

Jeu de temps Times Play

JTTP 2003

cec.concordia.ca/jttp/

The 2003 Jeu de Temps/Times Play (JTTP) competition is now open! JTTP has seen some exciting changes: JTTP will now be produced in association with Sonic Arts Network (UK), submitted works will receive international distribution, and the deadline has been pushed back to May 1st, 2003.

You'll find details about the call for works on the CEC website:

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Hope you'll be able to participate!

JTTP 2003 is a multi-faceted project promoting the works of young and/or emerging composers and sound artists. It is supported by CEC membership, donations, and the Canada Council for the Arts (Publishing) and the Arts Council of England.

ÉuCuE
2002-03

Oct 2002

Oct 2 20h00

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Nov 2002

Nov 6 17h00

Nov 7 17h00

Nov 7 20h00

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Feb 12 20h00

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Feb 14 17h00

Feb 14 20h00

ÉuCuE XXI
2002 - 2003

Concert 01

October 2, 2002
20h00 / 8pm

Jeu de temps / Times Play 2002
Concert 3
Presented by the CEC

Électroacoustiques université
Concordia
university Electroacoustics

Salle de concert Oscar Peterson Concert Hall
université Concordia University
7141, rue Sherbrooke ouest

About the CEC:

The Canadian Electroacoustic Community (CEC) is Canada's national arts organization for all matters electroacoustic. The CEC, formulated here at Concordia, enjoys a special relationship with this university. It was in the running up to 1986 that Kevin Austin and Jean-François Denis wrote the CEC's by-laws and presented to Canadian composers working in this field the infrastructural direction and vision needed to set up an organization that was to aid composers and sound artists, bring them together 'out of the cold' and build the ties to form a community.

The CEC's early days were centered largely around communications, making sure people across the country could learn who their colleagues were, what they were doing and where electroacoustic activities were taking place.

With the advent and popularization of electronic media and internet based communications, the CEC transformed itself from a principally paper based institution into an organization that seeks to continue to foster communications, but that also promotes specific areas within this broad community.

The concert today features an area of high importance to the CEC: profiling works by young and emerging sound artists and composers. The CEC, in conjunction with ÉuCuE is happy to host this concert as part of its Jeu de temps / Times Play Project (<http://cec.concordia.ca/JTTP/>).

Ian Chuprun
CEC Special Project Manager
ÉuCuE Concert Manager

Jeu de temps / Times Play 2002

This year 24 young and/or emerging sound artists submitted pieces to the CEC's Jeu de temps / Times Play project. The following pieces make up the third and final concert dedicated to this project.

R. DOMINIQUE BASSAL	Rites d'oiseaux pensants	2001	7:59
ADIS HUSEJNAGIC	Sand	2002	7:58
CATHERINE PATHA	Moderate or Good	2002	
RODRIGO CABALLERO	Code of Remorse	2002	5:21
MARTIN MESSIER	Tiaré	2001	6:59
TERENCE HUANG	Birth of Eternity	2001	6:18
DAN NYBORG / ANDREW WATSON	198.3 Ashcroft Subdivision	2002	8:00
BRETT ZIEGLER	Graveyard Shift	2001	6:23
TOMASZ KRAKOWIAK	Composition in "Appletalk" (2 parts : Tu and Potzaad)	2002	4:15
KELLY NAIRN	Movement Of Time	2001	6:49
ALISON CHUNG-YAN	Reflectschoen Suite No. 2	2001	5:06
ERIC PAUL	Lenny	2001	7:18
ANDREW WEDMAN	Breath	1999	6:18

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the spectrum of electroacoustics
internet-based journal of sound and the sonic arts

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ÉuCuE XXI 2002 - 2003

Special Lecture 01

October 3, 2002
17h00 / 5pm

An afternoon with the sound and radio artist
Christian Calon
On Sound Diffusion

Électroacoustiques université
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Salle de concert Oscar Peterson Concert Hall
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Christian Calon:

His first works emerged in Canada and soon brought him international attention. In 1989-90 he acted as vice-president for the CEC. In 1991 he was appointed to the musical direction of the GMEM (France) and in 1995, he was a guest of the DAAD in Berlin where he lived for several years. His artistic research lead at that time to the development of a widely used graphical multichannel spatialisation system based on the principle of holophony (Σ) at APBTools/Germany, and Holophon at GMEM/France). His musical and technological experience took him, as jury member, to participate to various national and international competitions.

His concert works, sound installation or radio projects have all in common the exploration of the listening experience. The conception of sound shapes projection and the importance of listening contexts are at the heart of his creative research leading to a on-going process of investigation of new technologies.

In parallel in order to further his interest in the narrative forms through sound, he turned to writing for the radio medium. His present work focuses on the idea of Time through several musical forms : concert music, a dance project, a radio project and a sound installation.

His work is performed worldwide and received honours in major international competitions (2001-Grand Prix Phonurgia Nova (France); 1999-Grand Prix Marulic de l'UER/EBU; 1997 - Distinction au Prix Ars Electronica (Autriche); 1996-Prix Lynch-Staunton (Canada); 1995-Distinction au Prix Ars Electronica (Autriche); 1995-Résidence du DAAD (Allemagne); 1994-2e Prix au Concours International de Bourges (France); 1991-2e Prix au "International Computer Music Competition" (USA); 1989-1e Prix au Concours International de Bourges (France); 1989-Sélectionné pour représenter le Canada au Journées Mondiales de la Musique; 1988-2e Prix au International Computer Music Competition", USA; 1985-1e Prix au Concours International Luigi Russolo (Italie)).

His first solo CD « Ligne de vie » (IMED 9001) was selected for the 1990 Grammy Awards (USA) and the second CD « Les corps éblouis » (IMED 9838) was nominated for the album of the year at the 1998 "Opus Awards" (Canada). His music is published on the Empreintes DIGITALes label (Montreal) and appears on various labels (to be released in 2002: The Ulysses project and The little man in the ear).

A free-lance artist, he now lives in Montreal.

Christian Calon:

Ses premières oeuvres ont vu le jour au Canada et ont très vite été remarquées internationalement. En 1989-90 il fut vice-président de la CEC. A partir de 1991 il a assumé la responsabilité musicale du Groupe de musique expérimentale de Marseille (GMEM, France) puis en 1995, il fut l'invité du DAAD à Berlin où il s'établit. Sa recherche artistique engendra alors le développement de systèmes graphiques de spatialisation multivoies basés sur le principe d'holophonie (Σ) chez APB Tools/Allemagne, puis Holophon au GMEM/France). Son expérience musicale et technologique l'a amené à siéger sur le jury de diverses compétitions nationales et internationales.

Ses projets sont liés par une commune exploration des modalités de l'écoute et de l'audible. La mise en espace des formes sonores et un questionnement sur les contextes de l'écoute sont au centre de sa recherche créatrice et impliquent un processus permanent d'investigation des technologies nouvelles.

Il s'intéresse de près à l'art radiophonique et aux formes sonores narratives auxquelles il consacre une partie de sa production. Aujourd'hui et dans diverses directions (musique de concert, installation sonore, radio) son travail explore le thème du temps.

Son travail est présenté à travers le monde et fréquemment remarqué lors de compétitions internationales (2001-Grand Prix Phonurgia Nova (France); 1999-Grand Prix Marulic de l'UER/EBU; 1997 - Distinction au Prix Ars Electronica (Autriche); 1996-Prix Lynch-Staunton (Canada); 1995-Distinction au Prix Ars Electronica (Autriche); 1995-Résidence du DAAD (Allemagne); 1994-2e Prix au Concours International de Bourges (France); 1991-2e Prix au "International Computer Music Competition" (USA); 1989-1e Prix au Concours International de Bourges (France); 1989-Sélectionné pour représenter le Canada au Journées Mondiales de la Musique; 1988-2e Prix au International Computer Music Competition", USA; 1985-1e Prix au Concours International Luigi Russolo (Italie)).

Son premier CD solo « Ligne de vie : récits électriques » (IMED 9001) a été sélectionné pour les Grammy Awards 1990 (USA) et son second « Les corps éblouis » (IMED 9838) a été en nomination pour le disque de l'année aux Prix OPUS 1998 (Canada). Sa musique publiée par Empreintes DIGITALes (Montreal), apparait aussi sur diverses étiquettes (à venir en 2002: Le projet Ulysse et Le petit homme dans l'oreille).

Il vit actuellement à Montréal où il travaille comme artiste indépendant.

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Concert 02

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A free-lance artist, he now lives in Montreal.

An evening with the sound and radio artist Christian Calon :

TIME WELL	2002	21:51
SÉMAPHORE-NORD	1998	15:40
INTERMISSION		
LES CORPS ÉBLOUIS	1994	22:45
LA DISPARITION	1988	20:38

NOTES:

Time well (2002) 21:51
(*la fontaine du temps*)

"I understood there is no movement out of time, I did not understand there could also be no stillness".
J-L Borges, *History of eternity*

"stillness in stillness is not the real stillness;
only stillness in movement is the real stillness."
zen knowledge

Time well, along with *z | s* (radio work) and *Time corridor* (sound installation) belongs to a series of projects centered around the question of time. Time through listening.

So it is neither a question of demonstration or illustration but more of staging a network of possibles, opening paths for our hearing to seize the fugitive passage, the tell-tale distortion, the deceiving shimmer. No conclusion but to know how to recognize the signs. A net thrown over a changing surface. To be here, exactly.

the 2nd prize at the 1988 NEWCOMP International Computer Music Competition (USA) and was selected to represent Canada at the 1989 World Music Days of the ISCM.

Jeu de temps Times Play JTTP 2003

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Sémaphore-Nord
for Riel

(1998)

15:40

"We speak, stable, in language.

We speak,
victorious over noise.

Or this noise, victorious, reduces us to a dumb semaphore, on the metabolic edge where invention springs, at chance, into the unsound."

Michel Serres

Sémaphore-Nord is an essay on voice.

Voice as signal of presence, of the existence of beings.

Also on the difficulty to emit this signal and as such, to exist.

Not so much an essay on voice as carrier of sense and meaning, but one on the basic noise of the living, before the conditioning of language.

The starting points for the piece come from isolated fragments of crowd recordings, some Inuit voices, some vocal expressions from world recordings and vocal experiments related to concrete poetry.

The piece is divided into five movements going from the abstract to the more "figurative". *Sémaphore-Nord* is an acousmatic concert piece meant to be performed on an orchestra of loudspeakers.

The development of materials for *Sémaphore-Nord* was done on the MARS and SYTER computer sound processing workstations at INA•GRM (Paris). It was commissioned by Réseaux with financial help from the Canada Council, and premiered at the Rien à Voir festival (Montreal), February 8th, 1998.

Les corps éblouis**(1994)****22:46**

for Chantal

It is when in a moment of sharp consciousness, Matter through the proliferation of its forms strikes us with the measure of the ephemeral. A painful and at the same time magnificent experience.

One being dissolved in the Number.

Magnificence of the abounding and of each of its fragile manifestations.

Sparkling of Presence.

Infinitely admirable moment of the kissing of parallels.

And Time.

Which could be the sense of this action, this abounding of sound, other than an answer to the amazement to the luxurious prodigality and the sumptuousness of Matter.

And this little sentence, these few words, that carried me along or guided me, I don't recall:

Then as a drapery,

Spring came

On our dazzled bodies. (LF)

The technical and compositional challenge here is the work on metamorphosis. Using a single type of material (electric guitar) I had to find the tools and develop the processes to make it evolve in a form which, through the transformations of sound, would generate a spiral effect.

On a formal level: *Les corps éblouis* is a work in which, through the development of this principle of metamorphosis, the result is that the Form is only legible superficially, and that it grows on the listener according to an irrational process.

Les corps éblouis was commissioned by the INA-GRM and the French State. It was realized in the GRM studios (1992-93) and was premiered by Francis Dhomont (sound projection) in June 1993 at the Olivier-Messiaen Hall (Paris, France) as part of the Son-Mu Concert Series. The following year, the present recast version was premiered at the Marseilles National Theatre.

Les corps éblouis was awarded the 2nd Prize at the 22nd Bourges International Electroacoustic Music Competition (1994, France) and was also awarded Distinctions at the Prix Ars Electronica (1995-97) (Austria).

LA DISPARITION**1988****20:37**

"I perceive in its whole a vast convulsion that brings the global movements of beings into play. It goes from the disappearance—la disparition—in death to this voluptuous fury which may be the sense of the disappearance." —Georges Bataille

"What is going to rise comes from ancient times."
—Jean-Luc Godard

Rooted in this work lies the desire to hear those multiple and deep voices, that now belong to what we call History, rise together in one song.

Through the sometimes violent embrace of sound materials, as distant and far away as our great music can be from the traditional music of other civilizations, one will recognize this vain desire to break the wall of silence, of the erasure, of the disappearance.

Sadly ethnocentric would be such an act, if one had not learned along the way to cancel this distance, understanding that these now silent voices were then moved by the same force as today's artist, that is of being the *intercessor*; then against the power of spirits, now for the freedom of the individual.

The orchestral and heterophonic quality which can define stylistically this work has been reached by following this compositional method: from the sound materials of environmental and musical origin (Beethoven, *Grosse Fugue*, *Opus 133*, traditional music of Africa, Melanesia, the Far-East) short *Elements* have been extracted. These sound elements were broken down into *Fragments*, then spatialized and assembled to form *Families*. These related-sounds families were transformed and accumulated into *Clouds*. These clouds of multiple materials were finally mixed to form the *Starry Wheel* through which, hierarchical connexions are then made possible in all directions.

La disparition was composed from July, 1987 to April, 1988 at the studio of the Groupe de Musique Expérimentale de Marseille (GMEM), France, and in the composer's studio. The work was premiered on June 17th, 1988 at the Jardin des Vestiges, Marseille, France. A commission of the Groupe de Musique Expérimentale de Marseille (GMEM), the work received financial assistance from the Canada Council. **La disparition** was awarded

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Concert 03

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A concert of works from
Students of Concordia University

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Do you have email? Interested in electroacoustics? Then why not join a discussion list for electroacoustics?

Send the message:

subscribe cecdiscuss

to:

majordomo@concordia.ca

There are over 450 people around the world presently participating in discussions on the sonic arts and all that pertains to electroacoustics. Sometimes funny, many times interesting, oftentimes provoking.

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Concert 04

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In Profile :
New Adventures in Sound Art
The Radio Art Companion

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**In Profile :
New Adventures in Sound Art
The Radio Art Companion**

The Radio Art Companion was prepared with the intention of shedding some light on the sound works being presented during the "Deep Wireless" event in April, 2002. Article subjects include Radio Art, Radio Drama, Acoustic Ecology, Soundscape and Electroacoustic Composition, and Soundwalking.

The Radio Art Comp CD includes works that draw on these traditions. These works include a radiophonic music-play, a soundscape composition, and two works that combine documentary elements with electroacoustic music. Artists are always redefining ideas and concepts. Their works often blur the lines between genres, making it difficult to describe their pieces by category. And so it is that most of these examples cannot be categorized as belonging to any particular tradition in a "pure" way.

Moya Henderson's piece "When I Walked into my Mother," for example, approaches radio drama through music by editing the actor's performance according to a musical structure. David Berezan and Elaine Lillios similarly incorporate documentary techniques into their largely acousmatic musical discourse. There is a richness in the listening experience that results from this combination of genres because both communicate to the listener on different levels. Jean-François Denis' work, however, uses prolonged periods of near silence and sound images as a way of conveying his ideas about sound ecology without the need for language.

We hope these sound works will provide a basic understanding of Radio Art. We also hope that you will think of this experience as we do : a new adventure in sound art!

We would like to thank the Media Arts section of the Canada Council for its generous support of this project. We would also like to thank our corporate sponsors CIUT 89.5 FM, empires DIGITALEs, NOW Magazine, CKLN 88.1 FM, Steve's Music, and Musicworks Magazine.

The Editors,
Darren Copeland & Nadene Thériault

**In Profile :
New Adventures in Sound Art
The Radio Art Companion : The CD**

MOYA HENDERSON	When I Walked into My Mother	1998	15:01
JEAN-FRANÇOIS DENIS	Images	1990	6:51
ELAINIE LILLIOS	Arturo	1998	13:44
DAVID BEREZAN	Close in Distant Cold Light	2001	29:39

New Adventures in Sound Art

New Adventures in Sound Art is a non-profit organization that produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Through workshops, lectures, and demonstrations that teach a new perception of sound, New Adventures in Sound Art also offers the opportunity to educate artists and audiences both locally and abroad.

With Sound Travels - an international series of residencies and concerts begun in 1998 - the organization has toured Europe twice, and presented concerts in Vancouver, Montréal, Calgary and Toronto. The most recent Sound Travels event took place outdoors on Toronto Island on August 17, 2002.

In April 2002, New Adventures in Sound Art launched their first annual festival of Radio Art, Deep Wireless, which included a series of Radio Art Interventions played on several community radio stations, live performances of Radio Art, and the publication of the first of a series of educational booklets - the Radio Art Companion.

With Sign Waves, a series of multi-media sound installations begun in June 2002, and SOUNDplay, a series of concerts relating sound to visual images and/or words opening in November 2002, New Adventures in Sound Art is expanding its season to a full year of electroacoustic activity.

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Concert 05

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SEAMUS / CEC
ElectroAcoustic Music Month

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The Society for Electro-Acoustic Music in the United States (SEAMUS) is a non-profit national organization of composers, performers, and teachers of electroacoustic music representing every part of the country and virtually every musical style. All are dedicated to the use of the most advanced technology as the tools of their trade. SEAMUS seeks to provide a broad forum for those involved or interested in electronic music. Through its journal, newsletter, national meetings, and its national archive at the University of Texas, SEAMUS seeks to increase communication among the diverse constituency of the relatively new music medium.

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JAMES BENTLEY	double exposure	2001	9:00
MARTIN FUMAROLA	SC	2000	2:56
STEVEN NAYLOR	Irrashaimase	2000	8:17
SYLVI MACCORMAC	penny: a process	1998	3:14
GRANT FORD	Divine Current	2002	6:00
DALE PERKINS	Submarine	2001	9:05
IAN CHUPRUN	"I was very safe... in my dream"	1998	3:00
RICK NANCE	This is Not a Model	2001	7:32
RUSSELL PINKSTON	Dervish Dances	2001	8:20

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ÉuCuE
2002-03

Oct 2002

Oct 2 20h00

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Nov 8 20h00

Feb 2003

Feb 12 20h00

Feb 13 17h00

Feb 13 20h00

Feb 14 17h00

Feb 14 20h00

ÉuCuE XXI
2002 - 2003

Concert 06

November 7, 2002
17h00 / 5pm

SEAMUS / CEC
ElectroAcoustic Music Month

Électroacoustiques université
Concordia
university Electroacoustics

Salle de concert Oscar Peterson Concert Hall
université Concordia University
7141, rue Sherbrooke ouest

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JOHN DUESENBERY	WaveBreak	1994	4:42
MARTIN FUMAROLA	Estatismo	1989	8:20
THOMAS GERWIN	Fontaine de Vaucluse (ex.)	2001	3:00
LAURIE RADFORD	Les ponts de l'espace	2001	7:15
PETER MALANKA	Broadcast	2002	4:01
DAVID BEREZAN	In a Cold Light	2001	2:59
DAVID HIRST	Mon Dieu	1998	8:36
RYAN CALAMBA	Misery	2001	3:43
EWAN STEFANI	blue balloons	2001	3:20
ELAINIE LILLIOS	Earth Ascending	2000	15:20

Jeu de temps Times Play

JTTP 2003

cec.concordia.ca/jttp/

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ÉuCuE XXI
2002 - 2003

Concert 07

November 7, 2002
20h00 / 8pm

SEAMUS / CEC
ElectroAcoustic Music Month

Électroacoustiques université
Concordia
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Salle de concert Oscar Peterson Concert Hall
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CD launch: Cache 2002, published by the Canadian Electroacoustic Community and Productions électro Productions.

BRETT ZIEGLER	Graveyard Shift	2001	6:23
CAREY DODGE	Sound for Emporter du Naufrage	2001	5:15
BRIAN GARBET	Ritual	2001	7:11
ANDREW WEDMAN	Breath	1999	6:18
ADIS HUSEJNAGIC	Sand	2002	7:58
MARTIN MESSIER	Tiaré	2001	6:59
TERENCE HUANG	Birth of Eternity	2001	6:18
DAN NYBORG/ANDREW WATSON	198.3 Ashcroft Subdivision	2002	8:00
DAVID PAQUETTE	Un million d'instants: 1. Le matin	2001	3:49
R. DOMINIQUE BASSAL	Rites d'oiseaux pensants	2001	7:59
JEAN-MICHEL ROBERT	Les enfants d'Éole	2001	7:50

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ÉuCuE XXI 2002 - 2003

Concert 08

November 8, 2002
17h00 / 5pm

SEAMUS / CEC
ElectroAcoustic Music Month

Électroacoustiques université
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Salle de concert Oscar Peterson Concert Hall
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ADRIAN MOORE	Becalmed I	2001	4:01
JAMES CALDWELL	Mechanism II	1997	6:00
MARTIN GOTFRIT	Balloon (ex.)	1999	3:05
TONY K.T. LEUNG	When light first shone	2001	5:14
TUNG-LUNG LIN	Mirror of Time	1999	4:05
KRISTI ALLIK	Machine Symphony (Ex.)	2000	3:03
SOPHIA MALE	Alarm Calls	1998	1:31
GRANT CHU COVELL	Octet with Puzzle	2001	2:53
COLBY LEIDER	Taedet animam meam	1999	5:24
JAMES MOBBERLEY	Study for Vox Inhumana	2000	4:16
PAUL OEHLERS	Archetypal Infusion: MemEry2k	2000	7:24
ERIC CHASALOW	Suspicious Motives	1999	7:58

Jeu de temps Times Play

JTTP 2003

cec.concordia.ca/jttp/

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**ÉuCuE XXI
2002 - 2003**

Concert 09

**November 8, 2002
20h00 / 8pm**

**SEAMUS / CEC
ElectroAcoustic Music Month**

**Électroacoustiques université
Concordia
university Electroacoustics**

**Salle de concert Oscar Peterson Concert Hall
université Concordia University
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MICHAEL MATTHEWS	On the Outer Edge	2001	5:04
HIDEKO KAWAMOTO	Summer Rain - Dawn	2000	13:00
RICHARD ZVONAR/ ROBERT BLACK	Massif	1995	9:44
PASCALE TRUDEL	Soleil qui inonde mes mains	2000	4:20
CAMILLE GOUDESEUNE	Rarae Aves	1999	4:27
MATTHEW KOBER	X-Ray Spex	2001	2:59
DAVID R. MOONEY	The Llama Strut	2000	3:15
RODNEY WASCHKA II	Still Life with Castanets	2001	3:04
SCOTT A. WYATT	In the Arms of Peril	2001	10:00

Jeu de temps Times Play JTTP 2003

cec.concordia.ca/jttp/

Call for participation from young and / or emerging composers and sonic artists for Jeu de Temps/Times Play (JTTP) 2003.

Awards, concert presentation, radio broadcast, web dissemination.

Deadline May 1, 2003

See the call for works here:

<http://cec.concordia.ca/jttp/2003/call.htm>

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ÉuCuE XXI
2002 - 2003

Concert 10

February 12, 2003
20h00 / 8pm

A Selection of Electroacoustics
from Here and Abroad

Électroacoustiques université
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university Electroacoustics

Salle de concert Oscar Peterson Concert Hall
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7141, rue Sherbrooke ouest

The First Otto Joachim Project Studio (OJPS) Residency Competition – An Homage to Joyce

In 2001-02, to mark its 30th anniversary, the Concordia University electroacoustic studios, Dr Mark Corwin, Director, assisted by Dr Rosemary Mountain, Professors Ian Chuprun and Michael Pinsonneault dedicated its eight-channel production studio to the Canadian electroacoustic pioneer, Otto Joachim.

In conjunction with this event, Concordia University is also co-sponsoring a composition competition under the direction of the studio founder, Professor Kevin Austin. The CEC is also taking part in this shared initiative project through its expertise in production infrastructure, skill and history of audience development at the national and international level.

The OJPS Competition 2002

Using the text from the opening of Chapter 11 of Ulysses by James Joyce, "Bronze by gold heard the hoofbeats ...", composers are invited to submit works based only upon a reading (or readings) of this text, of a duration of between 3 minutes and 4 minutes 30 seconds. The (fixed) medium of presentation will be CD or 8-channel tape. Composers will also submit (in web-ready form) a program note, and one or more analyses of their work describing technical aspects of their work, transformational processes involved and other compositional features.

More Info: <http://www.7circles.ca/joyce/>

Réseaux rien.qc.ca

Réseaux is a concert organization devoted to media arts - in particular electroacoustic music (electroacoustic music presented via an orchestra of loudspeakers) - founded in Montréal in 1991 by the composers Jean-François Denis, Gilles Gobeil and Robert Normandeau. Over the last few years, Réseaux has produced the series Rien à voir ('Nothing to See'), Parr(A)cousmatique and Plein la vue (1), these last devoted to mixed music.

Francis Dhomont Public Lecture at Concordia

On Thursday February 13 at 5pm the composer Francis Dhomont will give a talk on the four stages of his work Le Cycle du son. Everyone is welcome. The lecture will be in French. This special presentation is part of the electroacoustic concert series EuCuE, and is presented by the Concordia University Music Department - Electroacoustics.

More information regarding Mr Dhomont can be found here:

English: http://electrocd.com/bio.e/dhomont_fr.html

French: http://electrocd.com/bio.f/dhomont_fr.html

The first concert of the EuCuE February series presents both short and long duration stereo pieces made for concert presentation, and works with a video component. The stereo works have been selected from either submissions to the First Otto Joachim Project Studio Residency Competition, or appeared recently in concert presentations of Réseaux. The works for electroacoustics and video are creations from either Concordia faculty or students.

ROBERT MACKAY	Joyce's Vision	2002	4:06
ELIZABETH ANDERSON	Neon	2001	10:00
CHIN-CHIN CHEN	The Snow of Ages	2002	2:04
CHRISTIAN ZANÉSI	Grand Bruit	1990	20:45
STELIOS GIANNOULAKIS	Chips Smack	2002	4:23
MICHAEL PINSONNEAULT	ISAAC	2003	5:50
ZEN NAKAMURA	The clouds of Avalon-9	2002	13:00
BENJAMIN BOURQUE	Intense v.2.07	2002	3:08
MICHAEL THOMPSON	Derailed	2002	8:15

4- Phonurgie (1998) — 12:43

to Ines Wickmann and her found objects

Phonurgie: "making, working, and creating sound"

Phonurgie brings the sound of this legacy to a close; on the other hand, the first part, *Objets retrouvés*, draws all of its material and its structure from it. Paraphrased elements from *Novars* can, of course, be found—elements that themselves paraphrase *Etude aux objets*, making them commentaries on commentaries—while the opening and conclusion make reference to *AvatArsSon*. Nevertheless, in this fourth homage, the allusions to the origins melt away before the original propositions; filiation is not renounced, but here the child, finally grown, reveals its identity. While the "sound color" may no longer be the same, morphological thought and writing still remain, in all of their many forms, true to the 'spirit' of the first "concerts de bruit" (Noise concerts).

Phonurgie was realized in 1998 in the Syter studio of Ina-GRM (Paris, France) and in the composer's studio, and it premiered on September 25th, 1998 as part of the Inventionen '98 festival (Berlin, Germany). The piece was commissioned by Deutscher Akademischer Austauschdienst (DAAD).

Francis Dhomont was born in Paris in 1926. From 1980 to 1996 he taught electroacoustic composition at the University of Montreal. For the past 20 years he has divided his activity between France and Quebec and pursues an international career. In 1997 he was awarded the Lynch-Staunton Prize of the Canada Council and was a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Prix "Ars electronica 1992", "Magisterlun" Bourges 1988, 1st Prize, Bourges 1981. Many works were selected for the "World Music Days", ICMC et ISEA.

Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made works for tape alone.

Some titles:

Sous le regard d'un soleil noir, Points de fuite, Chiaroscuro, Novars, Espace/escape, Lettre de Sarajevo, Forêt profonde, CPH Pendler Music, Frankenstein Symphony, En cuerdas, Cycle du son, Les moirures du temps.

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ÉuCuE XXI
2002 - 2003

Lecture 02

February 13, 2003
17h00 / 5pm

Francis Dhomont Public Lecture at Concordia
The Four Stages of *Le Cycle du son*

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Francis DHOMONT

Cycle du son (1998) — 56:32

In four parts

This Cycle celebrates sound (a major discovery of the twentieth century) and music concrete. It is a fiftieth-anniversary homage to the inventiveness of Pierre Schaeffer, who created an upheaval in the world of music that has had no precedent. Drawing on the same sound material—which was in parts forged from the first movement of Schaeffer's *Etude aux objets*—these four pieces go through a process where they develop out of each other, question each other, echo each other, and complete each other through allusions, commentaries, metonymies, and continuations. Years after its composition, *Novars*, the third part of this cycle but the first to be composed, remains the section around which the entire work turns.

Cycle du son (Cycle of Sound) was premiered on November 22nd, 1998 as part of the 5th "L'espace du son" Festival acousmatique international in Brussels (Belgium).

1- Objets retrouvés (1996) — 5:20

in memoriam Pierre Schaeffer

Both a lament and a funeral march, this paraphrase of Pierre Schaeffer's *Etude aux objets* is not without connection to ornate, figured choral style. Three voices (in the contrapuntal sense of the term), developed from elements drawn from the first movement of the *Etude*, embroider and animate the long values of the original subjects that make up the "choral," which constitutes the fourth voice of this polyphonic composition. The choice of a classical form, so important in Bach, was a conscious one that was designed to honor the memory of Schaeffer. I like to think that he would have enjoyed the allusion.

Objets retrouvés (Refound Objects) was realized in 1996 in the composer's studio with sound material obtained from the Syter system of Ina-GRM, and it premiered on May 31st, 1996 at the "Hommage-Tombeau de Schaeffer" concert as part of Synthèse, the Festival international de musique électroacoustique de Bourges (France, 1996).

2- AvatArsSon (1998) — 18:11 in six connected parts: **Fondation; Avatars; Voix; Aventures; Paysages; A sulvre...**

to "the inventors of the treasure..."

Bayle, Berio, Chion, Dufour, Ferrari, Henry, Malec, Parmegiani, Reibel, Risset, Schaeffer, Stockhausen, Teruggi, Varese, Xenakis, Zanesi... and others too numerous to name...

A metaphor for, and a short cut across, some of the stages of the sound odyssey—heard for itself and for its unveiled "images" (Bayle)—and its

performance. It also recalls the fertile guiding drift that allows the attentive ear to discover the furtive traces of homage.

AvatArsSon was realized in 1998 in the Syter studio of Ina-GRM and in the composer's studio, and it premiered on May 11th, 1998 as part of Ina-GRM's "Cycle acousmatique" at the Grand Auditorium of Radio-France in Paris. *AvatArsSon* was a special commission of the Ministre de la Culture (France) and of Ina-GRM for the fiftieth anniversary of music concrète.

3- Novars (1989) — 19:06

to music concrète and Pierre Schaeffer,
its "unfortunate inventor"

Without descending into simplistic symmetry, it may be possible to suggest that, even across a span of six centuries, a relationship exists between Vitry and Schaeffer, two theoreticians of this "new art." An ear attuned to classical music can recognize the fragments of Pierre Schaeffer's *Etude aux objets* and Guillaume de Machaut's *Messe de Notre Dame*. In effect, these roundabout borrowings—along with a third sound element in the style of Henry—constitute all of the material that is needed to give birth to a multiplicity of variations.

A sign of change is that "spectromorphological" mutations (Smalley) give the sonorities of both *ars nova* and the "new music" (as Schaeffer called it in 1950) the sound of our time. A sign of continuity is that something from the original works (their colors, their structure, and so on) are still present, and indestructible.

Novars was realized in Studio 123 of Ina-GRM (Paris, France) and in the composer's studio, and it premiered on May 29th, 1989 at the 11th Cycle acousmatique du GRM in the Grand auditorium of Radio-France (Paris). *Novars* was commissioned by Ina-GRM. The piece was selected by the International Computer Music Conference (ICMC '90) in Glasgow (Scotland, 1990) and the International Society for Contemporary Music (ISCM) for the World Music Days in 1991 in Zurich (Switzerland). The jury of the Stockholm Electronic Arts Award also selected it for presentation at the awards concerts of the Stockholm Competition (Sweden, 1991). Very special thanks go to Pierre Schaeffer, who kindly allowed me to borrow some now-historic sound material; I am also grateful to Bénédict Mailliard, Yann Geslin, and Daniel Teruggi for their patience; without them it would have been impossible to carry out the work in Studio 123 and the Syter studio of Ina-GRM (Paris, France). *Novars* was included on the "Mouvances-Métaphores" 2-disc set (empreintes DIGITALes, IMED 9107/08) in 1991, and rereleased on "Les dérives du signe" (empreintes DIGITALes, IMED 9608) in 1996.

4- Phonurgia (1998) — 12:43

to Ines Wickmann and her found objects

Phonurgia: "making, working, and creating sound"

Phonurgia brings the sound of this legacy to a close; on the other hand, the first part, *Objets retrouvés*, draws all of its material and its structure from it. Paraphrased elements from *Novars* can, of course, be found—elements that themselves paraphrase *Etude aux objets*, making them commentaries on commentaries—while the opening and conclusion make reference to *AvatArsSon*. Nevertheless, in this fourth homage, the allusions to the origins melt away before the original propositions; filiation is not renounced, but here the child, finally grown, reveals its identity. While the "sound color" may no longer be the same, morphological thought and writing still remain, in all of their many forms, true to the 'spirit' of the first "concerts de bruit" (Noise concerts).

Phonurgia was realized in 1998 in the Syter studio of Ina-GRM (Paris, France) and in the composer's studio, and it premiered on September 25th, 1998 as part of the Inventionen '98 festival (Berlin, Germany). The piece was commissioned by Deutscher Akademischer Austauschdienst (DAAD).

Francis Dhomont was born in Paris in 1926. From 1980 to 1996 he taught electroacoustic composition at the University of Montreal. For the past 20 years he has divided his activity between France and Quebec and pursues an international career. In 1997 he was awarded the Lynch-Staunton Prize of the Canada Council and was a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Prix "Ars electronica 1992", "Magisterium" Bourges 1988, 1st Prize, Bourges 1981. Many works were selected for the "World Music Days", ICMC et ISEA.

Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made works for tape alone.

Some titles:

Sous le regard d'un soleil noir, Points de fuite, Chiaroscuro, Novars, Espace/escape, Lettre de Sarajevo, Forêt profonde, CPH Pendler Music, Frankenstein Symphony, En cuerdas, Cycle du son, Les moirures du temps.

ÉuCuE
2002-03

Oct 2002

Oct 2 20h00

Oct 3 17h00

Oct 3 20h00

Oct 4 17h00

Oct 4 20h00

Nov 2002

Nov 6 17h00

Nov 7 17h00

Nov 7 20h00

Nov 8 17h00

Nov 8 20h00

Feb 2003

Feb 12 20h00

Feb 13 17h00

Feb 13 20h00

Feb 14 17h00

Feb 14 20h00

ÉuCuE XXI
2002 - 2003

Concert 11

February 13, 2003
20h00 / 8pm

Le Cycle du son
Francis Dhomont

Électroacoustiques université
Concordia
university Electroacoustics

Salle de concert Oscar Peterson Concert Hall
université Concordia University
7141, rue Sherbrooke ouest

Francis DHOMONT

Cycle du son (1998) — 56:32

in four parts

This Cycle celebrates sound (a major discovery of the twentieth century) and music concrete. It is a fiftieth-anniversary homage to the inventiveness of Pierre Schaeffer, who created an upheaval in the world of music that has had no precedent. Drawing on the same sound material—which was in parts forged from the first movement of Schaeffer's *Etude aux objets*—these four pieces go through a process where they develop out of each other, question each other, echo each other, and complete each other through allusions, commentaries, metonymies, and continuations. Years after its composition, **Novars**, the third part of this cycle but the first to be composed, remains the section around which the entire work turns.

Cycle du son (Cycle of Sound) was premiered on November 22nd, 1998 as part of the 5th "L'espace du son" Festival acousmatique international in Brussels (Belgium).

1- Objets retrouvés (1996) — 5:20

In memoriam Pierre Schaeffer

Both a lament and a funeral march, this paraphrase of Pierre Schaeffer's *Etude aux objets* is not without connection to ornate, figured choral style. Three voices (in the contrapuntal sense of the term), developed from elements drawn from the first movement of the *Etude*, embroider and animate the long values of the original subjects that make up the "choral," which constitutes the fourth voice of this polyphonic composition. The choice of a classical form, so important in Bach, was a conscious one that was designed to honor the memory of Schaeffer. I like to think that he would have enjoyed the allusion.

Objets retrouvés (Refound Objects) was realized in 1996 in the composer's studio with sound material obtained from the Syter system of Ina-GRM, and it premiered on May 31st, 1996 at the "Homage-Tombeau de Schaeffer" concert as part of Synthèse, the Festival international de musique électroacoustique de Bourges (France, 1996).

2- AvatArsSon (1998) — 18:11 in six connected parts: **Fondation; Avatars; Voix; Aventures; Paysages; A suivre...**

to "the inventors of the treasure..."

Bayle, Berio, Chion, Dufour, Ferrari, Henry, Malec, Parmegiani, Reibel, Risset, Schaeffer, Stockhausen, Teruggi, Varese, Xenakis, Zanesi... and others too numerous to name...

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to music concrete and Pierre Schaeffer,
its "unfortunate inventor"

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Jeu de temps Times Play JTTP 2003

cec.concordia.ca/jttp/

Call for participation from young and / or emerging composers and sonic artists for Jeu de Temps/Times Play (JTTP) 2003.

Awards, concert presentation, radio broadcast, web dissemination.

Deadline: May 1, 2003

See the call for works here:

<http://cec.concordia.ca/jttp/2003/call.htm>

JTTP 2003 is a multi-faceted project promoting the works of young and/or emerging composers and sound artists. It is supported by CEC membership, donations, and the Canada Council for the arts.

The Canadian Electroacoustic Community (CEC) is an organization in residence at Concordia University. The CEC would like to express its gratitude to the Music Department for the many ways in which Concordia has sheltered the CEC, and made its existence possible in times of great financial difficulty.

The CEC's website is <http://cec.concordia.ca/>

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Feb 14 17h00

Feb 14 20h00

ÉuCuE XXI
2002 - 2003

Concert 12

February 14, 2003
17h00 / 5pm

Multi-Channel Concert
Works created for 8 channel tape

Électroacoustiques université
Concordia
university Electroacoustics

Salle de concert Oscar Peterson Concert Hall
université Concordia University
7141, rue Sherbrooke ouest

Announcing:

SONUS

www.sonus.ca

SONUS is a mp3 jukebox aiming to be the most inclusive gathering of the broadest possible understanding of electroacoustics.

All electro-sonic workers, from studio-based composers to live-electronics performers to sonic and radio artists to digital music creators (and beyond), are encouraged to participate.

SONUS: to support, promote and disseminate electroacoustic works in a searchable, easy to access and 'on-demand' environment.

A project of the Canadian Electroacoustic Community (CEC), sponsored in part by the Canada Council for the Arts (Music Section) and the members of the CEC.

The third concert of the ÉuCuE February series presents multi-channel pieces made for concert presentation. These 8-channel pieces on ADAT have been selected by Yves Gigon from the ÉuCuE archive.

BEN THIGPEN	not even the rain 2000	10:05
ELSA JUSTEL	Pieza en forma de té 1999	10:03
BARRY TRUAX	Temple 2002	15:33
FLO MENEZES	Sinfonías 1997-98	12:30
CHRISTIAN ZANÉSI	Jardin public	8:42

Asymetral

Meyer

JBL side

Mlec side

JBL Back

Back
20

Front
19

18

17

12

11

10

9

8

7

Inputs 13/14

2

1

4

3

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5

8

7

Thru/Instel
① f2

6

2

1

7

4

8

5

3

Trax
③

2

1

8

7

4

3

Mara
④

6 5

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1

2

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7

Zans:
⑤

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