

ÉuCuE

É **U** **C** **U** **E**
Électroacoustique université Concordia university Electroacoustics

14^e série annuelle de concerts électroacoustiques
14th annual electroacoustic concert series

10 - 11 octobre 1995

20h - 8 pm

Entrée libre - Free

Christian Calon - *En vol* (1994) *

Martin Tétreault - *Passage secret* (1995)

Francis Dhomont - *Lettre de Sarajevo* (1995)

Albert R Meycir - *Lament* (1995) *

Claude Schryer - *3 Radioludes* (1994) *

version 16 pistes

Robert Normandeau - *Le renard et la rose* (1995)

Paul Dolden - *In The Natural Doorway I Crouch* (1987-88)

*Clips de 3 minutes

Salle de concert Concordia Concert Hall

7141 Sherbrooke ouest • Metro Vendome • Autobus 105

Info : 848 - 7928

Christian Calon

(Marseille, 1950) Artiste audio montréalais, Christian Calon vit à Berlin. Sa recherche le conduit actuellement à la réalisation de volumes ou champs acoustiques variables à parcourir, dans lesquels l'image acoustique du réel est objet de transformation et de métamorphose. *Christian Calon (Marseille, 1950) a Montreal-based audio artist, is presently living in Berlin. He is working on the realisation of volumes or variable sound fields to be visited, where the acoustical image of reality is the object of transformation and metamorphosis.*

***En vol* (1995)**

3'00

Horizontalité. À travers des masses nuageuses, en contrebas la surface de la terre. Champs, toits et cheminées d'usines, forêts et collines. Lente avancée à travers les masses floues et impalpables. Au-dessus, le bleu du ciel. *Horizontality. Through uneven, cloudy masses, way down, the surface of the earth. Fields, roads and factory chimneys, pale forests and hills. Slow motion through intangible and blurred shapes. Above, the stillness of the sky.*

Martin Tétreault

A terminé cette année (1995) un Bac en composition électroacoustique à l'université de Montréal. Pendant ces quatre années, il a étudié la composition avec Francis Dhomont, Marcelle Deschênes et Jean Piché. *Completed this past year (1995) a Bachelors in electroacoustic music composition at the Université de Montréal. In the last four years, he has studied composition with Francis Dhomont, Marcelle Deshcènes and Jean Piché.*

***Passage secret* (1995)**

11'25

Passage secret est une pièce acousmatique dont les 40 premières secondes servent de support formel à la pièce. Ces 40 secondes contiennent de fortes oppositions de registres, de timbres, de dynamiques et d'allures, qui seront exploitées tout au long de la pièce. J'ai dû chercher le «passage secret», là où tout acte de composition est la conséquence de ce qui va suivre, où toute bifurcation peut mener au chaos. *The first 40 seconds of this acousmatic work dictate its formal aspect. In this first section there are strong contrasts in register, timbre, dynamics and envelope, which will be developed throughout the rest of the work. I had to search for the 'secret passage' (passage secret) where the act of composition is the consequence of that which will follows it, where the slightest change of course can lead to chaos.*

Francis Dhomont

(Paris, 1926) Francis Dhomont est un compositeur actif en Europe et au Canada, gagnant de Prix Magisterium du Concours de Bourges, auteur de textes théoriques, éditeur de *L'espace du son*, Belgique (88-91) et *Électroacoustique-Québec: l'essor*, Circuit (93), et d'émissions radiophoniques. Membre fondateur et honoraire de la CEC, il enseigne la composition électroacoustique à l'université de Montréal. (Paris, 1926) Francis Dhomont is active both in Europe and Canada as a composer, and has been awarded the Magisterium Prize of the Bourges Competition. He has written texts on theory, has edited *L'espace du son*, Belgique (88-91) and *Électroacoustique-Québec: l'essor*, Circuit (93), and has realised a number of radio programs. Founding and Honorary Member of the CEC, he teaches electroacoustic composition at the université de Montréal.

Lettre de Sarajevo (1995).

11'46

Commande de l'État et du festival Futura (France).

Que s'est-il passé? J'étais parti dans une tout autre direction, vers une étude des caractères du son... Sans doute n'ai-je pu, cette fois-ci, devant les débordements du cynisme triomphant, me contenter des habituels jeux formels qui semblent si importants; peut-être aussi cette superbe indifférence (apparente, certes, apparente... mais enfin...) à l'égard de notre temps, ce repli élégant m'ont-ils paru bien dérisoires et, somme toute, intenables. Bref, insensiblement mais inexorablement, la pièce a dérapé. Le fond a envahi la forme et je n'ai pu échapper à l'instance de mes obsessions. Le titre a surgi, évident: *Lettre*, qui informe sur l'étendue du désastre et qui, en même temps crie, au secours, dans le désert des nations; de *Sarajevo*, parce que cette ville symbolise aujourd'hui l'incohérence tragique du retour en barbarie de notre époque. Même triviales, je succombe à de telles intuitions.

Albert R Meycir

Albert ressemble étrangement à Éric Tremblay, un étudiant de Concordia qui en est à sa troisième année d'études en composition électroacoustique. *Albert's identical twin, Eric Tremblay, is a third year electroacoustic student at Concordia.*

Lament (1995)

3'00

Descriptif: La musique des sphères, l'enfer et le compromis des mammifères. Stratifications, puis contamination... et finalement, chaos. Réalisé ici même, à Concordia. Aucun animal n'a été abusé pendant la création de cette pièce. *Politically correct: no animals have been injured during the creation of this piece.*

Claude Schryer

(Ottawa, 1959) Claude Schryer a obtenu son M Mus de l'université McGill (1989). Il est membre fondateur du *Forum mondial pour l'écologie sonore* et de l'*Orchestre vélo* (1993). Présentement il pratique la méditation Vipassana. (Ottawa, 1959) Claude Schryer earned his M Mus degree at McGill University (1989). He is founding member of the World Forum for Acoustic Ecology and Orchestre vélo (1993). Presently, Claude is practising Vipassana meditation.

3 Radioludes (1994)

3'02

3 Radioludes est une méditation sonore sur le thème de l'écoute, du voyage et du vide. Mon «travail» consiste à monter, à traiter et à mixer des paysages sonores naturels, urbains et humains en forme de juxtapositions poétiques, de perceptions altérées, de re-contextualisations et de réflexions sur les contradictions, les anecdotes et la magie du quotidien. *3 Radioludes is a sonic meditation on the theme of listening, travelling and emptiness. My 'work' consists of editing, processing and mixing natural, urban and human soundscapes using poetic juxtapositions, altered perceptions, re-contextualisations and reflections on the contradictions, anecdotes and magic of everyday life.*

Robert Normandeau

Québec (Canada), 11 mars 1955. Maîtrise (1988) et doctorat (1992) en composition de l'Université de Montréal. Membre fondateur de la Communauté Electroacoustique Canadienne. Membre de l'Association pour la Création et la Recherche Electroacoustiques du Québec (1986-1993). Fondateur de Réseaux (1991). Compositeur agréé du Centre de musique canadienne. Lauréat des nombreux concours internationaux. Chargé de cours à l'Université de Montréal depuis 1988. Après avoir réalisé quelques œuvres instrumentales et mixtes, son travail de compositeur est aujourd'hui essentiellement consacré à la musique acousmatique. Plus spécifiquement, par les sonorités utilisées et les choix esthétiques qui la tendent, sa démarche s'inscrit dans un «cinéma pour l'oreille» où le *sens* tout autant que le *son* contribue à l'élaboration de ses œuvres. (*Québec, 1955*) *Robert Normandeau holds a MMus and a Dmus from the université de Montréal. Founding member of the CEC, he was a member of ACREQ (1986-93). Founding member of Réseaux (1991). Prize-winner of many international competitions. Lecturer at the Music Faculty of the U de M since 1988. Specialising in acousmatic composition since 1984, his work adopts the perspective of a 'cinema for the ear', where the meaning as well as the sound contributes to the composition.*

Le renard et la rose (1995)

15'00

Dédiée à Odile Mignan. Suite de concert composée à partir de la musique réalisée pour l'adaptation radiophonique de l'œuvre d'Antoine de St-Exupéry *Le petit prince* (dont on a fêté le cinquantième de la disparition en 1994) réalisée par Odile Mignan pour Radio-Canada, adaptation créée le vendredi 28 octobre 1994. *Le renard et la rose* est la troisième œuvre d'un cycle sur l'utilisation de la voix entrepris en 1991. Essentiellement construites autour de l'onomatopée, les deux œuvres précédentes *Éclats de voix* (1991) et *Spleen* (1993) utilisaient tour à tour la voix d'une enfant de 11 ans et celles de quatre adolescents de 16 ans. *Le renard et la rose* est, quant à elle, composée avec des voix d'adultes, complétant ainsi le cycle des différents âges de la voix. Les voix utilisées ont été celles des comédiens (nes) et animateurs (trices) qui ont collaboré à l'enregistrement de l'adaptation radiophonique. *Le renard et la rose* a été composé dans le studio personnel de l'auteur en 1995 grâce à une bourse du Conseil des arts et des lettres du Québec. L'œuvre est une commande du Banff Centre for the Arts (International Computer Music Conference de 1995) réalisée grâce à l'aide financière du Conseil des arts du Canada. *Dedicated to Odile Mignan. Concert music made after the music composed for a radio show adapted from Le petit prince of Antoine de St-Exupéry produced by Odile Mignan for Radio-Canada in 1994 (the year of the 50th anniversary of the disappearance of St-Exupéry). Le renard et la rose is the third piece of a cycle started in 1991 on the use of the voice in acousmatic music. Essentially composed with onomatopoeias, the two previous works Éclats de voix (1991) and Spleen (1993) used, one after the other, the voice of an 11 years' old girl and the ones of four 16 years' old boys. Le renard et la rose is composed with adult's voices, completing by that the cycle of the different ages the voice. The voices that were used are the ones of the actors and the radio speakers who recorded the radio adaptation. Le renard et la rose was composed in the personal studio of the composer in 1995 with the financial help of the Conseil des arts et des lettres du Québec. The work was commissioned by the Banff Centre for the Arts with the financial help of the Canada Council for the 1995 International Computer Music Conference.*

Paul Dolden

Paul Dolden (Vancouver) est un compositeur à la pige qui se spécialise dans la composition électroacoustique, créant des pièces pour bande seule et mixtes (instrument et bande). Ces œuvres ont été présentées en concert ainsi qu'à la radio en Amérique du Nord, en Europe et en Australie. Pendant les années 80, ce compositeur s'est mérité plus d'une quinzaine de prix nationaux et internationaux. *Paul Dolden (Vancouver) is a freelance composer who specialises in electroacoustic composition, writing works for solo tape and instrument(s) and tape. His works have been performed and broadcast throughout North America, Europe and Australia. He has toured with his works across Canada and in Europe. During the 1980's, Paul Dolden won over fifteen national and international awards.*

In the Natural Doorway I Crouch (1986-87)

15'00

ÉuCuE Concerts

Series 14 – Concerts 3, 4, 5

VoxEaVox

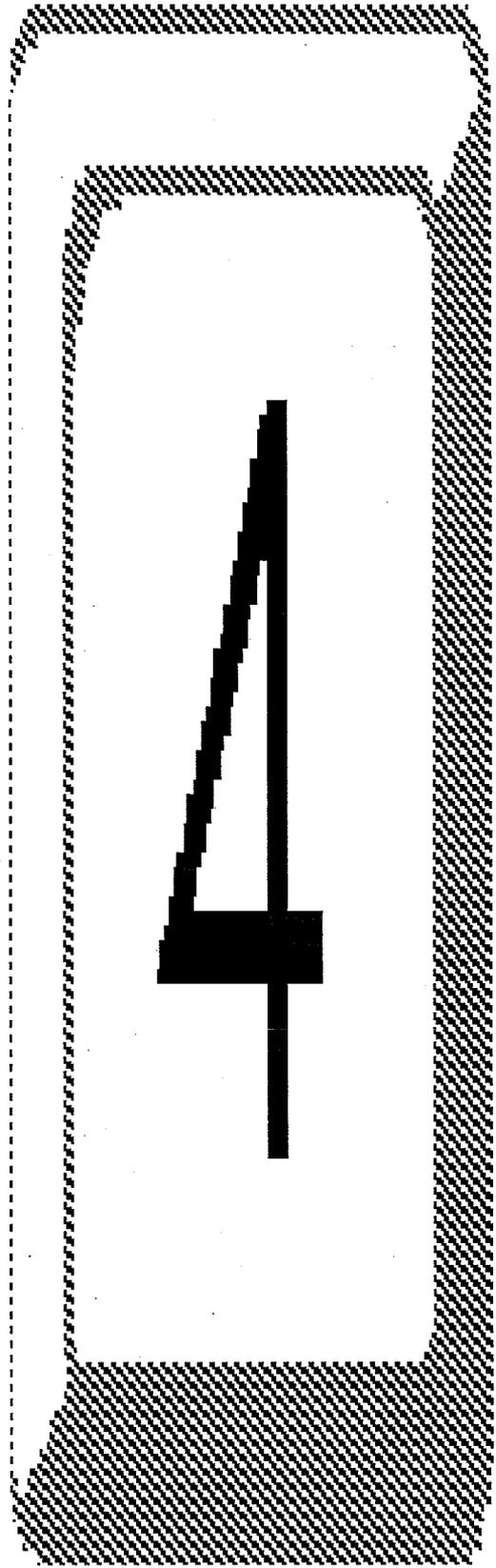
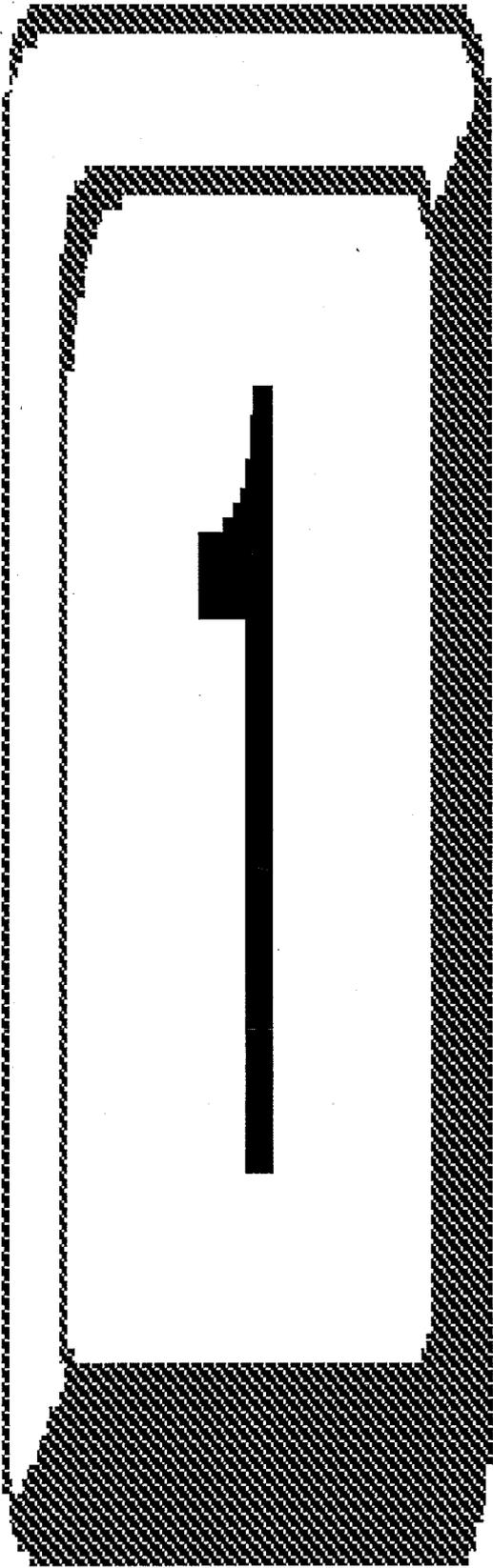
Studies in Voice, the Imagination, Dreams and Solitude

Voix et espace / The Solo Voice and Spaces
mercredi, 8 novembre / Wednesday November 08

Douglas Scott	Interlude and Fantasy (1990)
Ratomond Mirza	Primordial Machine (1995)
Mary Lee A Roberts	Things Fall Apart (1994)
Ian Thomson	Primordial Storm (1995)
Laurence-Anthony Poulin	Segments of Sudden Storms (1995)
Chris Chafe	Solera (1981)
Paul Koonce	Hothouse (1995)
Eric Busque	Un frisson d'au revoir (1995)
Pierre Mercure	Incandescences (1961)
Javier Alvarez	Mambo a la Braque (1990)

Salle de Concert Concordia Concert Hall
7141, rue Sherbrooke o

Concerts **Thur, Fri** **November 9, 10** **1995 20h**
Déc 12, 13
Jan 23, 24
Fév 21, 22, 23



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ÉuCuE Concerts
Series 14 – Concerts 3, 4, 5

VoxEaVox

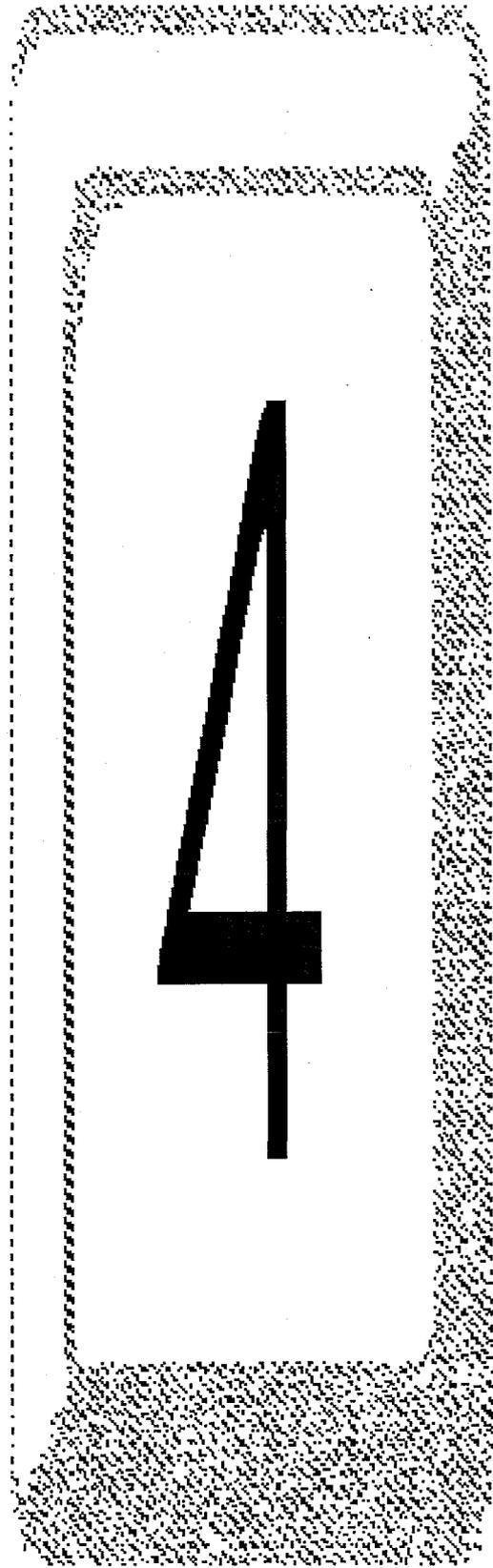
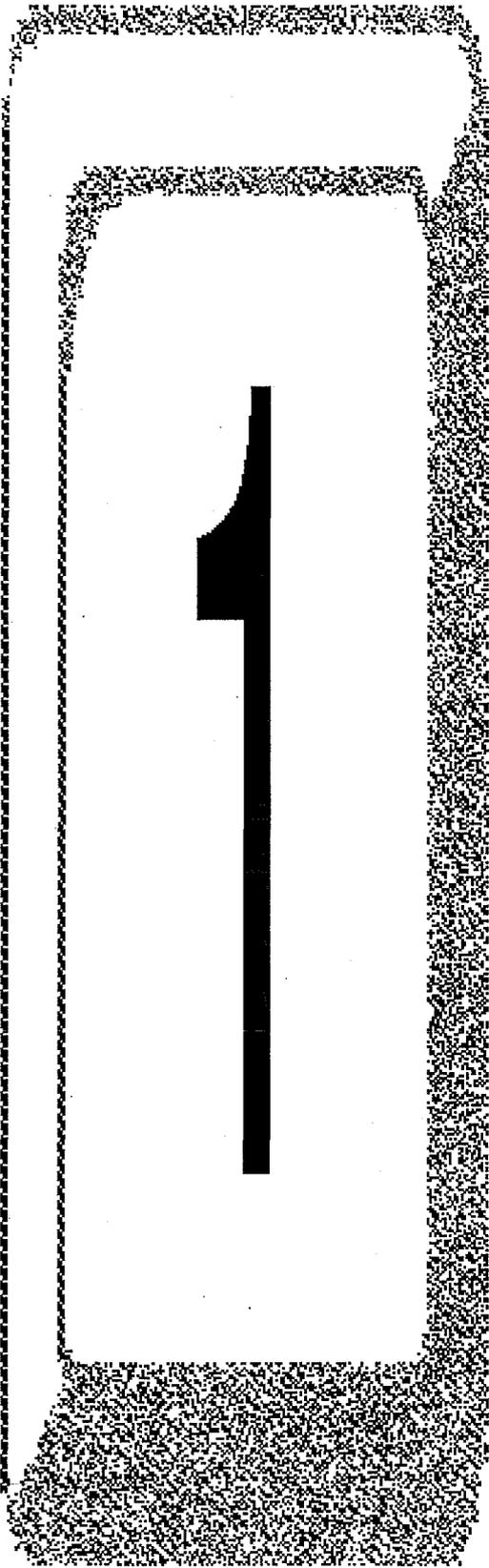
Studies in Voice, the Imagination, Dreams and Solitude

L'eau, la voix, les rêves et l'éternité / Water, Voices, Dreams and Eternity
jeudi, 9 novembre / Thursday November 09

John Duesenberry	Wavebreak (1993)
Dave Solursh	Ears On, Ears Off (1995)
Yoji Yuasa	Study in White
Yuani Fragata	Planned Out Misconception (1995)
Eric Tremblay	Lament (1995)
Tracy Peterson	Digital Tantra I
Christian Calon	Minuit (1989)
Javier Alvarez	Mambo a la Braque (1990)

Concerts **Fri** **November 10 1995 20h**
 Déc 12, 13
 Jan 23, 24
 Fév 21, 22, 23

Salle de Concert Concordia Concert Hall
7141, rue Sherbrooke o



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ÉuCuE Concerts
Series 14 – Concerts 3, 4, 5

VoxEaVox

Studies in Voice, the Imagination, Dreams and Solitude

Voix, bavardages et rêves / Voices, Chatter and Dreams
vendredi, 10 novembre / Friday November 10

Paul Lansky	<i>Just_More_Idle_Chatter (1989)</i>
Jonathan Kipping	<i>Earth, Metal, Wood (1995)</i>
John Celona	<i>Cordes de nuit (1986)</i>
Wende Bartley	<i>Rising Tides of Generations Lost (1984, 94)</i>
Jean Piché	<i>Taxis to burning Sky (1988)</i>
Christian Calon	<i>Minuit (1989)</i>
Javier Alvarez	<i>Mambo a la Braque (1990)</i>

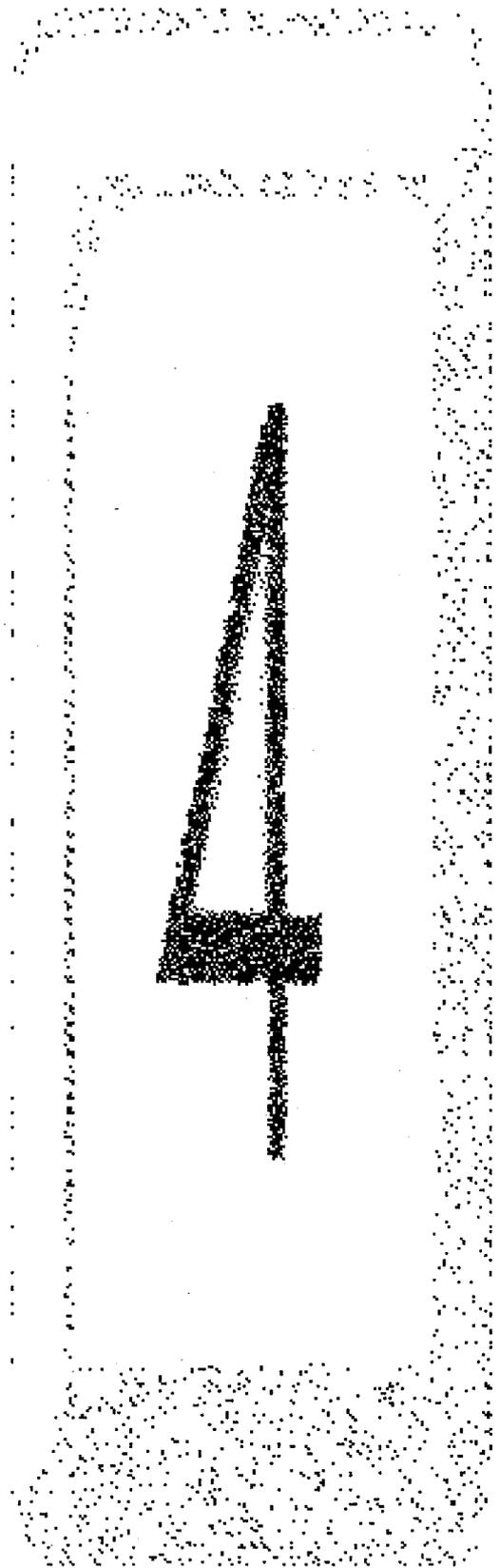
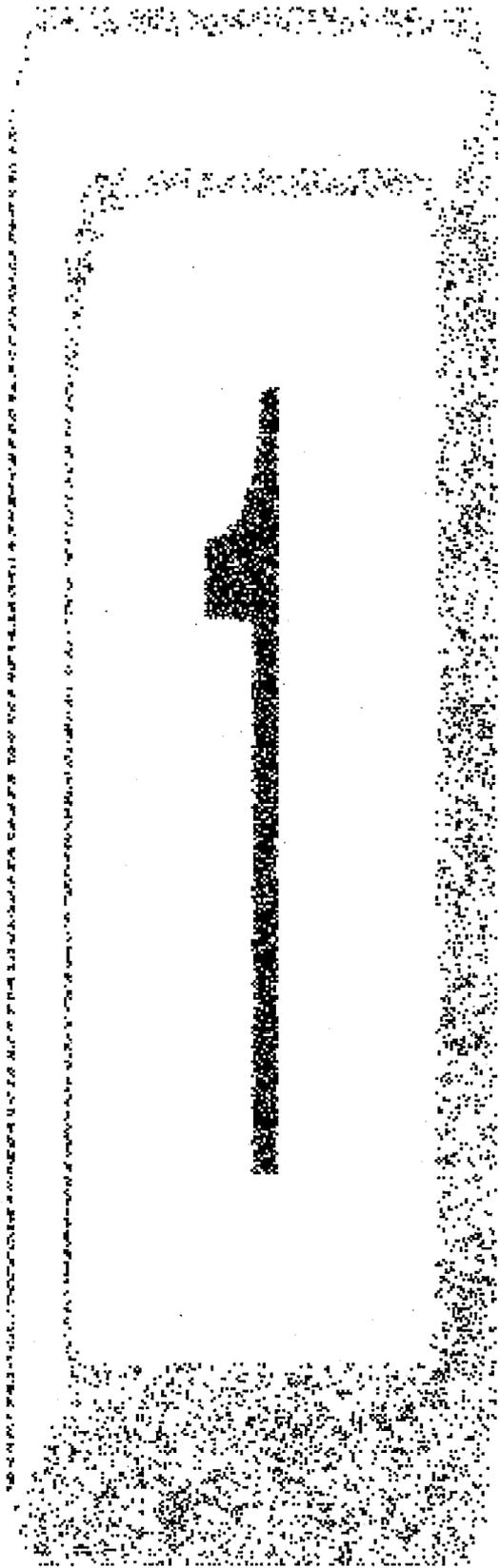
Concerts 20h

Déc 12, 13

Jan 23, 24

Fév 21, 22, 23

Salle de Concert Concordia Concert Hall
7141, rue Sherbrooke o



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file

ÉuCuE Concerts
Series 14 — Concerts 3, 4, 5
Salle de Concert Concordia Concert Hall
7141, rue Sherbrooke o

Concerts Wed, Thur, Fri November 8, 9, 10 1995 20h

VoxEaVox

Studies in Voice, the Imagination, Dreams and Solitude

Wednesday November 08 The Solo Voice and Spaces

Kristen Roos	Own Piece	3	485-6183
Laurence-Anthony Poulin	Segments of a Sudden Storm	3	932-2750
Raiomond Mirza	Own Piece	3	697-6291
Douglas Scott	Interlude and Fantasy	7	IC
Chris Chafe	Solera	13	KA
Mary Lee A Roberts	Things Fall Apart	8	KA
Paul Koonce	Hothouse (1995)	9	KA
Pierre Mercure	Incandescences (1961)	17	KA

Thursday November 09 Water, Voices, Dreams and Eternity

ONE LEFT	Three EaClips	3	
Dave Solursh	Ears On, Ears Off	3	847-0353
Yuani Fragata	Own Piece	3	844-9295
John Duesenberry	Wavebreak	5	KA
Yoji Yuasa	Study in White	11	IC
Tracy Peterson	Digital Tantra I	8	IC
Calon	Minuit	40	KA

Friday November 10 Voices, Chatter and Dreams

ONE (?TWO) LEFT	Three EaClips	3	
Jonathon Kipping	Pieces of Primo	3	938-1535
Peter Lopata	??	3	747-2271
Paul Lansky	Just_More_Idle_Chatter	9	KA
Wende Bartley	Rising Tides	15	KA
Calon	Minuit	40	KA

15-XI-08

DIFFUSION i MÉDIA

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annonce la tenue de trois concerts d'électroacoustique à Montréal...

EuCuE Concerts EuCuE

Salle de concert Concordia Concordia Concert Hall
Entrée libre Free Admission
7141, Sherbrooke Ouest / Montréal H4B 1R6
Métro Vendôme + Autobus 105

Mercredi, 8 novembre, 20h Wednesday, November 8, 8:00 PM
Voix et espace The Solo Voice and Spaces

3
Douglas Scott *Électro clips* (1990) *
Chris Chafe *Interlude and Fantasy* (1992) KA?
Mary Lee A Roberts *Solera* (1981) KA
Paul Koonce *Things Fall Apart* (1994)
Pierre Mercure *Hothouse* (1995)
 Incandescences (1961) KA

Jeudi, 9 novembre, 20h Thursday, November 9, 8:00 PM
L'eau, la voix, les rêves et l'éternité Water Voices, Dreams and Eternity

3
John Duesenberry *Électro clips* (1990) * Ned
Yoji Yuasa *Wavebreak - Ian?*
Tracy Peterson *Study in White*
Christian Calon *Digital Tantra I*
 Minuit (1989) * KA

Vendredi, 10 novembre, 20h Friday, November 10, 8:00 PM
Voix, bavardages et rêves Voices, Chatter and Dreams

3
Paul Lansky *Électro clips* (1990) *
Wende Bartley *just_more_idle_chatter* KA
Christian Calon *Rising Tides of Generations Lost* (1985-93) * KA
 Minuit (1989) * KA

Ce communiqué est produit gracieusement par DIFFUSION i MÉDIA pour vous informer de la tenue d'événements électroacoustiques (il n'y a aucun lien entre EuCuE et nous). Les œuvres marquées d'un astérisque (*) sont déjà disponibles sur les disques compacts **empreintes DIGITALEs** que nous produisons. Contactez-nous pour obtenir notre catalogue (70+ CD).

Jean-François Denis • Montréal, Mercredi 25 octobre 1995

à propos de François
Christine White
Contacte

ÉuCuE Concerts
 Series 14 — Concerts 3, 4, 5
 Salle de Concert Concordia Concert Hall
 7141, rue Sherbrooke o

Concerts Wed, Thur, Fri November 8, 9, 10 1995 20h

VoxEaVox

Studies in Voice, the Imagination, Dreams and Solitude

Wednesday November 08 The Solo Voice and Spaces

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Chris Chafe	Solera	13	KA
Mary Lee A Roberts	Things Fall Apart	8	KA
Paul Koonce	Hothouse (1995)	9	KA
Pierre Mercure	Incandescences (1961)	17	KA

Thursday November 09 Water, Voices, Dreams and Eternity

ONE LEFT	Three EaClips	9	
Dave Solursh	Ears On, Ears Off	3	847-0353
Yuani Fragata	Own Piece	3	844-9295
John Duesenberry	Wavebreak	5	KA
Yoji Yuasa	Study in White	11	IC
Tracy Peterson	Digital Tantra I	8	IC
Calon	Minuit	40	KA

Friday November 10 Voices, Chatter and Dreams

TWO LEFT	Three EaClips	6	
Jonathon Kipping	Pieces of Primo	3	938-1535
Paul Lansky	Just_More_Idle_Chatter	9	KA
Wende Bartley	Rising Tides	15	KA
Calon	Minuit	40	KA

TENTATIVE REHEARSAL SCHEDULE Concerts November 08, 09, 10
 WEDNESDAY — CONCERT THREE

3:00 - 3:30	Kevin	
3:30 - 4:00	Eric Busque	272-4001
4:00 - 4:30	Class	
4:30 - 5:00	Class	
5:00 - 5:30	Class	
5:30 - 6:00	(Kevin?)	
6:00 - 6:30	Kevin	
6:30 - 7:00	Kevin	
7:00 - 7:30	Ian Chuprun	
7:30 - 7:45	Raiomond Mirza	697-6291

THURSDAY — CONCERT FOUR

12:30 - 1:00	WORKSHOP	
1:00 - 1:30	WORKSHOP	
1:30 - 2:00	WORKSHOP	
2:00 - 3:00		
3:00 - 3:30	Kevin	
3:30 - 4:00	Kevin	
4:00 - 4:30	Kevin	
4:30 - 5:00		
5:00 - 5:30	Solursh	847-0353
5:30 - 6:00	Tremblay	521-2570
6:00 - 6:30	Fragata	844-9295
6:30 - 7:00		
7:00 - 7:30	Ian Chuprun	
7:30 - 7:45	Ian Chuprun	

FRIDAY — CONCERT FIVE

12:30 - 1:00		
1:00 - 1:30		
1:30 - 2:00		
2:00 - 2:30		
2:30 - 3:30		
3:00 - 3:30		
3:30 - 4:00	Kevin	
4:00 - 5:00	Kevin	
5:00 - 5:30	Kevin	
5:30 - 6:00	Kipping	938-1535
6:00 - 6:30		
6:30 - 7:00		
7:00 - 7:30	Lopata	747-2271
7:30 - 7:45		

**Electroacoustique université
Concordia university
Electroacoustics
1^{re} série de concerts**

12 - 13 DÉCEMBRE 1995

20H • 8PM

ENTRÉE LIBRE • FREE

ATELIERS / CONCERTS 6 + 7

**L'ÉLECTRO DE L'AUTRE BORD DE LA "TRACK"
ELECTROACOUSTICS FROM THE OTHER SIDE OF THE TRACKS**

Electroacoustic Rock

Electroacoustic Pop

Electroacoustic Ambient

Electroacoustic Hip-Hop

Electroacoustic Techno

Electroacoustic New Wave

Electroacoustic Progressive

Electroacoustic Grunge

Electroacoustic Electronic

Electroacoustic Chill

Electroacoustic Electroacoustic

**SALLE DE CONCERT CONCORDIA CONCERT HALL
7141 SHERBROOKE O • METRO VENDÔME → AUTOBUS 105**

Recor

entertainment
analysis
creation

ÉuCuE 6 & 7
December 12, 13 décembre 1995

	Brian Eno	(1977)	
Laurie Radford:	Christian Marclay	(1989)	
	Orb	(1995)	
	Christian Marclay		
	Tangerine Dream	(1974)	12:00
	Brian Eno		01:30
Lawrence-Anthony Poulin:	Public Enemy	(1990)	
	Paul Dolden	(1991)	
	NIN	(1995)	
	Jimi Hendrix	(1968)	
	Frank Zappa	(1967)	08:00
	Brian Eno		01:15
Éric Tremblay:	Kraftwerk 1	(1975)	
	Pink Dots	(1992)	
	David Bowie	(1995)	
	John Oswald	(1988)	
	Pigface	(1995)	12:00
	Brian Eno		01:15
Yuani Fragata:	FSOL 1	(1994)	
	The Residents	(1977)	
	FSOL 2	(1994)	
	Alain Thibault	(1986)	13:00
	Brian Eno		01:30
Thomas Sinclair:	Jean Piché	(1988)	
	Laurie Anderson	(1984)	
	Kraftwerk 2	(1975)	
	Skinny Puppy	(1992)	10:00

Projection & the process of ... and latency.

E u C u E

Électroacoustique université Concordia university

Electroacoustics

14e série annuelle de concerts électroacoustiques • 14th Annual Electroacoustic Concert Series

23 - 24 janvier 1996

**Otto Joachim, Louis
Dufort, Andrew Lewis,
Randall Smith, Pete
Stollery, Gregory
Lenczycki**

diffusion: K. Austin, N. Bouhalassa, L. Dufort, L. Radford, R. Saigec-Taylor, E. Tremblay

Rencontre (1991)

This work is the combination of 4 individual tracks.

Vocalise (1991)

In this piece, the composer's voice is transformed through the use of an EMS vocoder.

Otto Joachim

Otto Joachim left Germany for political reasons (1934) and after some time spent in Singapore and Shanghai, moved to Canada, becoming principal viola with the Orchestre symphonique de Montréal. He started his own electronic music studio in 1956 and divided his time between recording, performing, composition, electroacoustics and the construction of replicas of early music instruments. He remains active as a composer, is becoming known for his paintings, is an Associate of the CMC, and an Honorary Member (87) of the CEC.

Concept 2018957 (1995)

Procurez-vous le dernier grille-pain hydraulique / Tout nos produits sont de qualité/Notre service est rapide et adéquat/Les réfrigérateurs "White Class" sont les meilleurs/L'aluminium, un investissement sûr/Coeur de polygone / regard de plexiglas/Fibre de verre/Propre/Concis/Soyons organisés/C'est tellement simple et si beau/Ensemble nous réussirons/Nous sommes là, pour vous/La courtoisie est de mise.

Louis Dufort

Louis Dufort est un étudiant à l'université de Montréal. Il étudie la composition électroacoustique auprès de Marcelle Deschênes, Francis Dhomont et Jean Piché.

Ascent (1994) *Ascent* resonates with the landscape of the Snowdonian (Wales) setting in which it was composed. The Welsh name for Snowdonia is Eryri (Land of Eagles). The opening sounds of the piece suggest the shape and mass of mountainous forms, evoking the expansiveness of the view of mountains, sky and open sea which dominates the University of Wales, Bangor studio. An aspect of mountain landscapes is the way their static forms appear to be in constant metamorphosis as the position of the observer and viewing conditions change. In *Ascent*, this phenomenon finds musical parallels as structures are constantly reviewed and re-explored. Moving freely across a spectrum approaches, the piece ranges from the purely abstract to the cinematic. Commissioned by BEAST for the Rumours concert series with financial support from West Midlands Arts.

Andrew Lewis

Born in 1963, Andrew Lewis read music at the University of Birmingham, England, graduating in 1984. He subsequently studied composition there with Jonty Harrison, completing a doctorate in 1991. He was a founding member of BEAST, and since 1993 has been Lecturer in Music at the University of Wales, Bangor, where he directs the work of the Electroacoustic Music Studio. He works in a variety of media. His music has won several prizes (PRS, Bourges, Prix Ars Electronica, EMS, Arts Council Bursary) and is performed and broadcast in many countries. Three recordings are commercially available.

Continental Rift (1995) 2nd Prize in the 1995 *Luigi Russolo International Electroacoustic Competition (Varèse, Italy)*. Commissioned by the Canadian Electronic Ensemble, for Daniel Domb, principal cellist for the Toronto Symphony Orchestra.

Continental Rift contrasts a delirious present with its antecedents. The former represented by a hallucinatory concrete assault, the latter by a haunting virtuosic solo cello. The abrupt shifts which comprise the atomic moment are filled with a cacophonous ruin, its accelerated rates of change become its own mirror and necessity, all summoning a technological narcissism which insists that the present is of cello music, as the composer introduces signature moments from the past - from Bach, Beethoven and Kodaly - and refashions each in a serial temper which deconstructs the original, shattering its melodic counterpoint and stretching it over the canvas of the present, made to exist now as a fragmentary recall, an echo of loss attempting to coalesce, to regather its lost roots and conjure again the worlds before this one. These patterns are gathered in waves of sound, as the momentum of returning builds new alliances between past and present. *Continental Rift* is about history's attempt to inhabit the present. A remembrance and mourning for tradition and the individual talent.

Randall Smith

Born in Windsor (Ontario), in 1960, Randall Smith began his compositional career after discovering the music of the Groupe de Recherches Musicales (GRM). His interest in acousmatic composition has led him on numerous occasions to collaborate with artists in other creative media such as experimental film and dance. The composer is also currently studying the violin under Eugene Kash and has begun a new direction which involves the writing for musical instruments and tape. Smith's works have been presented in Europe, Canada and the US. He has received prizes from the Luigi Russolo (1993, 95), GMEM (1993), and Bourges (1993) competitions, and several grants and commissions, and his music can be heard on the Empreintes Digitales and Luigi Russolo labels. Randall Smith composes all his music at his private studio in Toronto.

Altered Images (1995) The aesthetic images which occur in the mind of the listener during the performance of a piece of music and how they relate to the way the music is perceived are the concern of the composer. The placement of sound images in three dimensional space when performing electroacoustic music on tape over a number of loudspeakers and how this imaging relates to the way the music is perceived by the listener is the concern of the sound diffuser. As a composer and performer of electroacoustic music on tape, I wanted to create a work in which I could explore these two aspects of 'image'. There is an interplay between the real image and the altered image throughout the work. *Altered Images* was realised in the Ea Music Studios of Northern College, Aberdeen and at the University of Birmingham in August, 1995.

Pete Stollery

Born in Halifax, England (1960), Pete Stollery studied with Jonty Harrison at Birmingham University and now composes almost exclusively acousmatic music, where there is an interplay between the original 'meaning' of sounds and sounds existing purely as sound, divorced from their physical meaning. His music is performed and broadcast widely. Currently Lecturer in Music and Director of the Electroacoustic Music Studio at Northern College, Aberdeen, he is also Artistic Director of Discoveries, a monthly series of concerts in Aberdeen which aims to bring together electroacoustic works by school children and students to be performed alongside works by established composers from around the world.

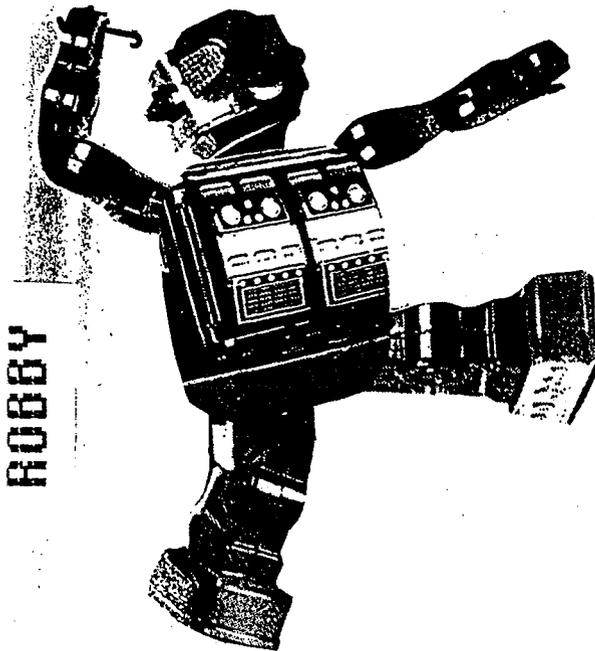
Variable State Optical Amplifier (1995) I first presented *Variable State Optical Amplifier* as 8 audio tracks diffused through a 12 speaker matrix at the ICMC '95 conference in Banff (09-95). It is the second work in a 3-part series exploring the synesthetic economy of human perception as facilitated by the computer. Many of the timbres in the piece are derived from the digital manipulation of images and texts transmuted into audio files. In the last section of the piece, for example, the strong, continuous tones were rendered from a picture of myself at age ten.

Gregory Lencycki

Composer, performer and instrument builder, Gregory Lencycki (1965) strives to explore the often tenuous relationship between musical perception and representation. He received his MFA from the Center for Contemporary Music at Mills College, where he studied with Maggi Payne, Chris Brown, Alvin Curran and Marryanne Amacher. He is a founding member of the experimental performance group *Citizen Band* and is currently developing extreme digital signal analysis and resynthesis routines with *Sound Traffic Control* as well as composing music for their live shows. His music has been presented throughout North America and Europe and is available on cds released by the *Sombient* label.

CONCORDIA UNIVERSITY
Faculty of Fine Arts / Faculté des Beaux-Arts
Department of Music/ Département de Musique
presents/ présente

~~~ **VOICES IN THE WIND** ~~~



71 minutes of recent, fresh, innovatrice, kinky, transcendentale,  
pre, thoroughly, & post-modern, avant, en et après-garde, high-med.-low tech,

**MUSIQUE**

for voice, woodwinds, strings, percussion, and electroacoustic sounds.

- |                                                                                                                                         |                        |
|-----------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| <b>Bamboo, Silk and Stone</b> (1995) electroacoustic music                                                                              | <b>Barry Truax</b>     |
| <b>Musique autour de l'épitaphe de Seikilos</b> (1986)<br>Gabrielle Maes, soprano, with electroacoustic soundtracks                     | <b>John Winiarz</b>    |
| <b>Flaming Toast</b> (1995) electroacoustic music                                                                                       | <b>Barbara Golden</b>  |
| <b>Vortices</b> (1976)<br>Michael Picton, piano Molly Read, cello D'arcy Gray, percussion<br>accompanied by electroacoustic soundtracks | <b>John Winiarz</b>    |
| <b>Music Box II</b> (1995) electroacoustic music                                                                                        | <b>Kathy Kennedy</b>   |
| <b>Dream</b> (1990)<br>Parvaneh Eshghi, piano                                                                                           | <b>Jan Jarvlepp</b>    |
| <b>L'électro</b> (1995) electroacoustic music                                                                                           | <b>Francis Dhomont</b> |
| <b>Islands</b> (1981)<br>Alexander St. John, guitar                                                                                     | <b>John Winiarz</b>    |
| <b>Trio</b> (1987)<br>Sara Seck, flute, Angela Casagrande, oboe, Parvaneh Eshghi, piano                                                 | <b>Jan Jarvlepp</b>    |

Friday, February 16, 20h00,  
Metro Vendôme, Autobus 105  
Admission free

Concordia Concert Hall  
7141 Sherbrooke Street W.  
Concert Info: 848-7928

**ÉuCuE Concerts**  
**Series 14 – Concerts 10, 11, 12**

**Environments**

**mercredi, 21 février / Wednesday February 21**

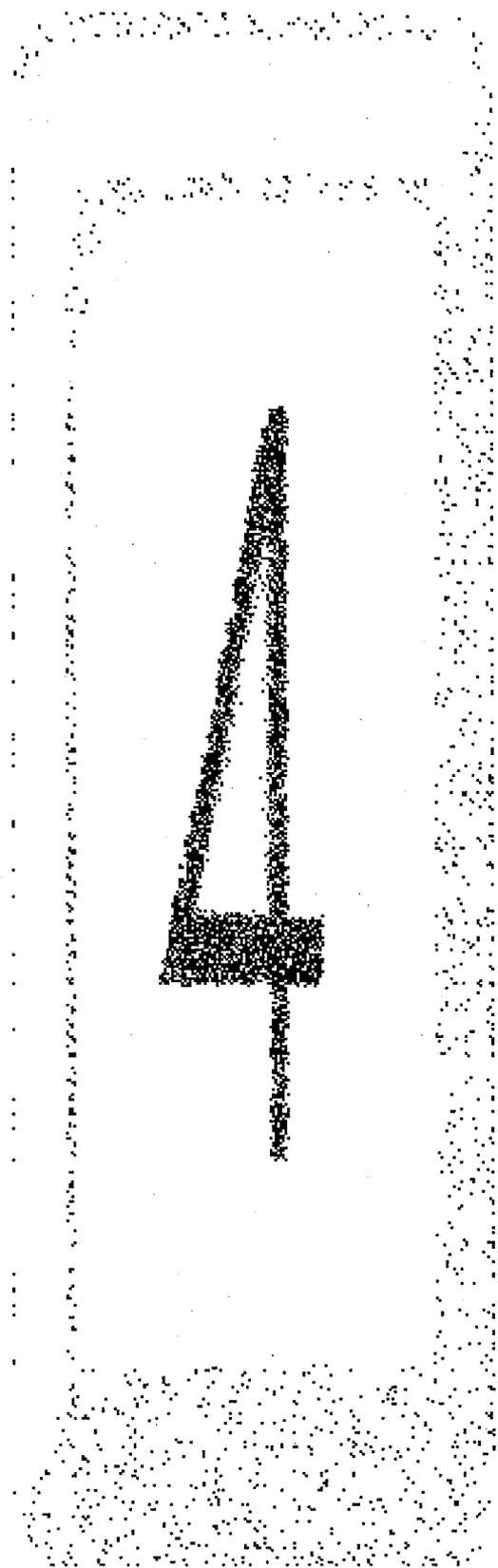
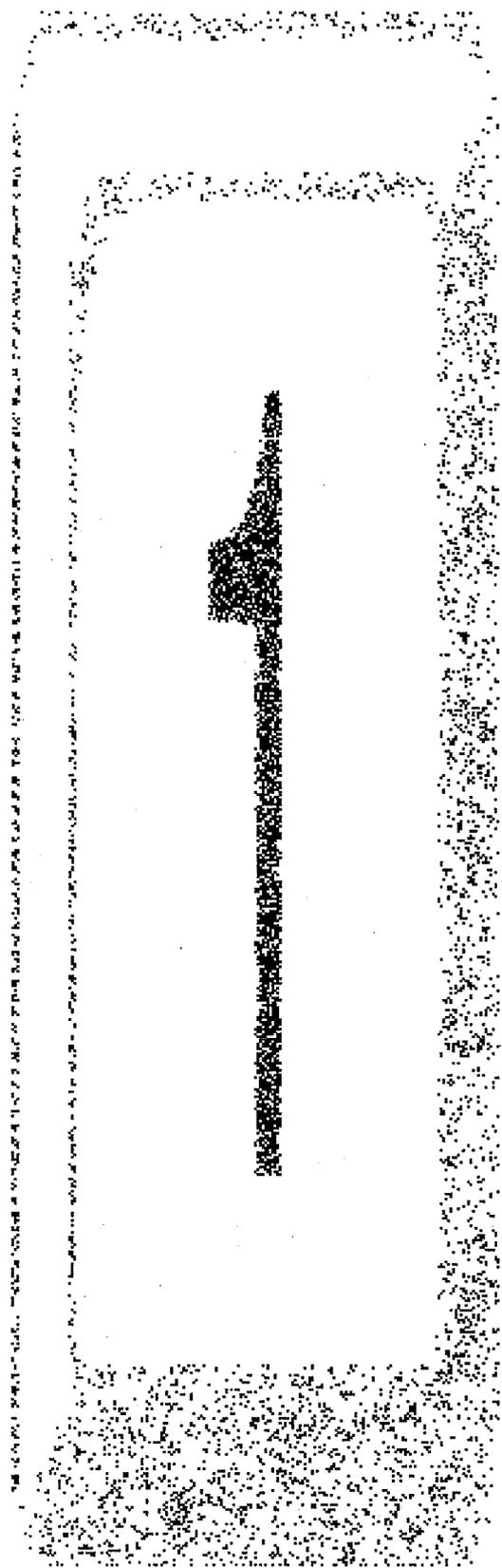
|                |                                  |
|----------------|----------------------------------|
| Toru Takemitsu | <i>Ai</i> (1960)                 |
| Anna Rubin     | <i>Seachange I</i> (1995)        |
| Brian Belet    | [MUTE]ation (1994)               |
| Steven Naylor  | <i>Imaginary Places I</i> (1995) |

|                   |                              |
|-------------------|------------------------------|
| Toru Takemitsu    | <i>Water Music</i> (1961)    |
| Christian Banasik | <i>Igor's Smile</i> (1995)   |
| Marc Ainger       | <i>Dreaming Hills</i> (1994) |

**Salle de Concert Concordia Concert Hall**  
**7141, rue Sherbrooke o**

**Concerts**

**Fév 22, 23**



ÉuCuE



**ÉuCuE Concerts**  
**Series 14 – Concerts 10, 11, 12**

**Invocation to Summer Dreams**

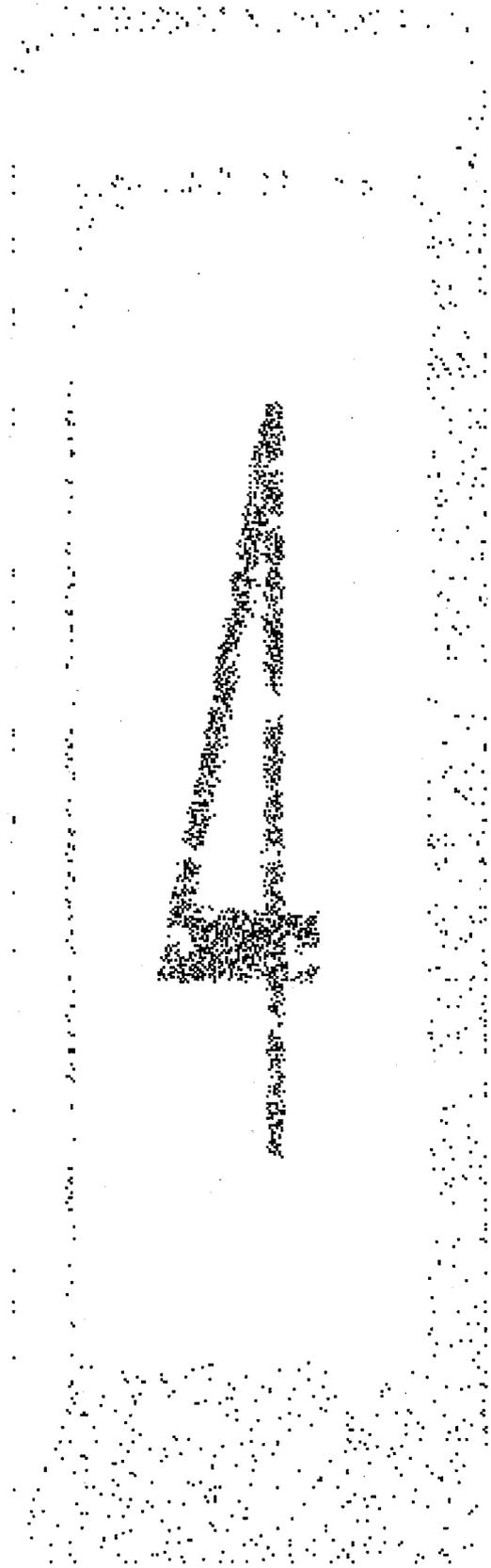
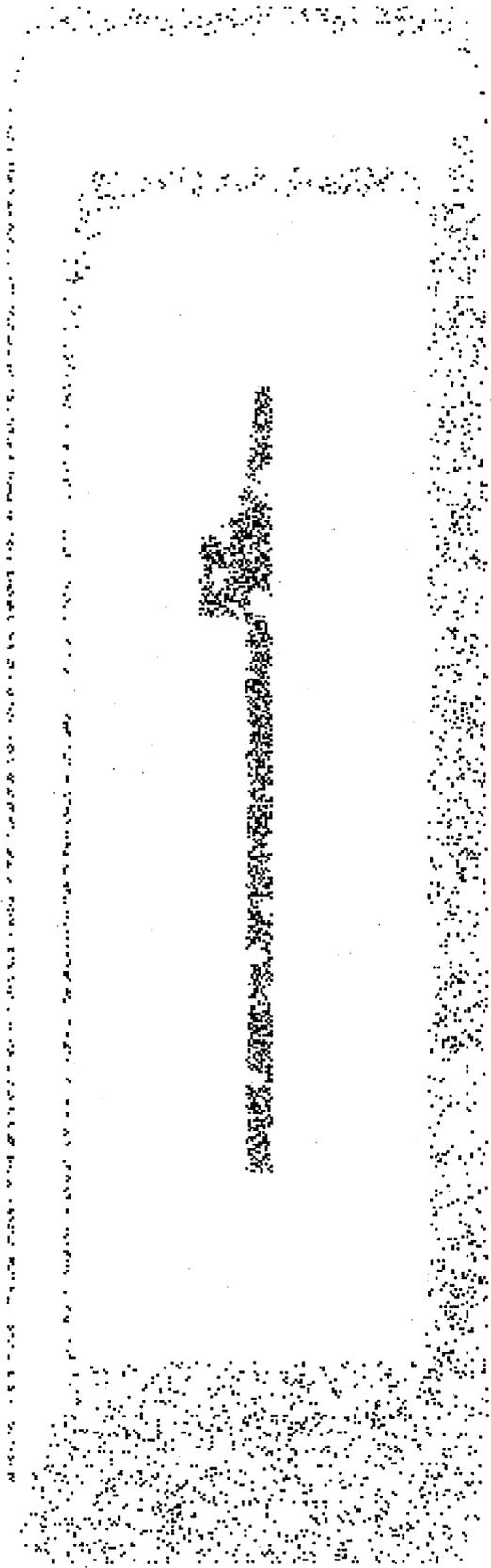
**jeudi, 22 février / Thursday February 22**  
**20 h**

|                                   |                                                                     |
|-----------------------------------|---------------------------------------------------------------------|
| Robert Ablenas                    | fermata via media (1991)                                            |
| David Jaffe                       | Silicon Valley Breakdown (1984)                                     |
| David Dunn<br>&<br>Kevin Austin   | Chaos & the Emergent Mind of the Pond (1995)<br>Bog the Frog (1982) |
| Kevin Austin<br>&<br>James Tallon | Sun (1984)<br>Like an Empty Road Descending (1986)                  |

**Concerts**

**Fév 23**

**Salle de Concert Concordia Concert Hall**  
**7141, rue Sherbrooke o**



ÉuCuE

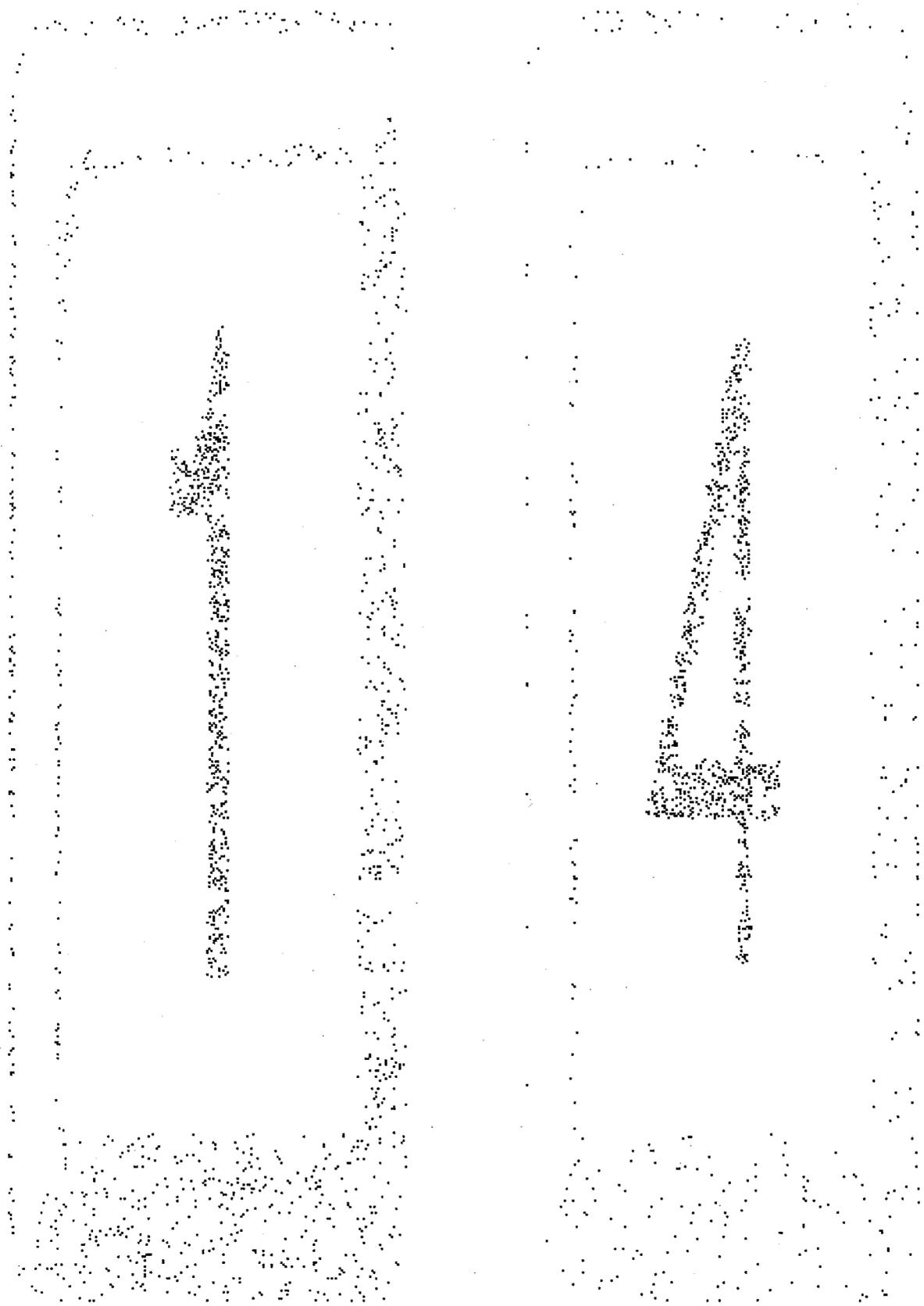
**ÉuCuE Concerts**  
**Series 14 — Concerts 10, 11, 12**

**Chemins / Roads**

**vendredi, 23 février / Friday February 23**  
**20 h**

|                 |                                    |
|-----------------|------------------------------------|
| Sarah Peebles   | Nocturnal Premonitions (1994)      |
| Gustav Ciamaga  | Possible Spaces No 1 (1995)        |
| Evelyn Ficarra  | Those Roads (1989)                 |
| Bruno Degazio   | Skyscrapers (1986)                 |
| Frank Schweizer | ARI (1988)                         |
|                 |                                    |
| Shawn Pinchbeck | The Children Are the Future (1995) |
| Cort Lippe      | Paraptra (1995)                    |
| Michael Norris  | Ego Sum (1989)                     |
| John Young      | Inner (1994)                       |

**Salle de Concert Concordia Concert Hall**  
**7141, rue Sherbrooke o**



ÉuCuE

|           |       |       |       |       |
|-----------|-------|-------|-------|-------|
| 03 (3:30) | 3:30  | 3:30  | 29:00 | 30:00 |
| 04 (3:50) | 10:00 | 11:00 | 34:00 | 35:00 |
| 05 (3:35) | 18:00 | 19:00 |       |       |
| 06 (2:35) | 24:00 | 25:00 |       |       |

Charles:

Peter, John & myself

have space reserved

for us in this very

important seminar.

We will attend, if that's

OKAY

Most importantly, it's

Free Will

# DIFFUSION i MÉDIA

[A] 4487, rue Adam • Montréal, QC H1V 1T9 [T] +1/514 254-7794 [F] +1/514 281-1884

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annonce la tenue de deux concerts d'électroacoustique à Montréal...

---

## EuCuE Concerts EuCuE

Salle de concert Concordia Concordia Concert Hall

Entrée libre Free Admission

7141, Sherbrooke Ouest / Montréal H4B 1R6

Info: +1/514 848-4709

Métro Vendôme + Autobus 105

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Mardi, 23 janvier, 20h Tuesday, January 23, 8:00 PM

et and

Mercredi, 24 janvier, 20h Wednesday, January 24, 8:00 PM

Otto Joachim *Rencontre* (1991)

Otto Joachim *Vocalise* (1991)

Louis Dufort *Concept 2018957* (1995)

Andrew Lewis *Ascent* (1994)

Randall Smith *Continental Rift* (1995) [version bande]

Pete Stollery *Altered Images* (1995)

Gregory Lenczycki *Variable State Optical Amplifier* (1995)

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Ce communiqué est diffusé gracieusement par *DIFFUSION i MÉDIA* pour vous informer de la tenue d'événements en électroacoustique; il n'y a aucun lien entre EuCuE et nous.

Nous produisons les disques compacts **empreintes DIGITALEs** depuis 1990 et distribuons par la poste plus de 75 CDs d'électroacoustique (d'ici et d'Europe). Contactez-nous pour obtenir notre nouveau catalogue (75+CD, vidéo, livres).

Jean-François Denis • Montréal, Lundi 15 janvier 1996

Preliminary -

Mar 18:35pm

11-12

K

Feb Concerts

Composer

Title

Duration

Day

|      | Composer             | Title                   | Duration    | Day  |                     |
|------|----------------------|-------------------------|-------------|------|---------------------|
| OK - | Ainger, Marc         | Dreaming Hills          | 15'         | Wed  | Long slow, wash     |
| OK - | Rubin, Anna          | Sea Change (I)          | 13'         | Wed  | waves, birds, DD    |
| OK - | Belet, Brian         | [MUTE]ation             | 9'          | Wed  | blip boop (??)      |
|      | Banasik, Christian   | Igor's Smile            | 15'         | Wed  |                     |
|      | Naylor, Steve        | Imaginary Places        | 11'         | Wed  |                     |
|      |                      | DisContact II           | 3'          |      |                     |
|      |                      | DisContact II           | 3'          |      |                     |
|      | Brownlee, Philip     | Nocturne                | 12'         |      | (?)                 |
|      |                      | <i>An Invocation to</i> | 82'         |      |                     |
|      |                      | <i>Summer Dreams</i>    |             |      |                     |
|      | Dunn, David          | Chaos & the <i>BOG</i>  | 25'         | Thur |                     |
| OK - | Jaffe, David         | silicon Valley          | 20'         | Thur |                     |
|      | Ablenas, Rob         |                         | 23'         | Thur |                     |
| OK - | Austin               | SUN                     | 42'         | Thur |                     |
|      |                      |                         | 110'        |      |                     |
|      |                      |                         |             |      |                     |
|      |                      |                         |             |      |                     |
|      | Ficarra, Evelyn      | Those Roads             | 9'          | Fri  | concrete/sample     |
| OK - | Lippe, Cort          | Paraptra                | 14'         | Fri  | shaped              |
| OK - | Degazio, Bruno       | Skyscrapers             | 4'          | Fri  |                     |
|      | Young, John          | Inner                   | 12'         | Fri  | score!              |
|      |                      | DisContact II           | 3'          |      |                     |
|      |                      | DisContact II           | 3'          |      |                     |
|      | <i>Rete Stollery</i> |                         |             |      | <i>no time code</i> |
| OK - | Frank Schweizer      | ARI                     | 10 1/2'     |      | helicopters - CD    |
|      | Norris, Michael      | Ego Sum                 | 8'          |      | wide!               |
|      |                      |                         | 53'         |      |                     |
|      |                      |                         |             |      |                     |
|      |                      |                         |             |      |                     |
|      |                      |                         | 155' / 250' |      |                     |

one word  
NB

17' insdos. cartoon-like or empty

Takemitsu 1 ① 5'

Feb Concerts

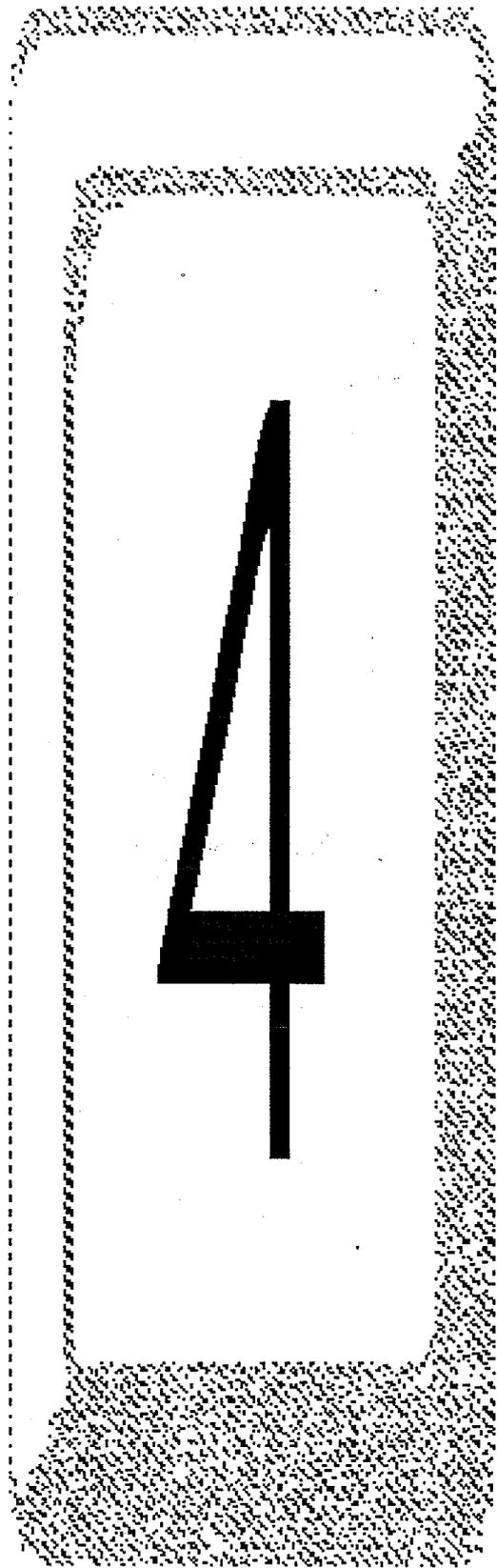
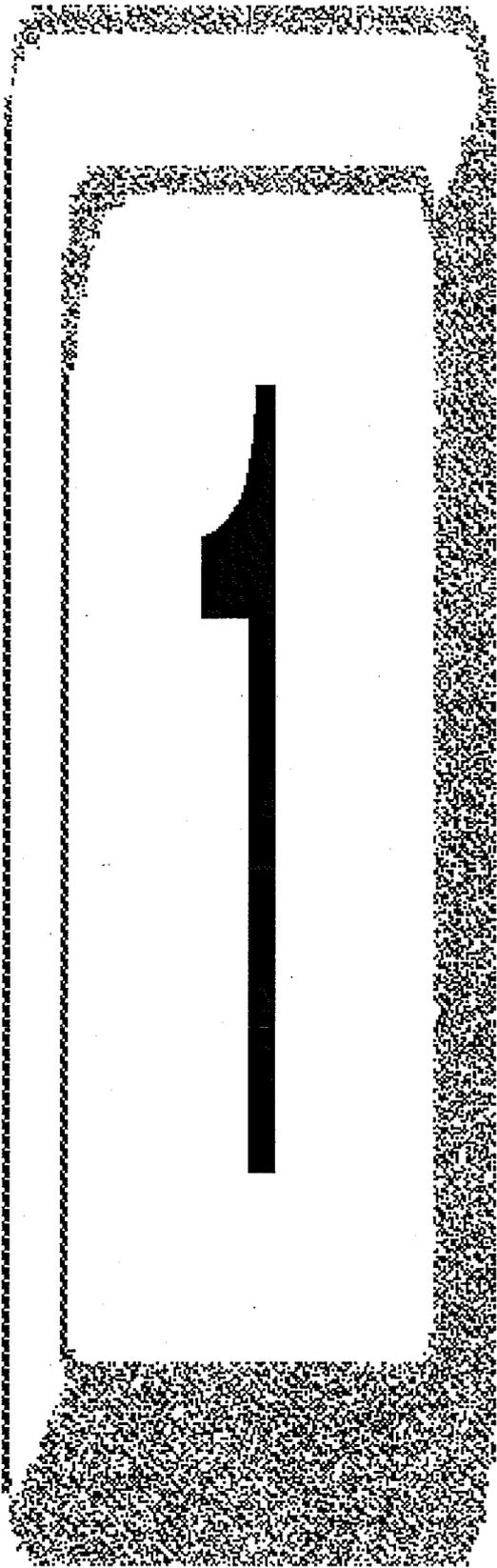
Takemitsu  
Naylor  
A'

| Composer           | Title              | Dur | DONE |   |
|--------------------|--------------------|-----|------|---|
| Ainger, Marc       | Dreaming Hills     | 15' | X    | ⑦ |
| Rubin, Anna        | Seachange I        | 13' | X    | ② |
| Belet, Brian       | [MUTE]ation        | 9'  | X    | ③ |
| Banasik, Christian | Igor's Smile       | 15' | X    | ⑥ |
| Naylor, Steve      | Imaginary Places 1 | 8'  | X    | ④ |
|                    | Takemitsu          |     |      | ⑤ |
| Brownlee, Philip   | Nocturne           | 12' |      |   |
|                    |                    | 82' |      |   |

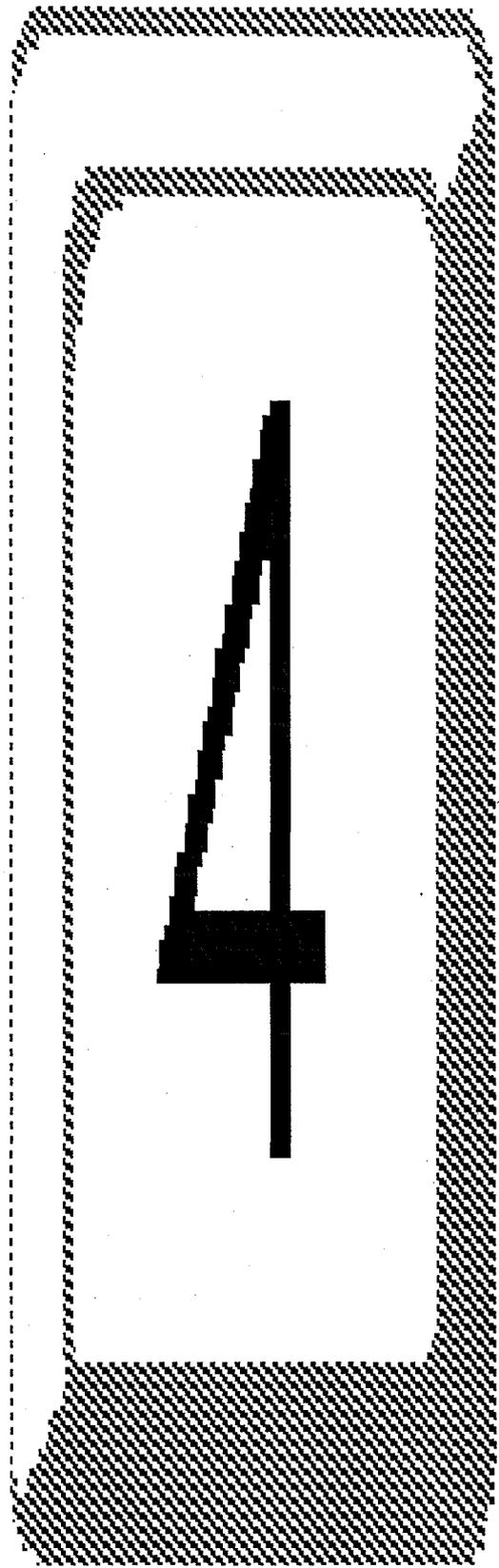
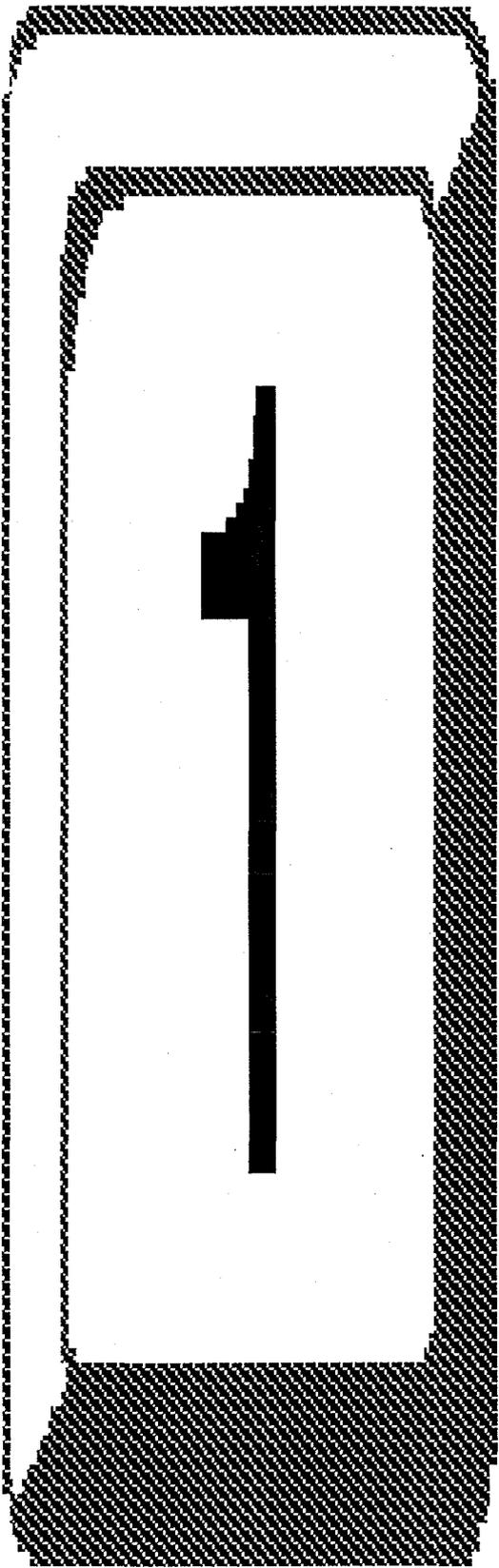
| An Invocation to |                                       | Summer Dreams |   |  |
|------------------|---------------------------------------|---------------|---|--|
| Jaffe, David     | Silicon Valley                        | 20'           | X |  |
|                  | Breakdown                             |               |   |  |
| Ablenas, Robert  | fermata via media                     | 22'           | X |  |
| Dunn, David      | Chaos & the Emergent Mind of the Pond | 25'           | X |  |
| Austin           | Bog the Frog                          | 17'           | X |  |
| Tallon, James    | Like an Empty Road Descending         | 18'           | X |  |
| Austin           | SUN                                   | 42'           | X |  |
|                  |                                       | 110'          |   |  |

|   |                                |             |             |   |                        |      |
|---|--------------------------------|-------------|-------------|---|------------------------|------|
| ⑦ | Ficarra, Evelyn                | Those Roads | 9'          | X | concrete/sample shaped |      |
|   | Lippe, Cort                    | Paraptra    | 14'         | X | shaped                 | ② 14 |
| ① | Degazio, Bruno                 | Skyscrapers | 4'          | X |                        |      |
|   | Young, John                    | Inner       | 12'         | X | score!!                | ② 12 |
| ① | DisContact II <i>Reebles</i>   |             | 3'          | X |                        |      |
| ① | DisContact II <i>Cinamagen</i> |             | 3'          | X |                        |      |
|   | Pete Stollery                  |             | 10'         |   | no time codes!         |      |
| ① | Frank Schweizer                | ARI         | 11'         | X | helicopters            |      |
|   | Norris, Michael                | Ego Sum     | 8'          | X | wide!                  | ② 8  |
|   | <i>Pinchbeck</i>               |             | 68'         |   |                        | ② 3  |
|   |                                |             | 155' / 250' |   |                        |      |



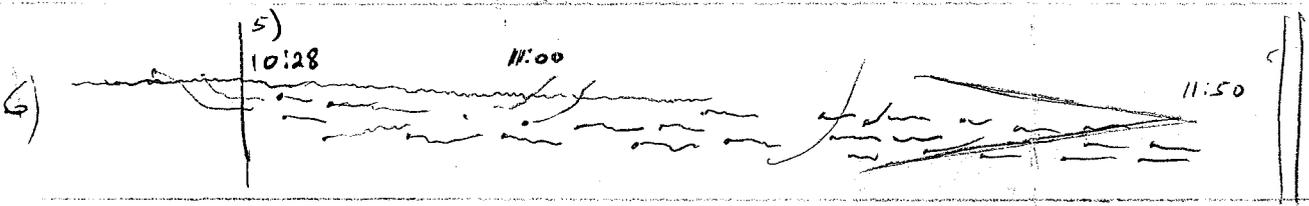
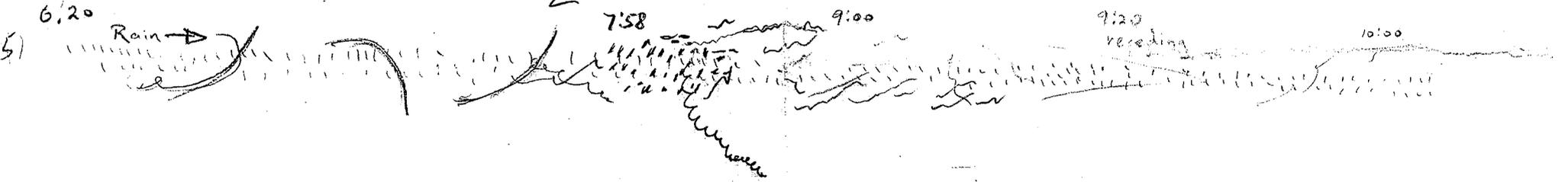
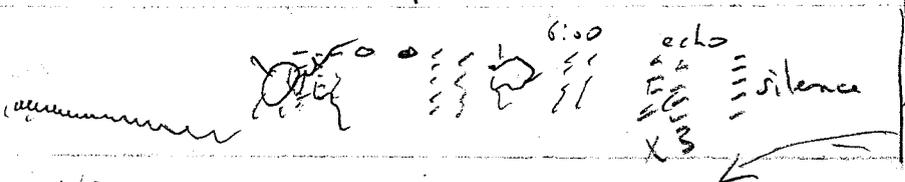
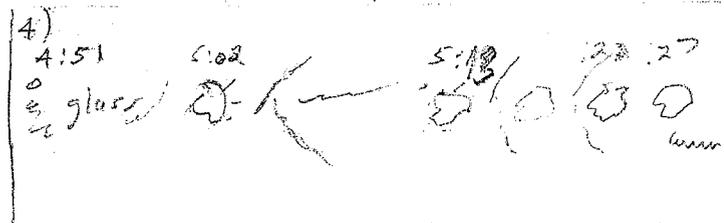
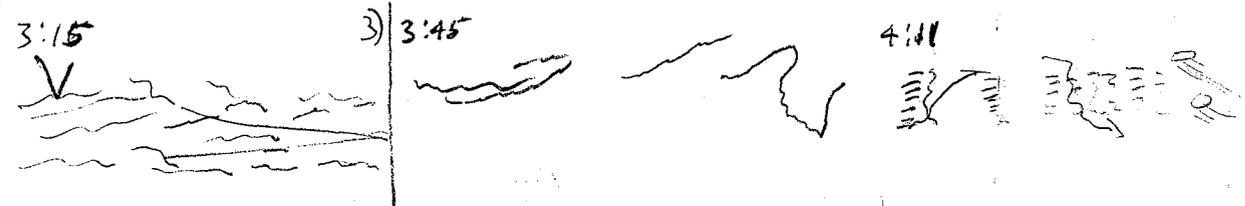
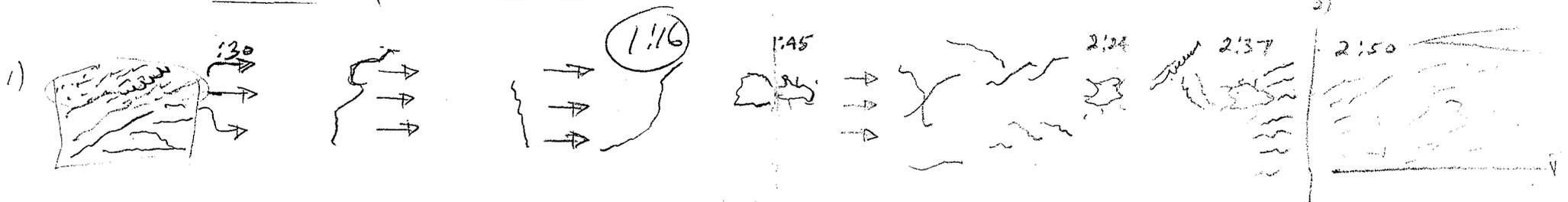


ÉuCuE



ÉuCuE





All  
in  
speakers

0 → Bring in from Back Towards front

At 9 Have front all matching Back

25 Tweeties Come In  
- Move with Rhythm  
- Side  
- front  
- side  
- Back

- Then put All on ~~the~~ Speakers  
New  
(close)

40 - Start moving to outside speakers

44 - Have all sound outside speakers

128 - Beeps start

- Pan inside  
- front } Random  
- Back }  
- side }

145 - Machine

- Bring up from inside Back

- to inside sides

- to inside front

226 (Ears off)

232.2 (Ears on)