staccato repeated notes and the legato sustained "voices", are first introduced separately and later combined at the climax after which the "voices" prevail and eventually diminish into eternity.

The Everlasting Voices

by W. B. Yeats

O sweet everlasting Voices, be still;  
Go to the guards of the heavenly fold  
And bid them wander obeying your will,  
Flame under flame, till Time be no more;  
Have you not heard that our hearts are old,  
That you call in birds, in wind on the hill,  
In shaken boughs, in tide on the shore?  
O sweet everlasting Voices, be still.

The work is realized at the Electronic Music Studio of Indiana University in 1979.

F. C.

TITRE : ETOILE EXIGUE

DUREE : 11 minutes

½ piste - stéréo - 7½ - tail out.

NOTE DE PROGRAMME.

CE COLLAGE SONORE EST FABRIQUE D'EXTRAITS  
D'IMPROVISATIONS COLLECTIVE. J'AI SUPERPOSE  
ET MIXE CE MATERIEL SONORE EN STUDIO POUR  
RECREER UN MATERIEL NOUVEAU QUI PAR SON  
ENCHEVETREMENT TENDE DE DOMESTIQUER ET DE  
CHANTER L'EXPRESSION DE L'INATTENDU.

ONT PARTICIPES A LA PRODUCTION: CHARLES DEMESTRAL  
ROBIN MINARD  
SERGE FOISY  
PIERRE DOSTIE

COMPOSITION ET REALISATION : PIERRE DOSTIE



Reference

Δ SHORT INTRODUCTION TO : 'BELLS FOR SAINT MONICA'

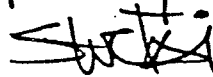
I REMEMBER, AS A YOUNG BOY IN RURAL SASKATCHEWAN, WAKING EARLY AND MAKING MY WAY TO SAINT MONICAS PARISH TO SERVE MASS. THE WHOLE WORLD WAS STILL ASLEEP AND I WAS ALONE TO BREATHE THAT VIRGIN AIR AND LISTEN TO THE CHURCH BELLS CALL ME TO THE ALTAR. I WANTED TO BE A PRIEST THEN. KNEELING IN THE SACRISTY ALONE AT DAWN, I WAITED FOR A VISION... BUT NONE CAME... ONLY THE DISTANT, ECHOING SOUND OF BELLS.

OURS WAS A MODERN CHURCH. THE BELL TOWERS HOUSED TWO MASSIVE MID-FREQUENCY HORNS AIMED DOWN TOWARD THE CHURCH INTERIOR. THE HORNS WERE POWERED BY AN ENORMOUS ANTIQUE TUBE AMPLIFIER, HUMMING AND BUZZING LIKE FOURGEEST, DISCRETELY HIDDEN BEHIND A STATUE OF SAINT MONICA.

CORDS AND CABLES HUNG LIKE SPIDER WEBS FROM CAUETTO, COFFER AND CRUCIFIX... AND AT THE END OF ALL THESE WIRES, SAT THE BIG, BALD PRIEST - DOZING BESIDE THE PORTABLE CASSETTE HE HAD MUTATED WITH COUNTLESS ADAPTORS AND WRAPPINGS OF ELECTRICAL TAPE. HARDLY HIGH-FIDELITY, WITH DOUBTLESS A CHARACTER ALL IT'S OWN.

SO, IT IS WITH THIS SCENARIO IN MY MINDS EYE THAT I HAVE CREATED: 'BELLS FOR SAINT MONICA'. I HOPE IT IS ENJOYED BY ALL.

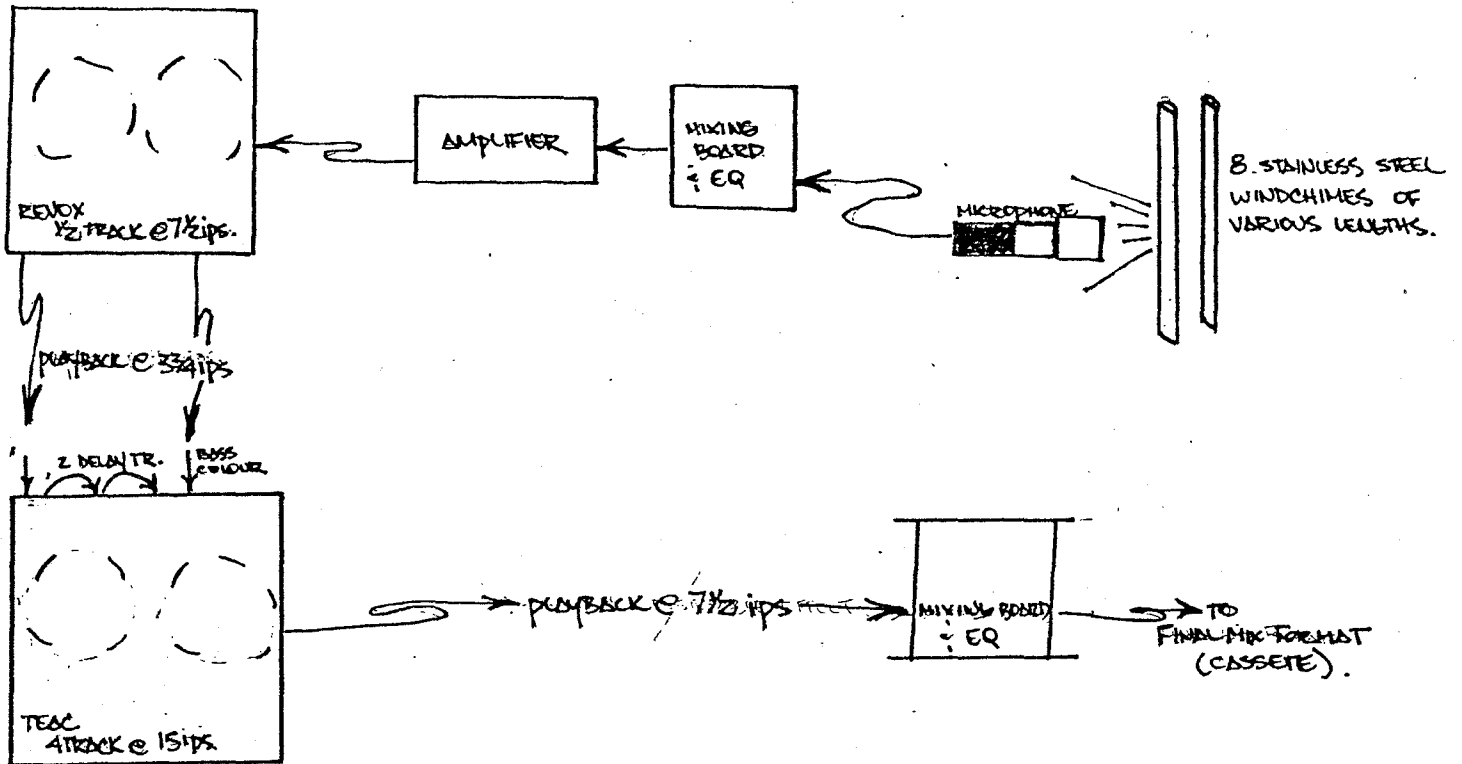
RESPECTIVELY SUBMITTED,



Reference

# COMPOSITIONAL SCHEMATIC: 'BELLS FOR SAINT MONICA'

SUBMISSION FORMAT : CASSETTE (HIGH BIAS: 70  $\mu$ S)  
NOISE REDUCTION : DOLBY (ON FINAL MIX TO CASSETTE ONLY)  
SUGGESTED VOLUME : LOW



N.B. - THE LOW FREQUENCY COLOUR WAS ADDED BY  
MANIPULATING & RECORDING OF THE CHOIR OF  
THE VIENNA HOFBURGKAPELLE UNDER THE  
DIRECTION OF JOSEF SCHABASSER PERFORMING  
'AUELUIA OF THE 3RD CHRISTMAS MASS (MODE 2)'  
NO COPYRIGHT APPEARED ON THE RECORDING.

PAUSE NINETEEN      Corn, korn, quorne, kworn, keworn, keeworn, kEaworn,  
quEaworn, kweetaworn, korweetaworn, cortaweeteworn,  
gortaweetaworm, gontaweetaworn, gontaeetaworn . . Gon Ta Eat A Corn .. plesase

OT ' N ' UMID      Saturdaze - Like eh, layed-back whole-tone music man.  
Yer know, eh, like jus' let'it kinda' like  
sit there. Yer know er.. The guitar players are like Real KOOL - man, er, so  
er, yer know - jus' let it be (heh-heh) - yer know - like wow-man, jus' wha'dja  
put inta that-there budder fer fer corn - eh? - like wow-man that's some real heavy shi

(attached)

(KA)

STRING MOBILES      (see attached)

WAIT TOO! is the second of a series of works in progress that were started in  
1982. The piece explores the nature of a simple spoken text in a  
complex sound environment, as it undergoes various electronic processes. The  
main processing device is the digital delay line. The performers continue the  
process of transformation in real time. (KA)

PAUSE TWENTY      Wotmor ofda saeme? Knowaye! Naughtnow knotforver!  
Daquorn hiswaytin furyer toweat . Ssopleezepleezeme  
hasday say, acorn anAcoke formta shture - shtores lefanrite - nortfah -  
lizentwode sounzaroun.



Handwritten musical score for page D. The top staff features a melodic line with a circled **pp** dynamic marking. Below it, a box contains three rhythmic patterns: a dotted quarter note, a quarter note, and a dotted quarter note. The staff is marked with time signatures (15), (30), and (45), and a **poco ppp** instruction. The bottom staff is labeled **continue** and has a circled **pp** dynamic marking. Time signatures (15), (30), and (45) are present, along with a **9'** time signature.

Handwritten musical score for page E. The top staff includes the instruction **(De-tune D string dam 1/4 tone)** and a circled **pp** dynamic marking. A box contains three rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and includes **poco cresc.** and **cresc.** markings. The bottom staff is labeled **continue** and has a circled **p** dynamic marking. Time signatures (15), (30), and (45) are present, along with a **12'** time signature.

Handwritten musical score for page F. The top staff has a circled **mp** dynamic marking and a **poco cresc.** instruction. A box contains four rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and ends with a **13'** time signature. The bottom staff has a circled **f** dynamic marking and a **poco cresc.** instruction. A box contains four rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and ends with a **14'** time signature.

Handwritten musical score for page G. The top staff has a circled **f** dynamic marking and a **poco cresc.** instruction. A box contains three rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and ends with a **15'** time signature. The bottom staff is labeled **continue** and has a circled **ff** dynamic marking. The staff is marked with time signatures (15), (30), and (45), and ends with a **16'** time signature.

Handwritten musical score for page H. The top staff includes the vocal line **he he he** and a circled **ff** dynamic marking. A box contains three rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and ends with a **17'** time signature. The bottom staff has a circled **f** dynamic marking and a **poco** instruction. A box contains three rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and ends with a **19'** time signature.

Handwritten musical score for page I. The top staff has a circled **mf** dynamic marking and a **dim.** instruction. A box contains three rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and ends with a **20'** time signature. The bottom staff has a circled **mp** dynamic marking and a **dim.** instruction. A box contains three rhythmic patterns. The staff is marked with time signatures (15), (30), and (45), and ends with a **22'** time signature.



The Beautiful Assistant

John Wells  
David Lindsay  
May, '83; 7:15

This strange nostalgic piece was first performed at Tangente in May '83 as part of a sound tape for "24 Postcards of Rage: Part 1" by Tanya Mars & Rina Fraticelli, a performance which explored the anxiety felt by women in relation to pornography and rape.

The treated guitar patterns by David Lindsay, recorded one Saturday afternoon several months prior to performance, were interweaved & repeated with additional material bridging the transition points-- transposing different qualities upon each of the successive segments. They are the realization points in the fear of unrequited attraction. The theme reveals the desires, dreams, hope & longing of an individual.

Well that is what it's supposed to be. Perhaps it's something entirely different.

Materials used were sustained guitar & effects, digital delays, Synthi AKS, Juno 6, and the whole thing was recorded and mixed at home.

John Wells

Five Studies for Synthesizer was composed at the Music Gallery, in Toronto, during 1979, on a small performance-type synthesizer, the Buchla "Music Easel", and an 8-track tape recorder. During the composition of the work I was concerned with creating, within each individual study, forms which would exhibit a homogeneous texture and a single compositional process.

(P.T.)

"Quatre Images Sur le Nom de BACH"

"Quatre Images sur le Nom de Bach" is a set of four short pieces composed entirely on the BACH motif. Thus the pitch content and ordering of all four movements is restricted to b, a, c, and b flat, a limitation which drove me to concentrate on the development of new rhythmic, dynamic, and timbral means to generate compositional variety and interest.

Each of the images is based on an algorithm utilising the power of the Synclavier II Script language's built in bracket looping features. These loops may be nested, that is, it is possible for one or more loops to lie within the compass of larger loops. By carefully planning these loop structures, the composer may create sonic sequences of great length and complexity out of the sparsest of material. Thus one may explore that delicate balance between repetition and variety so critical to minimalist works. With Quatre Images, I am making a statement about what I believe that balance to be.

Glendon Dicner  
December, 1982

*[Handwritten notes and scribbles in the bottom left corner, including the name "Glendon Dicner" and some illegible text.]*



# SPHERES, CHAINS, CORRIDORS and PASSAGE

Started in 1971, and extensively revised in the State University of New York at Potsdam Electronic Music Studio in July 1979, this piece is dedicated to Elizabeth Langley. All sounds are electronic.

The spheres, chains and corridors are of the mind.  
The passage is of the soul. (KA)

E. P. A. E.

du Groupe SONDE

Cette pièce a été composée à partir de sources sonores conçues par le

groupe Sonde. Nous avons réalisé une oeuvre de musique électroacoustique qui ne comporte aucune manipulation sur bande magnétique (montage, variation de vitesse, etc..) mais qui tente plutôt de accréer l'esprit d'une musique jouée en direct.

La prise de son a été effectuée au studio du groupe Sonde et le mixage, au studio de musique électronique de l'université McGill.

Ont participé à cette pièce:

Pierre Dostie

Robin Minard

Charles De Mestral

Nous remercions Kevin Austin, Ginette Gingras ainsi que le département d'Audio-Visuel de l'université Concordia à Loyola.

(P.D.)

# Notes and Noises

48km // 30 miles

Concert 10

-have some corn

-the question of the 'syntax' of a particular technology has brought the Canada Council to introducing a media and technology area. For most people, it is relatively easy to understand the idea of a syntax in verbal language - what word is "allowed" to follow what word. The sentence "The is." creates a semantic problem in our understanding of the 'meaning' of this - and the astute linguist could point out that the incorrect syntax (article-verb) leads to the loss of semantic.

What is the syntax of television? Or is television not a language?

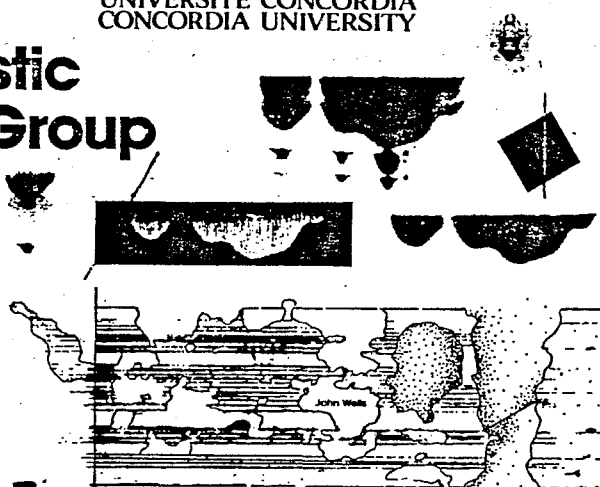
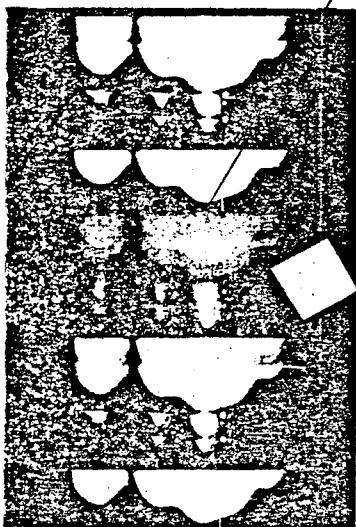
What is the syntax of a mobile.

-have some corn.

Tomorrow 1 p.m. - same place - different pieces  
- different corn.

# Concordia Electro-acoustic Composers' Group (CECG)

UNIVERSITE CONCORDIA  
CONCORDIA UNIVERSITY



## Groupe Electro- acoustique de Concordia (GEC)

### concerts series 2

les lundis

1983 12 septembre  
17 octobre  
7 novembre  
5 décembre  
1984 16 janvier  
13 février  
12 mars  
23 avril

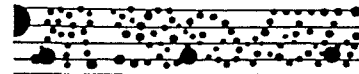
20h15 / 8:15 pm

salle / room **AD-05**  
pavillon **Administration** building  
campus **Loyola** campus  
l'université **Concordia** University  
7141 o.rue **Sherbrooke** St. W.

☉ Vendome + autobus 105

renseignements / information  
482-0320 poste 614

entrée libre /free

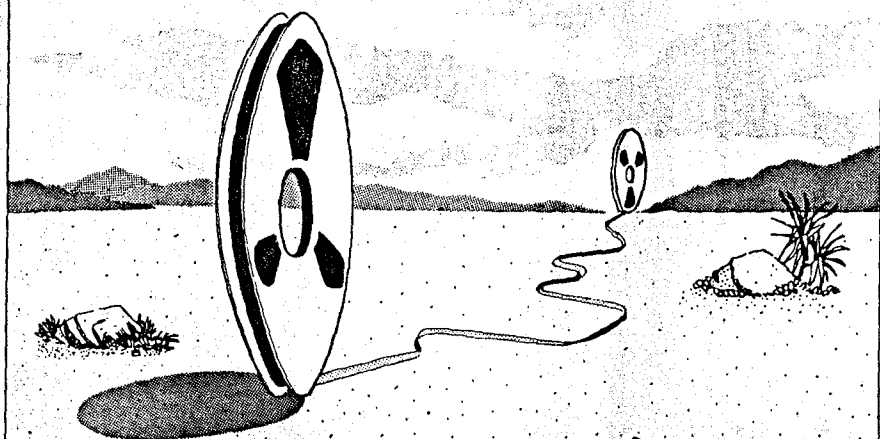


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summer concerts d'été à Loyola

out of doors/en plein air

(GEC)

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(CECG)

Concordia  
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samedi	27 août		renseignements
dimanche	28 août		482-0320 poste 614

entrée libre / free

1983 - viii - 28

13:00

with works by:

Schertzer

Bell

Austin

Yearwood

Bedoukian

Bartley

Théberge

Chan

Programme →

PART I →

Rain Dance

Robert Schertzer

Fugue

Shawn Bell  
Kevin Austin

If You Don't Like Mrs.  
Glass' son Philips  
Music then

(FAMILY  
GAMES II)

you won't  
like this

Kevin Austin

Song for Voices

Kathleen Yearwood

Frog the Bog

Jill Bedoukian  
Kevin Austin

-Pause Twenty-One →

PART II →

String Mobiles

Kevin Austin

Family Games (I)

Kevin Austin

Waiting for James  
(JAMESTEXT I)

Kevin Austin

- Pause Twenty-Three -

PART

III



Mi Homo

WENDY BARTLEY

YEH - PAN YUEH

FRANCIS CHAN

08 Dec. 1980 - In Memorium  
John Lennon

PAUL THÉBERGE

S.E. Scape = SUN

KEVIN AUSTIN

RAIN DANCE (June 1983) Robert M. Schertzer

This is the extended dance version of this piece. A solo instrument accompanies a rhythm track (UNTITLED #1). Here, a mandolin is the solo instrument (passed live through several digital delay lines) accompanying the kitchen utensils, horse driven piano and dying toy drums (all in imaginary time and passed through a whole stack of digital delays) that make up the rhythm track.

Following a year off to record original pop songs (with Hugh Ball) RAIN DANCE is very much pop inspired. "Every Breath You Take" was a very strong inspiration by virtue of its existence. A sudden illness allowed me to abandon the rat slaughtering of work for a day to lay down the rhythm tracks. No loops were used so there is a constant element of change running through the music.

Dancing and/or meditating is strongly





permitted throughout this performance.

This piece was commissioned by Rhino Prods.,  
Engg. It was performed, recorded, mixed and  
produced by Robert M. Schertzer on a TASCAM 244  
~~and~~ an AIWA walkman and an Alpage<sup>FL-6000</sup> deck at  
DCSWA studios.

Lexicon Digital Delays by courtesy of Rhino Prods.

Mattel Synsonic Drums by courtesy of Hugh Ball

Aug. '83 R.M.S.

#### FUGUE

A work for solo guitar and delays. A fugue of textures.  
Ascent, dispersal and the movement from complex to simple  
is the overall gesture. The Coda is a gentle reminder of  
the beginning.

(S.B.)

IF YOU DON'T LIKE MRS. GLASS' SON PHILIP'S MUSIC' THEN YOU WON'T LIKE THIS (Family  
Games II)

An adopted child - not in the direct family line as originally  
conceived, but with (abnormally) adequate resemblance (similarity) to allow his  
inclusion in the family album. About three and a half thousand notes, played in  
12.9 equal steps to the octave. Tape and processing.

(K.A.)

21

SONG FOR VOICES

KATHLEEN YEARWOOD

16 min.

Begun and edited at Voice of the Turtle studio, Verdun.

Completed in the Loyola sound studio and AV room, August, 1983.

The basis/the bass note underlying this composition vibrates at about 7 cps. All you can hear of it is the bias on the tape which has been re-recorded and dropped down to a perceivable level along with the original note-- an A440 sung and miked with a contact microphone on the throat. Sometimes this bass appears alone. Perhaps you can feel it--at any rate it is different than silence.

A series of FACTS, usually complex events that began with concrete sound processed in a number of ways, sometimes only slowed down, occur at intervals over the bass.

There exist whole realms of experience that are unavailable to most of us because of the structure of our perceptive organs--others are beyond us because we fail to imagine them. The FACTS do not explain anything, they merely state their case.

BOG THE FROG : SUITE A ritornello form. The introduction of the main theme, the tune of a continuous but highly textured nature, is followed by a quasi-soloistic section. The sharply articulated sounds in the higher registers give way to the full ensemble of section 3's ritornello. Section 4 is a polyphonic region, contrasting the apparently random sounds of the lower voices with the more continuous sound of the flying sound. Ritornello. An allusion (illusion) (Nay, or baahh!! quotaion?) from Strauss' Don Quixote where instruments imitate sheep. (What silliness.) Many try to be soloists, some sing out of tune. (A rather amateur performance, and in some ways, sheepish.) Ritornello. The last episode was, of course, inspired by Steve Reich and or Philip Glass. A solid, and often quite original performance in this section. (What else,? -) Ritornello. Our thanks to Andy the ranger - (a ranger?). Sounds synthesized in Ma Nat's own lab near Flamingo. Produced at MetaMusiQuébec Son - vi/83. (KA)

PAUSE TWENTY - ONE Wor dzarnt erythink. Sunan cornan zounzan peeplan busesan hortogsan heatan relaksan sitan tanan only one more left in this series.

STRING MOBILE (see attached)

FAMILY GAMES (I) is a piece for four channel tape. The family alluded to is a sonic one, and the sounds produced by this particular automated patch occasionally have a slightly humorous quality. This is only one of any number of possible realizations of this piece. Composed at the Loyola A.V. Studio in April, 1983. Duration: 4min. 01sec.

K.A.

WAITING FOR JAMES - subtitled JamesText I is the first of a series of  
of works based upon the transformation of a text of  
significant length, in this case, 256 words. The text was written with the  
object of the exploration of the long 'A' sound that is a prominent feature of  
the text. Parametric equalizers and digital delays are used to enhance the  
formant frequencies of this phoneme. In the performance this weekend, the text  
is performed live, (see attached), and after the initial reading, there is a  
real-time interpretation of the sonic quality of the words, based upon selection  
of blocks of text, rhyming possibilities, phonemic groups, forwards and backwards  
reading, and various levels of random selection. This is all currently being  
programmed into a micro-computer, and later performances of this work will have  
the text displayed on a monitor screen, and the sequence of the words, after the  
initial reading, determined by the computer algorithm. (K.A.)

PAUSE TWENTY - THREE gives pause for thought, thanks, and hopes of  
well being. A little appreciation of the sun,  
the summer and the corn. A slight respite from the surrounding sounding  
music. But the music is of the forever, we of the now and passing through.

MI HOMO by Wendy Bartley

Mi Homo was composed in the studios at the Royal Conservatory of Music  
in Toronto, 1981. Using simple techniques, concrete sources and a bank  
of twelve oscillators, the work has a direct, almost primitive appeal.

It is more than a plea for equality among men and women; rather it cap-  
tures the inner anguish felt by many women when confronted with the  
painful reality that is their history. Quotations from the early church  
fathers up to the contemporary Marabel Morgan speak to us all of how we  
have denied full humanity to one of the glories of creation.

Wendy Bartley is a master's student in composition at McGill University.  
She is currently working on a series of pieces which give musical life  
and shape to the stories and experiences of women.

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formant frequencies of this phoneme. In the performance this weekend, the text  
is performed live, (see attached), and after the initial reading, there is a  
real-time interpretation of the sonic quality of the words, based upon selection  
of blocks of text, rhyming possibilities, phonemic groups, forwards and backwards  
reading, and various levels of random selection. This is all currently being  
programmed into a micro-computer, and later performances of this work will have  
the text displayed on a monitor screen, and the sequence of the words, after the  
initial reading, determined by the computer algorithm. (K.A.)

PAUSE TWENTY - THREE gives pause for thought, thanks, and hopes of  
well being. A little appreciation of the sun,  
the summer and the corn. A slight respite from the surrounding sounding  
music. But the music is of the forever, we of the now and passing through.

MI HOMO by Wendy Bartley

Mi Homo was composed in the studios at the Royal Conservatory of Music  
in Toronto, 1981. Using simple techniques, concrete sources and a bank  
of twelve oscillators, the work has a direct, almost primitive appeal.

It is more than a plea for equality among men and women; rather it cap-  
tures the inner anguish felt by many women when confronted with the  
painful reality that is their history. Quotations from the early church  
fathers up to the contemporary Marabel Morgan speak to us all of how we  
have denied full humanity to one of the glories of creation.

Wendy Bartley is a master's student in composition at McGill University.  
She is currently working on a series of pieces which give musical life  
and shape to the stories and experiences of women.

(1) Is this true? (1) Good evening (2) and/or (1) Is it good? (2) Good (3) the care (1) may be (1) afternoon (3) whichever (1) the state (1) of your (2) interned (2) depending upon (2) the state (1) of your (3) interned (2) and/or (3) external (4) chronometric condition (1) that (1) is you (2) organ (1) of time. (2) that (1) is you (2) organ (1) of time. (2) that

(1) This is a piece (2) plainly called (1) thanks (1) This is a piece (2) plainly called (1) thanks (1) to Dave (2) Waiting for James (1) that is (1) to Dave (2) Waiting for James (1) that is (1) let me explain (2) the name is (1) thanks (1) let me explain (2) the name is (1) thanks (1) to Dave (1) and is (2) Waiting for James (1) James (1) to Dave (1) and is (2) waiting for James (1) James

(1) This is James. (1) waiting (1) for James (1) This is James. (1) waiting (1) for James (1) Dave made the name. (1) James may (1) Dave made the name. (1) James may (1) change names (1) The name (2) changes (1) the name (1) change (1) names change (1) the name (1) change (1) changes the name; we remain waiting (1) changes the name; we remain waiting (1) for James, and I, very gratefully, with (1) for James, and I, very gratefully, with (1) for James, and I, very gratefully, with (1) grateful appreciation, with sincere appreciation (1) grateful appreciation, with sincere appreciation (1) gratitude, in appreciatively grateful sincerity (1) gratitude, in appreciatively grateful sincerity (1) of thankfulness praise and thank Dave's grace (1) of thankfulness praise and thank Dave's grace (1) of thankfulness praise and thank Dave's grace (1) of thankfulness praise and thank Dave's grace (1)

(1) The arrangement of the graduated array  
 ǝē ā/rānt/mūnt ǝē the gra/dūā/tād a/rā

(1) of names, stage by stage in the gaping space  
 āf nāms stāǝ bī stāǝ in ǝū gāǝǝǝ spās

(2) changing James' names, allows no delay to stay  
 chāǝǝǝǝǝ Jāms nāms, āllōws nō dē/lāi tōō stā

(1) the reign of the change today. The date  
 ǝū rāǝǝ ǝē chāǝǝǝǝǝ tōǝdā. ǝē dā

(2) awaits the change of the age. The latest  
 ā/wāts ǝē chāǝǝǝǝǝ ǝē āǝǝǝǝǝ ǝē lā/tēst

(3) belated day straight way accelerated the  
 bē/lāitēd dā strāǝǝǝǝǝ wā āc/cē/rāitēd ǝē

(5) anticipated precipitate. No delay today.  
 ānti/sipāitēd prē/sipitāt nō dē/lāi tōǝdā

(1) A late wait, waste by haste attain duration  
 ā lāte wāit, wāst bī hāst ā/tān dūrā/šān

(2) but remain for an instant, the latest  
 bŭt rē/mān fōr ān in/stānt, ǝē lā/tēst

(3) occasion to stay too waste the time of day  
 ō/kā/šūn tōō stā tōō wāst ǝē tīm āf dā

(1) day by day, in the latest absence  
 dā bī dā, in ǝē lā/tēst ā/bē/yāns

(1) too late to prolongate the respite  
 tōō lāt tōō prō/lōǝǝǝǝǝ ǝē rēspit

(2) loiter tarry daily; watch for the dilator  
 lōitēr tā/rē dā/lē wāch fōr ǝē dīlātōr

(2) haven, so late, pre-ordained fate. Wait  
 hā/vān sō lāt, prē/ōr/dānd fāt. wāit

(2) tardy retarded tides of time. Times for tides  
 tārdī rē/tārdēd tīds āf tīm. tīmz fōr tīds

(1) Wait; Dotage nowadays makes hay while  
 wāit dōtāǝ nōw/ā/dāz māks hāi wīl

(1) we wait for James; waste time, no  
 wē wāit fōr Jāms; wāst tīm, nō

(1) wait, Aperture organ yarning charm,  
 wāit āp/ērtūr ōrǝǝn yō/nīǝǝ chārm,

(3) office of oxygen, behold benign belated  
 ō/fīš āf ōǝǝǝǝǝǝ, bē/hōld bē/nīǝǝ bē/lāitēd

Programme notes of YEH-PAN YUEH

YEH-PAN YUEH, meaning "nocturne", is originally one of many poems set to a traditional Chinese melody. The melody is now lost but the poem, written in the 12th century, has been treasured. The poem describes what a travelling poet sees on his trip to the capital and how the village girls remind him of his beloved. The composer, by means of human voice and electronic sounds, hopes to capture the essence of the poem--the mood, the atmosphere, the scenery, and the thoughts of the travelling poet.

The work is realized at the Electronic Music Studio at Indiana University in 1978.

F. C.

08 Dec. 1980 - in memoriam John Lennon

We heard the news that evening on the radio - someone with a gun had shot John Lennon - and we did not sleep that night. A short time later I decided to make this piece.

(P.T.)

S. E. Scape : SUN

Started in August 1982, this is one layer of a much larger work of the general title Sea Scape. "Sun" was composed using twelve descending oscillators, multiply recorded, producing at times, the density of 192 oscillators. The single gesture is very simple, descent. The work has a duration of a little over forty minutes. The slides were taken while on various trips. Through the copying process, five or six 'families' of images were produced. A range of filtering techniques were explored, and at times the dividing line between the real, the imaginary, and the abstract is obscured. For seagull with love. Thanks to A.V.D. Loyola for facilities, sound and sight.

(K



# Notes and Noises

48 Km  30 miles

Concert 11

- end of the summer series
    - eleven concerts
      - more than forty composers
  - live electronics
    - works on tape
      - works with tape and slides
      - video tape
  - acoustic pieces / electro-acoustic / analogue synthesizers / digital synthesizers
  - intuitive compositions - real time compositions
    - algorithmic compositions - notated works
  - tonal - atonal - minimal - maximal - primitive - vocal etc.
- 

The winter series begins on Monday evening  
September 12<sup>th</sup> at 8:15 with works for tape -  
tape and live - and tape and slides -

Have some corn.

# Composers

Eric Fergusson

Eddy Ho

Denis Lorrain

x Ken Austin

x Dave Lindsay

John Wells

Normand Gendron

x David Keane

x James Tallon

Barbara Golden

x Donna Lytle

x Alain Thibault

Pierre Dostie

Robin Minard

Charles de Mestral

x Sam Borsuk

x Paul Dolden

x Harry Kirschner

Robert Schertzer

x Jill Bedonkian

Bernard Gagnon

Daniel Feist

~~xx~~ Jan Jarvlepp

x George Danova

Dominique Bassal

Micheline Coulombe Saint-Marcoux

Shawn Bell

Stephen Calder

Normand Gendron

Alan Crossman

Kathleen Yearwood

Tabitha Bedonkian

Joshua Bedonkian

Denis l'Espérance

Frederico Richter

Richard Lloyd

Lexy Lean

Robert Rayler

Greg Bendick

Mychael Danna

Tim Clement

Loni-Gilles Lajoie

Paul Théberge

Claude-Paul Gauthier

Glendon Diener

Francis Chan

Tara Workman

Martin Gottfrist

Stuchi Fai

Wendy Bartley

# of pieces	①	②	③	④
I	4	3 (1)	2	9
II	3	2 (1)	2	7
III	9	3 (2)	4	16
IV	6	4 (4)	4	14
V	7	3 (2)	3	13
VI	3	3 (2)	4	10
VII	5	6 (4)	5	16
VIII	9	6 (3)	3	18
IX	9	3 (2)	4	16
X	7	3 (3)	5	15
XI	5	3 (2)	4	12
		<u>26</u>		<u>146</u>

146 pieces

26 (with line)



Faculty  
of Fine Arts

MUSIC  
DEPARTMENT  
presents

OT'N' UMID  
1982 - viii - 27  
(12:30 pm to ??)

Dave Lindsay  
(CAPAC)

TRILOGY  
The SNEEZE

John Winiarz  
(CAPAC)

SELECTIONS

Daniel Feist  
(CAPAC)

HÄLFLE des LEBENS  
SCRAMBLED EGGS  
SNOW, SNOW EVOLVING

Robert Schertzer  
(CAPAC)

COLD SWEAT in the NIGHT  
DOSWA - A Delicate Process

John Wells  
(CAPAC)

DISILLUSION  
ROCK in the WATER

James Tallon  
(CAPAC)

MOLTEN VOICES  
Jim's GEMS

Harry Kirschler  
(PRO)

MOEBIUS STRIP

Alain Thibault  
(CAPAC)

SONERGY

Kevin Austin  
(CAPAC)

VORTEX Suite  
S.E. Scape: SUN

Please feel free to  
cook on the hibachi

SUNDAY,  
FREE CORN !!

OT'N' UMID ; FRYDAZE  
(i, ii, v)

FOREPLAY

(i, ii, iii, iv, v)

NO, THIS IS NOT A  
TAPE LOOP

(i, ii, iii, iv, v)

NO, TOO, THIS IS NOT  
A TAPE LOOP

(i, ii, iii, iv, v)

(P.S. - SUNDAY,  
FREE CORN)

MINUEGG EN D -  
EGGSPLOSION

(i, ii, iii, iv, v)

WAOIIFTM (II)  
IROGGESQU

(i, ii, iii, iv, v)

Composer / Performers

Kevin Austin (i)

James Tallon (ii)

Daniel Feist (iii)

Dave Lindsay (iv)

John Wells (v)

B2 - viii - 27



Faculty  
of Fine Arts

MUSIC  
DEPARTMENT

presents

OT'N' UMID

1982 - viii - 27

(12:30 pm to ??)

Dave Lindsay  
(CAPAC)

TRILOGY

The SNEEZE

John Winiarz  
(CAPAC)

SELECTIONS

Daniel Feist  
(CAPAC)

HALFLE des LEBENS

SCRAMBLED EGGS

SNOW, SNOW EVOLVING

Robert Schertzer  
(CAPAC)

COLD SWEAT in the NIGHT

DOSWA - A Delicate Process

John Wells  
(CAPAC)

DISILLUSION

ROCK in the WATER

James Tallon  
(CAPAC)

MOLTEN VOICES

JIM'S GEMS

Harry Kirscher  
(PRO)

MOEBIUS STRIP

Alain Thibault  
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SONERGY

Kevin Austin  
(CAPAC)

VORTEX Suite

S.E. Scape: SUN

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(P.S. - SUNDAY,  
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MINUEGG EN D -  
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(i, ii, iii, iv, v)

WAOIIFTM (II)

IROGGESQU

(i, ii, iii, iv, v)

Composer / Performers

Kevin Austin (i)

James Tallon (ii)

Daniel Feist (iii)

Dave Lindsay (iv)

John Wells (v)

82 - viii - 27



Faculty of  
Fine Arts

MUSIC  
DEPARTMENT

presents

OT' N' UMID

1982-viii-28

(12:30 pm to ??)

Dave Lindsay

L'ARCHITECTURE de  
L'UQUAM

EVERYBODY'S TALKING  
at ONCE

Normand Gendron

BLACK and BLANC  
Le PETIT POINT

Kevin Austin

RIGEAUD SINFONIETTA

SPHERES, CHAWS, CORRIDORS  
and PASSAGE

S.E. Scape: SUN

Barbara Golden

NURSE

James Tallon

JIM'S GEMS

Daniel Feist

A RADIO PLAY in TWO  
PARTS

Please feel free to cook  
on the hibachi

SUNDAY,  
FREE CORN

Live Electronics

(with tape)

OT' N' UMID SATURDAY

(i, ii, iii)

FOREPLAY

(i, ii, iii, iv, v)

NO, THIS IS NOT A  
TAPE LOOP

(i, ii, iii, iv, v)

NO, TOO, THIS IS NOT  
A TAPE LOOP

(i, ii, iii, iv, v)

(P.S. - SUNDAY

FREE CORN

IF MUZAK BE THE FOOD  
OF LOVE

(i, ii, iii, iv, v)

WAOIIFTM (III)

QUARGGES

(i, ii, iv, v)

Composer / Performers

Kevin Austin (i)

James Tallon (ii)

Daniel Feist (iii)

Dave Lindsay (iv)

John Wells (v)

82-viii-28



Faculty of  
Fine Arts

OT'N'UMID SUNDAY  
(i, ii, iv, v)

MUSIC  
DEPARTMENT  
presents

FOREPLAY  
(i, ii, iii, iv, v)

OT'N'UMID  
1982-viii-29  
(12:30 pm to ?)

NO, THIS IS NOT A  
TAPE LOOP

(i, ii, iii, iv, v)

Dave Lindsay  
(CAPAC)  
WHALESONG No 1

NO, TOO, THIS IS NOT  
A TAPE LOOP

(i, ii, iii, iv, v)

Daniel Feist  
(CAPAC)  
SUSPICIOUS

WAOIIFTM (I)  
SQUIRGE

John Wells  
(CAPAC)  
IT'S ELEMENTAL  
PREVIEW MAGGIE'S  
WORKSHOP

(i, ii, iv, v)

Kevin Austin  
(CAPAC)  
Piece for FOUR TRACK  
TAPE RECORDER  
CANADA UNLIMITED  
NUMBER ONE

Composer / Performers

S.E. Scape : SUN

Kevin Austin (i)

James Tallon (ii)

Daniel Feist (iii)

Dave Lindsay (iv)

John Wells (v)

Kevin Austin / Jill Bedoukian  
(CAPAC) (CAPAC)  
MAINLY SEAGULL and  
UNCLE HARRY  
(in progress)

Have some more  
corn!!

Barbara Golden / Kevin Austin  
(CAPAC) (CAPAC)  
TRIPPING TO GREECE

82-viii-29

Please feel free to  
cook on the hibachi

HAVE SOME  
CORN!!



Faculty  
of Fine Arts

MUSIC  
DEPARTMENT

presents

OT' N' UMID

1982- viii - 27

(12:30 pm to ??)

Dave Lindsay  
(CAPAC)

TRILOGY

The SNEEZE

John Winiarz  
(CAPAC)

SELECTIONS

Daniel Feist  
(CAPAC)

HÄLFLE des LEBENS

SCRAMBLED EGGS

SNOW, SNOW EVOLVING

Live electronics  
(with tape)

OT' N' UMID ; FRYDAZE  
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FOREPLAY

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(i, ii, iii, iv, v)

NO, TOO, THIS IS NOT  
A TAPE LOOP

(i, ii, iii, iv, v)

(P.S. - SUNDAY,

FREE CORN)

MINUEGG EN D -  
EGGSPLOSION

(i, ii, iii, iv, v)



Robert Schertzer  
(CAPAC)

COLD SWEAT in the NIGHT  
DOSWA - A Delicate Process

John Wells  
(CAPAC)

DISILLUSION  
ROCK in the WATER

James Tallon  
(CAPAC)

MOLTEN VOICES  
JIM'S GEMS

Larry Kirscher  
(PRO)

MOEBIUS STRIP

Hain Thibault  
(CAPAC)

SONERGY

Kevin Austin  
(CAPAC)

VORTEX Suite

S.E. Scape: SUN

---

Please feel free to  
cook on the hibachi

---

SUNDAY,  
FREE CORN !!

---

WAOIIFTM (II)

IROGGESQU

(i, ii, iii, iv, v)

Composer / Performers

Kevin Austin (i)

James Tallon (ii)

Daniel Feist (iii)

Dave Lindsay (iv)

John Wells (v)

82.viii.27



Faculty of  
Fine Arts

MUSIC  
DEPARTMENT

presents

OT' N' UMID

1982 - VIII - 28  
(12:30 pm to ??)

Dave Lindsay

L'ARCHITECTURE de  
L'UQUAM

EVERYBODY'S TALKING  
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Normand Gendron

BLACK and BLANC  
Le PETIT POINT

Live Electronics

(with tape)

OT' N' UMID SATURDAZE

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FOREPLAY

(i, ii, iii, iv, v)

NO, THIS IS NOT A  
TAPE LOOP

(i, ii, iii, iv, v)

NO, TOO, THIS IS NOT  
A TAPE LOOP

(i, ii, iii, iv, v)

---

(P.S. - SUNDAY

FREE CORN

---

IF MUZAK BE THE FOOD  
OF LOVE

RIGEAUD SINFONIETTA

SPHERES, CHAOS, CORRIDORS  
and PASSAGE

S.E. Scape: SUN

Barbara Golden

NURSE

James Tallon

JIM'S GEMS

Daniel Feist

A RADIO PLAY in TWO  
PARTS

---

Please feel free to cook  
on the hibachi

---

SUNDAY,  
FREE CORN

---

(i, ii, iii, iv, v)

WAOIIFTM (III)

QUARGGES

(i, ii, iv, v)

Composer / Performers

---

Kevin Austin (i)

James Tallon (ii)

Daniel Feist (iii)

Dave Lindsay (iv)

John Wells (v)

82-viii-28



Faculty of  
Fine Arts

MUSIC  
DEPARTMENT  
presents

OT'N'UMID  
1982. viii - 29  
(12:30 pm to ?)

Dave Lindsay  
(CAPAC)  
WHALESONG No. 1

Daniel Feist  
(CAPAC)  
SUSPICIOUS

John Wells  
(CAPAC)  
IT'S ELEMENTAL  
PREVIEW MAGGIE'S

Live electronics  
(with tape)

OT'N'UMID SUNDAZE  
(i, ii, iv, v)

FOREPLAY  
(i, ii, iii, iv, v)

NO, THIS IS NOT A  
TAPE LOOP  
(i, ii, iii, iv, v)

NO, TOO, THIS IS NOT  
A TAPE LOOP  
(i, ii, iii, iv, v)

WAOIIFTM (I)  
SQUIRGGE

(i, ii, iv, v)

Kevin Austin  
(CAPAC)

Piece for FOUR TRACK  
TAPE RECORDER

CANADA UNLIMITED  
NUMBER ONE

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MAINLY SEAGULL and  
UNCLE HARRY

(in progress)

Barbara Golden / Kevin Austin  
(CAPAC) (CAPAC)

TRIPPING TO GREECE

---

Please feel free to  
look on the hibachi

---

HAVE SOME  
CORN!!

---

## Composer / Performers

---

Kevin Austin (i)

James Tallon (ii)

Daniel Feist (iii)

Dave Lindsay (iv)

John Wells (v)

Have some more  
corn!!

82. viii - 29