

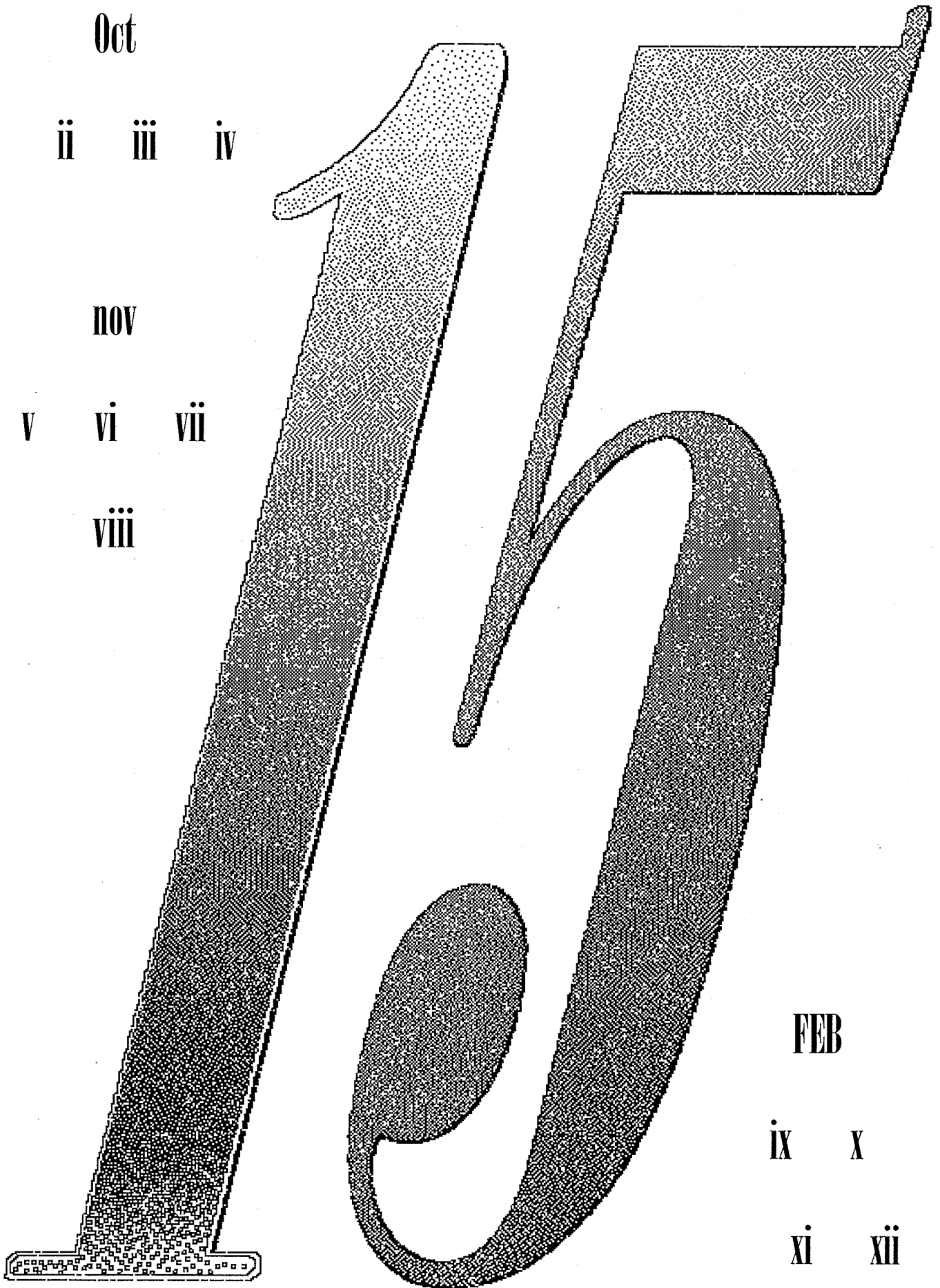
Oct

ii iii iv

NOV

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FEB

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xi xii

# Electroacoustics from the Younger generation Part 1

Frédéric Kahn	Tous Azimuts	1995
Pascale Trudel	Le poisson qui cache l'oiseau	1995
	Flamigo!	1996*
	Oiseaux de proie	1996*
José Halac	India vieja, sincretismo #1	1991
Andrew Lewis	Ascent	1994
Paul Steenhuisen	Circumnavigating the sea of shit	1996*
Daniel Leduc	Stej Bozom	1995
Natasha Barrett	Racing Unseen	1996*
	Movement 1: Racing wide movement 2: Racing inside	

\*World Premier

## EuCUE

Electroacoustiques Université Concordia Electroacoustics

Series XV Concert II

concerts: x 10, 11 // xi 12, 13, 14, 15 // 97-ii-11, 12, 13, 14

Site de Concert Concordia University Concert Hall

Andrew Lewis

*Ascent*

Andrew Lewis (1963, UK) 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, Birmingham Electro-Acoustic Sound Theatre, 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 and awards (PRS, Bourges, Prix Ars Electronica, EMS, Arts Council Bursary) and is performed and broadcast in many countries. Three recordings are commercially available.

*Ascent*

13:30

(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 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 of 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.

Paul Steenhuisen

*Circumnavigating the sea of shit*

(1996)

Polyvalence, resonance, girth-rad-. Born 1 September 1965, in Vancouver, Canada. -Poly- Studies with K. Hamel, L. Andriessen, G. van Bergeijk, M. Finnissy, in Vancouver, Amsterdam, London. -reson- Recognition from Gaudeamus, Bourges, Darmstadt, CBC, SOCAN... Performances throughout Europe, Australia, North America, and Foam Lake Saskatchewan. Radiate huskless. <<http://web20.mindlink.net/sloth/music/comp/PBAS/>>

*Circumnavigating the sea of shit*

3:00

(1996)

Circumnavigating american painter J. Schnabel via the given timbres, a caustic Theme (15") and Variations (30", 1', 1' 30" (overlapping)). The latest in the series *Attractive Test Music*, sounding/recontextualizing iconography of visual artists in the opposite manner of projective test drawings used in psychological diagnosis. The set also includes Poland is not yet lost (Kiefer), I like America and America likes me (Beuys), and If a picture paints a thousand words then why can't I paint you? (Klein). For Seamus.

Pascale Trudel

*Le poisson qui cache l'oiseau*  
*Flamingo !*  
*Oiseaux de proie*

Pascale Trudel (1964, Québec) présente depuis 1987 des pièces en concert, à la radio, sur disque, sur bande sonore pour vidéo d'art et bientôt sur l'Internet. Elle a obtenu un baccalauréat en beaux-arts de l'Université Concordia en 1986 ou elle a aussi étudié l'électroacoustique de 1985 à 1990. Elle réalise ses pièces dans son propre studio depuis 1993, le Studio Dragon ([sdragon@cam.org](mailto:sdragon@cam.org)).

*Le poisson qui cache l'oiseau*

3:00

(1995)

*Flamingo !*

3:00

(1996)

*Oiseaux de proie*

3:00

(1996)

Ces trois pièces font parti d'une série sur les animaux (et les êtres humains...) en cage et en liberté réalisée au studio de l'auteure en 1995-1996 avec des sons enregistrés par l'auteure dans les zoos, parcs, etc.

Natasha Barrett

*Racing Unseen*

Natasha Barrett (1972, UK) works with the acousmatic medium, live instrumental performance, and other aspects of multi-media art such as film and sound installations. She has received performances of her work throughout Europe and America.

*Racing Unseen*

(1996)

Movement 1: *Racing Wide* 10:02

Movement 2: *Racing Inside* 10:40

This is not a short, fast ride. When high speed travel continues infinitely, speed and the passenger go unnoticed. 'Racing Wide' journeys from a distance, racing through, amongst and into new spaces. 'Racing Inside' escapes, seeks, reveals, races forever and races unseen.

José Halac

*India vieja, sincretismo #1*

José Halac (1962, Córdoba, Argentina) studied composition and computer music with César Franchisena (Universidad Nacional de Córdoba) and Charles Dodge (Brooklyn College, CUNY). He has written music for theater, radio, film, dance, and art installations. In 1992 he created The Hueco Intermusic, an organization that produces new-music concerts.

*India vieja, sincretismo #1*

6:06

(1991)

*India vieja, sincretismo #1* is a computer-generated composition realized at the Brooklyn College Center for Computer Music, directed by Charles Dodge. The original idea was to use a recording of a *buguala*, an indigenous folk song from northwest Argentina, and have its structure, sound and the meaning of its lyrics determine the piece's organization. The traditional form of this type of song is simple: only two sections. In the first, the singer, an old Indian woman, speaks the words without singing. In the second, she sings a three-note melody with the same lyrics. Throughout the song, she beats a drum called a *caja bagualera*. She speaks of her frustration at growing old, and of her desire to become young again, which she plans to achieve by drinking condor's blood. The three parts of the piece depict age, and also the illusion of a magical state of mind and a sense of surreal atmosphere created with the help of the computer's digital processes. The term *sincretismo* (syncretism) describes the search for an aesthetic that results from blending sound elements of different cultures.

Frédéric Kahn

*Tous Azimuts*

Compositeur de musique acousmatique et instrumentale, Frédéric Kahn (1966, France), s'intéresse particulièrement à la relation de l'art acousmatique avec la poésie, la danse et les arts plastiques... Il est co-fondateur de l'association Hameçon pour la promotion de l'art acousmatique. Ses compositions sont jouées et radiodiffusées en France et à l'étranger.

*Tous Azimuts*

2:52

(1995)

*Tous Azimuts* est une pièce contemplative, les ambiances sonores se succèdent, guidées par les voix. Hommage aux enfants, à leur spontanéité, leur liberté de jeu, elle conserve en mémoire le souci d'exprimer certains états psychologiques qui se cachent, au-delà, comme une présence.

Daniel Leduc

*Stej Bozom*

Daniel Leduc (1965, Montréal) est un artiste radiophonique qui se spécialise en miniature électroacoustique. Il est détenteur d'une maîtrise de l'Université de Montréal et complète en ce moment un doctorat. Il a enseigné au cours des dernières années l'informatique (à l'Université du Québec à Montréal) et l'électroacoustique (à l'Université de Montréal).  
<leducd@ere.umontreal.ca>

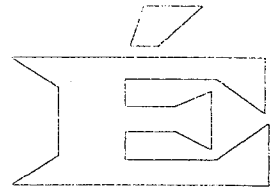
*Stej Bozom*

9:00

(1995)

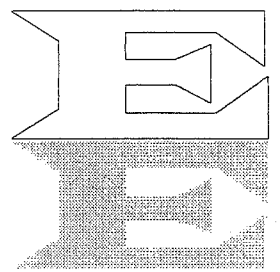
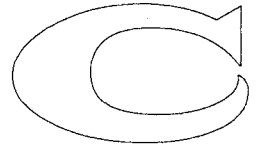
*Stej Bozom* est un essai de pièce midi qui consiste en la lecture de données séquencées d'un quatuor à cordes de Mozart allié au tableau des objets musicaux de Pierre Schaeffer.

Électroacoustiques  
université  
Concordia  
university Electroacoustics



Series  
**XV**

Concerts  
**1-4**



**mar / Tue**  
**mer / Wed**  
**jeu / Thu**  
**ven / Fri**

Dhomont, Chuprun, Zibens, Gotrit,  
Harrison, Galon, Borkanowski &c

Salle de Concert Concordia Hall  
7141 Sherbrooke

20 h

**oct 08 - 11**



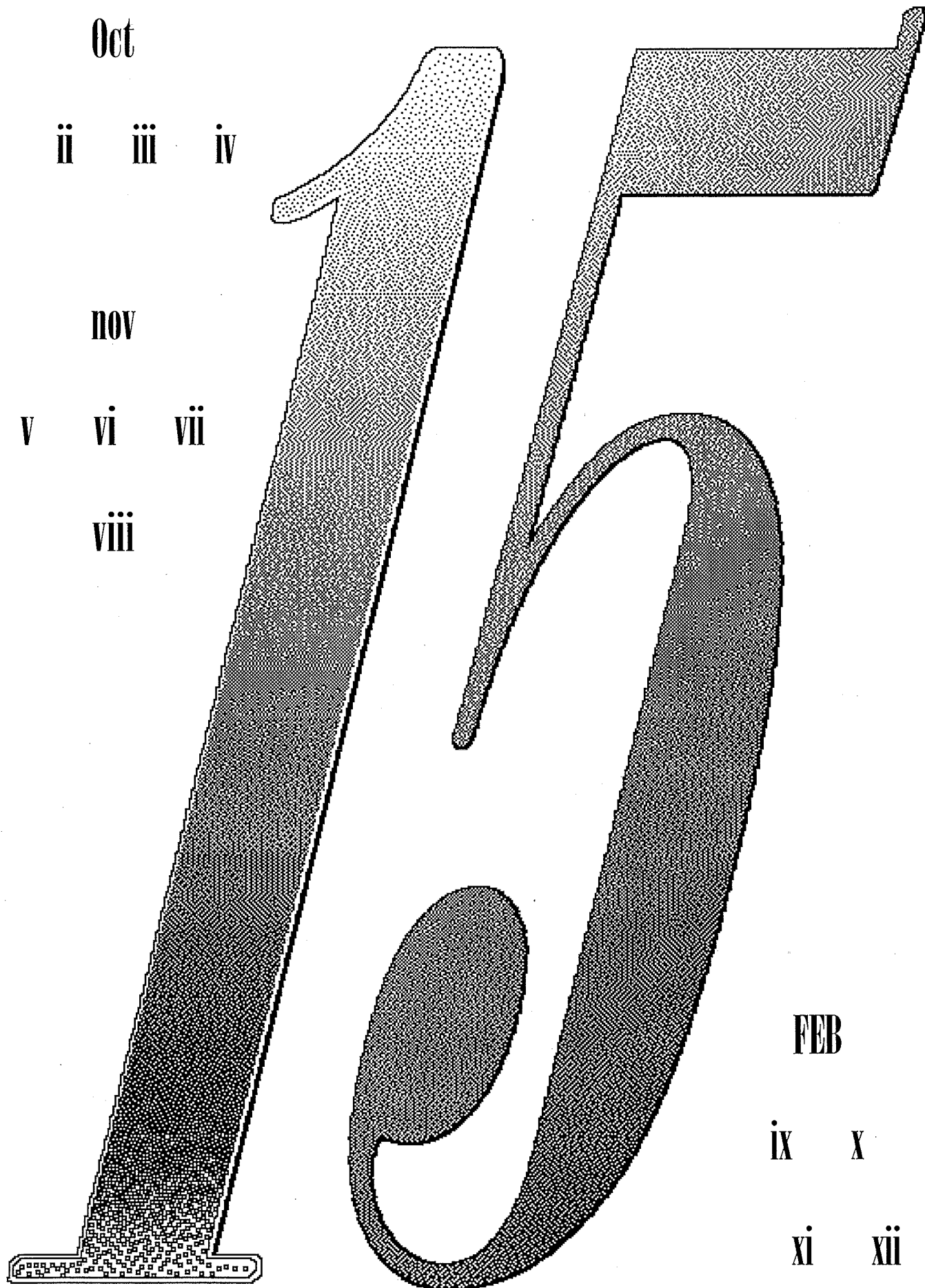
Oct

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NOV

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viii



FEB

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É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert i  
96 - x - 08

Francis Dhomont  
Ian Chuprun  
Mara Zibens

*L'électro* (1975)  
*Duet* (1995)  
*Siquppaluvuk / It Sounds Like Breaking* (1995)

**Michèle Bokanowski Cirque (1994) — i — Allegro**

Martin Gotfrit  
Kathy Kennedy

*Guitar With Hut20* (1994)  
*Music Box II* (1995)

**Michèle Bokanowski Cirque — ii — Andante**

Pascale Trudel  
Bentley Jarvis

*Le Poisson qui cache l'oiseau* (1995)  
*What Are You Talking About* (1994)

**P A U S E**

Sarah Peebles

*Nocturnal Premonitions* (1995)

**Michèle Bokanowski Cirque — iii — Scherzo**  
**Michèle Bokanowski Cirque — iv — Galop**

Barbara Golden

*Flaming Toast* (1995)

**Michèle Bokanowski Cirque — v — Finale (Parade)**

Ned Bouhalassa

*Move I* (1995)

**Concerts: x 09, 10, 11 // xi 12, 13, 14, 15 // 97 - ii - 11, 12, 13, 14**



Oct

iv

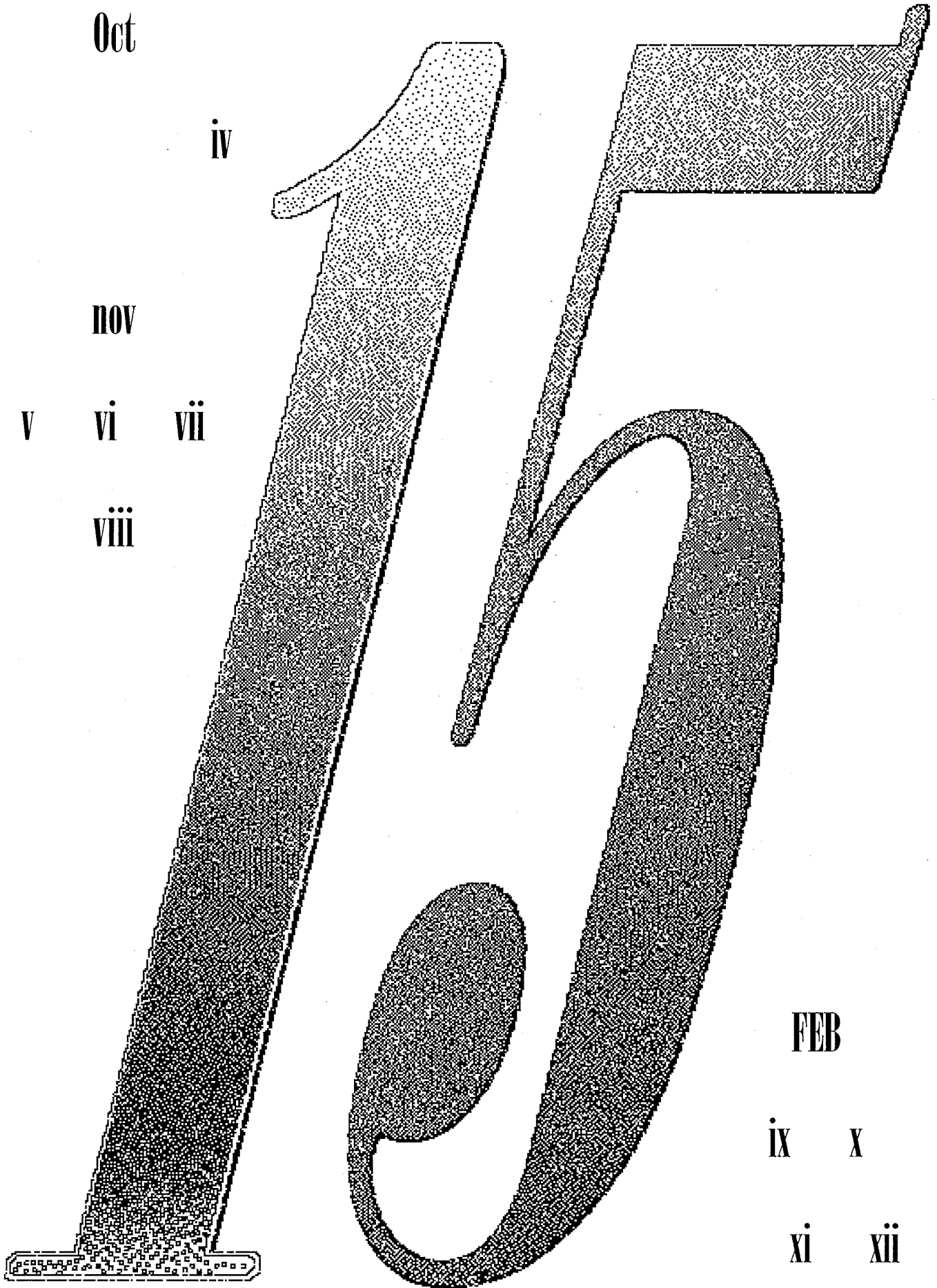
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FEB

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É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert iii/iv  
96 - x - 10/11

Francis Dhomont  
Ian Chuprun  
Mara Zibens  
Martin Gotfrit  
Kathy Kennedy  
Pascale Trudel  
Bentley Jarvis  
Sarah Peebles  
Barbara Golden  
Ned Bouhalassa

L'électro (1975)  
Duet (1995)  
Siquppaluvuk / It Sounds Like Breaking (1995)  
Guitar With Hut20 (1994)  
Music Box II (1995)  
Le Poisson qui cache l'oiseau (1995)  
What Are You Talking About (1994)  
Nocturnal Premonitions (1995)  
Flaming Toast (1995)  
Move I (1995)

P A U S E

**Christian Calon**

**Minuit**

Concerts: xi 12, 13, 14, 15 // 97 - ii - 11, 12, 13, 14

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

Francis Dhomont — L'électro (1975)  
1995 - 1'06"

Disc # DISContact II (1.3)

		Where & How
0:00	vocal transformations	rapid motion
:27	slowing	less rapid
:40	broader	expansive
1:06	OUT	

Ian Chuprun — Duet (for headphones)  
1995 - 2'45"

Disc # DISContact II (1.2)

		Where & How
0:00	bips (ppp molto cresc to drone)	front pan over/around: directional
:37	sffz	random spatializations
:57	piano string to door (1:03) to	
1:05	cars to fade	self-placing
:24	blips (pp cresc)	clear movement
:39	cut to park	self-placing (general)
2:04	over cue pno	
:06	piano soli; strikes :11 :14 :18	place / pan
:22	bus door	general about
2:45	OUT	

Zibens — Siquppalavuk/It Sounds Like Breaking (excerpt)  
1995 - 2'40"

Disc # DisContact II (2.6)

		Where & How
0:00	head echo wash	general
1:11	drums	
:51	voices in	
2:10	voices out	
2:19	OUT	

What Are You Talking About - (1994 (?) - 2'45")

Disc # DisContact II (2.7)

Waves of sleep in an ocean of dreams:  
 In an ocean of sleep,  
 Dreams of waves.

		Where & How
0:00	quasi-klang; 'ah' (descending); fade in laugh (:07)	front / sides; wander to rear
:14	klang sharper; 'ha'	push; slow swirl
:20	klang; 'What are you talkin' about'; laughter	push follow swirl
:32	klang; voices continue and start dissolves; laughter, sibilants	push follow swirl
:39	klang; increased confusion	
:48	klang;	swirl
:56	klang; increased complexity of layers	less swirl
1:04	"strange, it was like a big er	to diffuse motion
:13	"hours'n'hours' loop (left)	follow loop around
:22	text out	soften place
:27	klang; cascaded laughter, fragmentation	wilder swing/swirl
:44	klang mild	diffuser
:56	wash-like (*)	
2:06	klang; butt-splice; laughter	push! quasi-swirl
:21	'hours'n'hours loop fade in	general growth
:39	KLANG! stops everything but laugh	STOP
:43	'What are you talkin' about (solo) (tag function)	FRONT!
:45	OUT	

Sarah Peebles — Nocturnal Premonitions (1995 (?) - 2'10")

0:00	strike	MAIN
:09	strike	sides / back
:20	gentle strike & cont	move front to back
:56	bird call entry >:06	above / far
1:13	drums	sides
:24	tabla / bowl	front / sides
:46	water swirl / bell :50 : 54 : 57 :01	push each, follow
2:05	water drains	to rear
2:10	OUT	

Golden - Flaming Toast

Gotfrit - Guitar With Hut20 (1994 - 2'20")

Disc # DisContact II (2.18)

		Where & How
0:00	Allow the work to largely self-project	start front only
:13		slowly add sides
		mixed front/side swirls
:43	+voice	+ third set
1:00		+ back; subtle follows, some pushes
1:52	bass	follow push
2:13	fade begins, fragments	
2:19	OUT	

Kennedy — Music Box II (1995 - 1'15")

Disc # DisContact II (1.8)

		Where & How
0:00	fade up pattern	front
:11	singing over	
:20	'Plesae press 2'	
1:11	fade	
:15	OUT	

Trudel — Le Poisson qui cache l'oiseau (1995 - 2'53")

Disc # DisContact II (1.17)

		Where & How
0:00	walking	front / sides <i>careful- loud!</i>
:11	storm	
:23	geese, steps stop	
:32	fade	no sudden motions
:37	fade up motion noises	various
1:10	fades	
:15	geese & bird fade up	
:31	fade down	
:37	voices in room	
:55	+ car	
2:18	voices fade out	
:34	fade	
:38	steps, sneezes	front / sides
2:51	OUT	

1995 - 2'00"

Disc # DisContact II (2.21)

		Where & How
0:00	LOUD!	ALL
:18	Casio drums	front and sides in groove
		Groove
:54	pattern	
1:10	drums getting lost	
1:30	cut time in rhythm	
1:52	fade	
2:19	OUT	

Bouhalassa — Move I - 1995 - 3'

Disc# DISContact II (1.1)

		Where & How
0:00	bees -> :14 xfade	rapid swirls
:18	elec birds	swinging swirls (follow), slowing
:31	brgglpp (ppp) and water	long swirls
:44	stasis	swirls ending
:53	grrppl event (mp) scurry; :59 :01	swings to time
1:01	scurry	more randomly
:14	laughter in swing	to wide swings (regular)
:19	wings, brrzss	follow swings
:34	butt cut; :39, :46	stasis front; jump cuts to sides, back to general in sudden pairs
2:00	dd'ed	wide pairs
:04		back / front cuts rapid follow
:15	door; :17 :18 door	stop, fill
:25	skates	resume slight rolling
:32	ice skates	to front
:35	stiller	follow swings to rear
:55	fading	rear
3:00	OUT	

			1	2	3	4	5	6	7	8	9
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab
Birds, swing	Fade up to	0:00									
	<b>Stasis</b>	:15									
<i>vielle histoire</i>		:23									
<i>le jour s'égarde</i>		:34									
<i>tringulaire</i>		:43									
<i>crépuscule</i>		:51									
birds into rev field		0:58									
OUT; chord slow fade		1:15									
		:19									
voices, walking &c	<b>Stasis</b>	:25									
	to	:33									
traffic, clickk <i>trafic</i>	<i>slow panning</i>	:39									
minor chord <i>toujours</i>	to	:48									
(bckgnd clears) <i>sans cesse</i>	<b>Stasis</b>	1:57									
			R	Side	MA	So*	S*1	S*2	Nr	Di	Ab
<i>partout l'horizon</i>		2:03									
voice out; chord		:07									
		:14									
vocal chord		:23									
<i>d'autres ont levé</i>		:25									
down gliss		:27									
LOTS of bass	<i>slight panning</i>	:32									
quasi-up gliss		:41									
slight drunken	<i>some SPIN</i>	:47									
<i>poussière</i>		2:57									
<i>la langue nue</i>	calmed w bell	3:01									
low fr reverb		:10									
fm complex		:16									
<i>le saux, à la bord</i>		:19									
disembod vc ce que l'homme		:29									
fm		:33									
	<b>MOLTO CRES</b>	:35									
	with swirls	:40									
<i>point minuit</i>	<i>slight panning</i>	:46									
	<b>Stasis</b>	:48									
low fm	<i>slight panning</i>	:51									
	<b>Stasis</b>	3:59									
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab

			1	2	3	4	5	6	7	8	9
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab
disemb. voice		4:02									
low fm	some <i>SPIN</i>	:06									
clear voice		:11									
clear voice	<i>SUB. molto</i>	:27									
	<i>CRES</i>	:35									
	<i>Stasis</i>	:43									
	<i>lui échappe</i>	4:59									
	<i>c'est</i>	5:00									
	<i>Voilà!</i>	:07									
	<i>Regard</i>										
gong	<b>FULL!</b>	:12									
strong lows	<i>Stasis</i>	:16									
highs, murmurs	<i>SLOWSPIN</i>	:26									
	<i>erratic, faster</i>	:33									
	<i>Stasis</i>	:47									
			R	Side	MA	So*	S*1	S*2	Nr	Di	Ab
bell, numb. gliss	quick <i>SPIN</i>	5:53									
fm, down gliss		6:11									
	slight <i>panning</i>	:26									
	<i>cresc and languid</i>	:45									
	<i>Stasis</i>	6:53									
	<i>swirls, SPIN</i>	7:06									
	closer, quieter	:12									
voice	strong <i>panning</i>	:17									
	faster <i>panning</i>										
	<i>TEXT</i>										
	<i>ah oui</i>	:26									
	slow -> fast	:31									
	<i>swirls</i>	:39									
wooden kl'bell	<i>Stasis</i>	:42									
	slow <i>swirls</i>	7:48									
	languid	8:07									
fm gliss down	<i>REAR -&gt;</i>	:16									
		:32									
	<i>FAR -&gt;</i>	:44									
	<i>swirls, lose</i>	8:50									
	direct	9:02									
	<i>MAIN</i>	:08									
	<i>DIM</i>										
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab



			1	2	3	4	5	6	7	8	9
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab
bells		9:08									
		SUB <i>fff</i>									
		quick SPIN									
		Stasis (moving in)									
movement		9:50									
	TEXT	10:03									
LvB		:05									
		(moving out)									
		:19									
		:24									
fm gli. confusion <i>des hommes</i>		:33									
		:38									
		:41									
distant	<i>panning</i>	:52									
			R	Side	MA	So*	S*1	S*2	Nr	Di	Ab
boom - stillness <i>fem ooh</i> <i>ah</i>	TEXT	10:55									
		11:10									
		quasi-patterned	:20								
		:29									
klunk		:46									
		:49									
		towards front	11:59								
		Stasis	12:05								
strike	<i>commentaire</i>	:17									
		Sub Stasis	:23								
		addition by	:32								
		waves	:36								
swirl-gliss		:48									
		Stasis	12:59								
		follow	13:09								
		WAVES	:19								
to wild swings		:24									
		:25									
		:40									
		:47									
	13:55										
	14:00										
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab

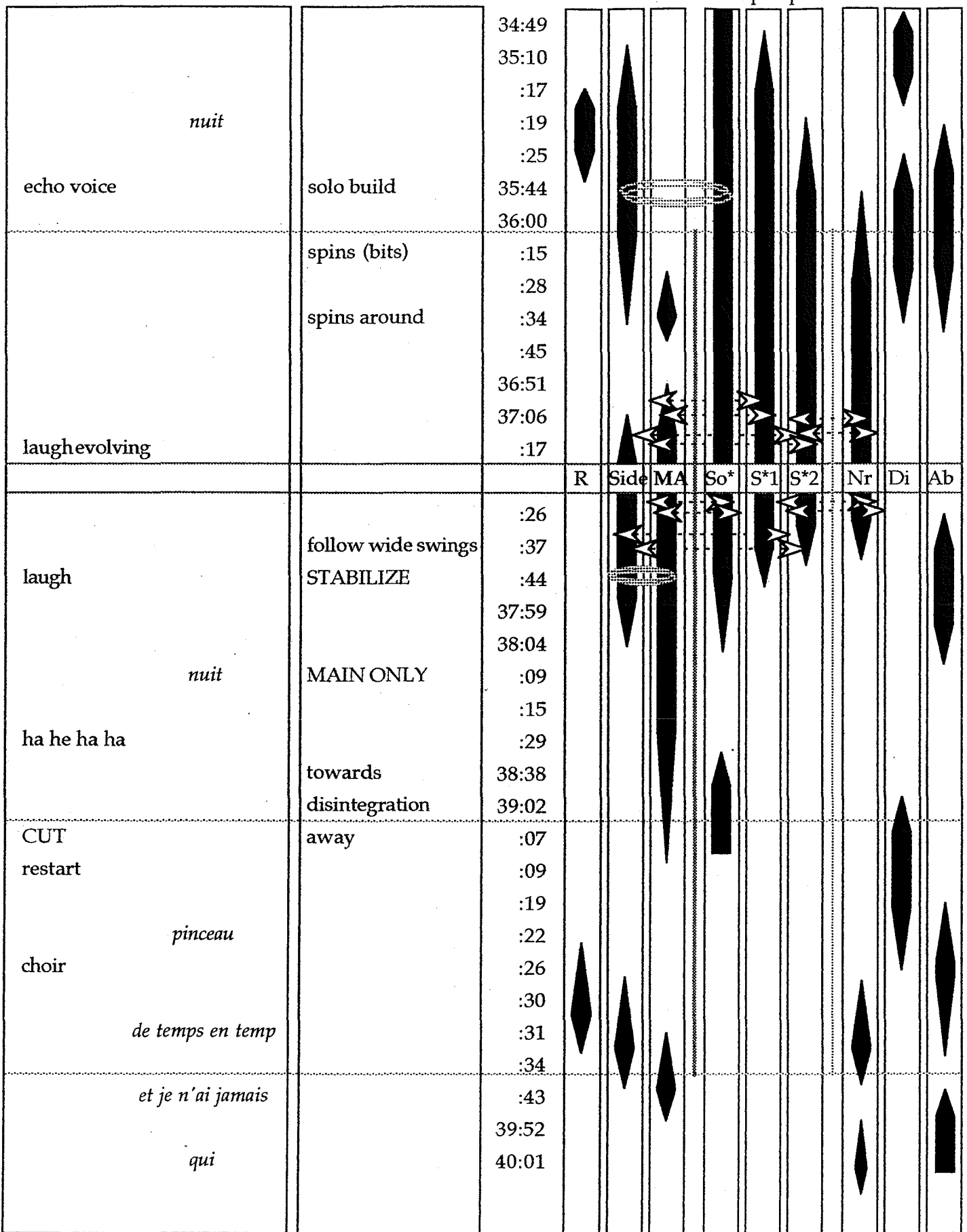
			1	2	3	4	5	6	7	8	9	
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab	
<p>TEXT</p> <p><i>au loins dans la</i></p> <p><i>cela ce passerait</i></p>	WILD SPIN	14:00										
	Stasis	:15										
	<i>panning</i>	:22										
	Stasis	:31										
	molto CRESC	14:50										
	wide dist <i>swings</i>	15:02										
	reduced <i>swings</i>	:16										
	fm complexes	:33										
	great slow <i>whirls</i>	:42										
	settling and	:52										
MOLTO CRESC	15:55											
<i>c'était un geste</i>	CENTER	15:55										
assist dispersion	poco cr & dim	16:05										
<i>on aurait dit ces</i>		:18										
			R	Side	MA	So*	S*1	S*2	Nr	Di	Ab	
<p>reverbed gliss</p> <p><i>il n'y a plus plus de temps</i></p> <p><i>il ne resterait</i></p>	molto dim	:31										
		:33										
		:44										
		16:56										
	<i>sempré piano</i>	17:07										
	<i>poco cresc</i>	:15										
		:16										
	<i>long swings</i>	:22										
		:28										
	<i>molto CRESC!</i>	:33										
<p><i>held</i></p> <p><i>puis, tout se divis...</i></p> <p><i>poussière de pous...</i></p> <p>:38 crackles start</p>	<i>held</i>	17:55										
		18:05										
	<i>poco quasi dim</i>	:07										
	stabilize	:15										
	<i>swings REAR -&gt;</i>	:24										
	DISTANT	:34										
		18:47										
	CRESC <i>sempré</i>	19:00										
	<p>choir</p>	some <b>stasis</b>	:11									
		wild swings, cont.	:19									
erratic swings		:35										
sudden <b>STASIS</b>		19:40										
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab	

		1	2	3	4	5	6	7	8	9	
		R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab	
	<b>STASIS</b>										
	<b>SPIN—CRESC</b>										
	<i>sffzmp - pp</i>										
	out										
		19:40									
		19:46									
		20:13									
		:24									
		:30									
metallic voices	silence	20:45									
rush of wave		21:05									
<i>c'était simple</i>		:11									
		:18									
		:25									
<i>entraîn de respirer</i>		:36									
			R	Side	MA	So*	S*1	S*2	Nr	Di	Ab
		:40									
<i>tout le reste suivait</i>		21:55									
		22:00									
		:03									
		:11									
	<b>low, MOLTO</b>	:20									
<b>NUITS</b>	<b>CRESC</b>	:42									
<b>EAU</b>	<b>slowly</b>	:51									
		22:58									
<i>parole</i>	swirl front/sides	23:00									
		:04									
		:14									
		:16									
<i>lumière</i>		:20									
		:31									
		:47									
	erratic panning	23:53									
	some patterned	24:09									
fragmented voice		:26									
<i>vipères</i>	<b>STASIS</b>	:32									
<i>tombeau des lumières</i>		24:38									
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab

1 2 3 4 5 6 7 8 9  
 R Side MA So Sp1 Sp2. Nr Di Ab

	erratic panning general dim poco cresc	24:45 24:57 25:00 25:11 25:14 25:28 25:38									
<i>ruisseau</i>	<b>STASIS</b> swim of pans										
<i>des voiles</i>	cr, dim, wide and bouyant	25:40 25:50 25:58 26:16 26:19 26:29									
<i>ouverture</i>	<b>SPIN</b> <b>Stasis ; SPIN</b>										
<i>envol des nuées</i>											
			R	Side	MA	So*	S*1	S*2	Nr	Di	Ab
<i>obscurité</i>		26:34 26:38 26:45 26:59 27:08 27:10 27:14 27:35 27:52									
<i>faisceaux des lum...</i>	<b>dim (pulse)</b>										
<i>coeur du coeur</i>	<b>RAPID CRESC</b>	28:06 28:12 28:25 28:37 28:44 29:00 29:10 29:27 29:35 29:55									
<i>jamais</i>	<b>pan over top</b> <b>Stasis</b>										
<i>asc fripple</i>	<b>MOLTO CRESC!!</b>										
	<b>SILENCE</b>										
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab

			1	2	3	4	5	6	7	8	9	
			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab	
mirroir	SILENCE	29:55	▼	▼	▼	▲						
		29:58	▼	▼	▼	▲						
		30:05				◌	◌	◌				
		:17		◌	◌	▲						
		:25		◌	◌	▲						
mirroir	SILENCE	:33										
	<i>ppp</i> to	30:40		◌	◌	▲						
soleil	<i>f cresc</i>	31:07	◌	◌	◌	▲	▲	▲				
	drunken <i>swings</i>	:28	◌	◌	◌	▲	▲	▲				
	more and wider	:40	◌	◌	◌	▲	▲	▲				
	stasis	:53	◌	◌	◌	▲	▲	▲				
	less wide swings	31:59	◌	◌	◌	▲	▲	▲				
rivage inversé	32:08	▼	▼	▼	▲							
	:18	▼	▼	▼	▲							
			R	Side	MA	So*	S*1	S*2	Nr	Di	Ab	
soleil	rushing and	:20	◌	◌	◌	▲	▲	▲				
	spinning	:25	◌	◌	◌	▲	▲	▲				
	soleil des litanies	chopping	:29	◌	◌	◌	▲	▲	▲			
		stasis rear/side	:40	◌	◌	◌	▲	▲	▲			
		32:49	◌	◌	◌	▲	▲	▲				
	33:01	◌	◌	◌	▲	▲	▲		◌	◌		
coeurs des cités	<i>spins</i>	:10				◌				◌	◌	
	erratic, jumpy	:25				◌			◌	◌	◌	
	STASIS; silence	:35							◌	◌	◌	
		:41	▼	▼	▼	▲	▲	▲				
lumière de la nuit		:50	▼	▼	▼	▲	▲	▲				
	<i>gasp!</i>	33:53	▼	▼	▼	▲	▲	▲				
pas très loin		34:14	◌	◌	◌	▲		▲				
		:26				▲		▲				
		:31			▼							
		:35			▼							
		:39			▼							
cathédrale		:43				▲						
	vertébré	34:46				▲						
fm			R	Side	MA	So	Sp1	Sp2	Nr	Di	Ab	



É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert v  
96 - xi - 12

Ricardo dal Farra	(Argentina)	<i>Mel 18</i>
Alvizio Arcela	(Brazil)	<i>/cartas/rs.car</i>
Martin A. Fumerola	(Argentina)	<i>El peregrinar de la arana</i>
Ricardo dal Farra	(Argentina)	<i>Ashram</i>
Alejandro Jose	(Dominican Republic)	<i>Tangentes</i>
Alberto Villalpando	(Bolivia)	<i>Bolivianos...</i>
Juan Reyes	(Colombia)	<i>Escena 28</i>
Ricardo dal Farra	(Argentina)	<i>Tierra y Sol</i>

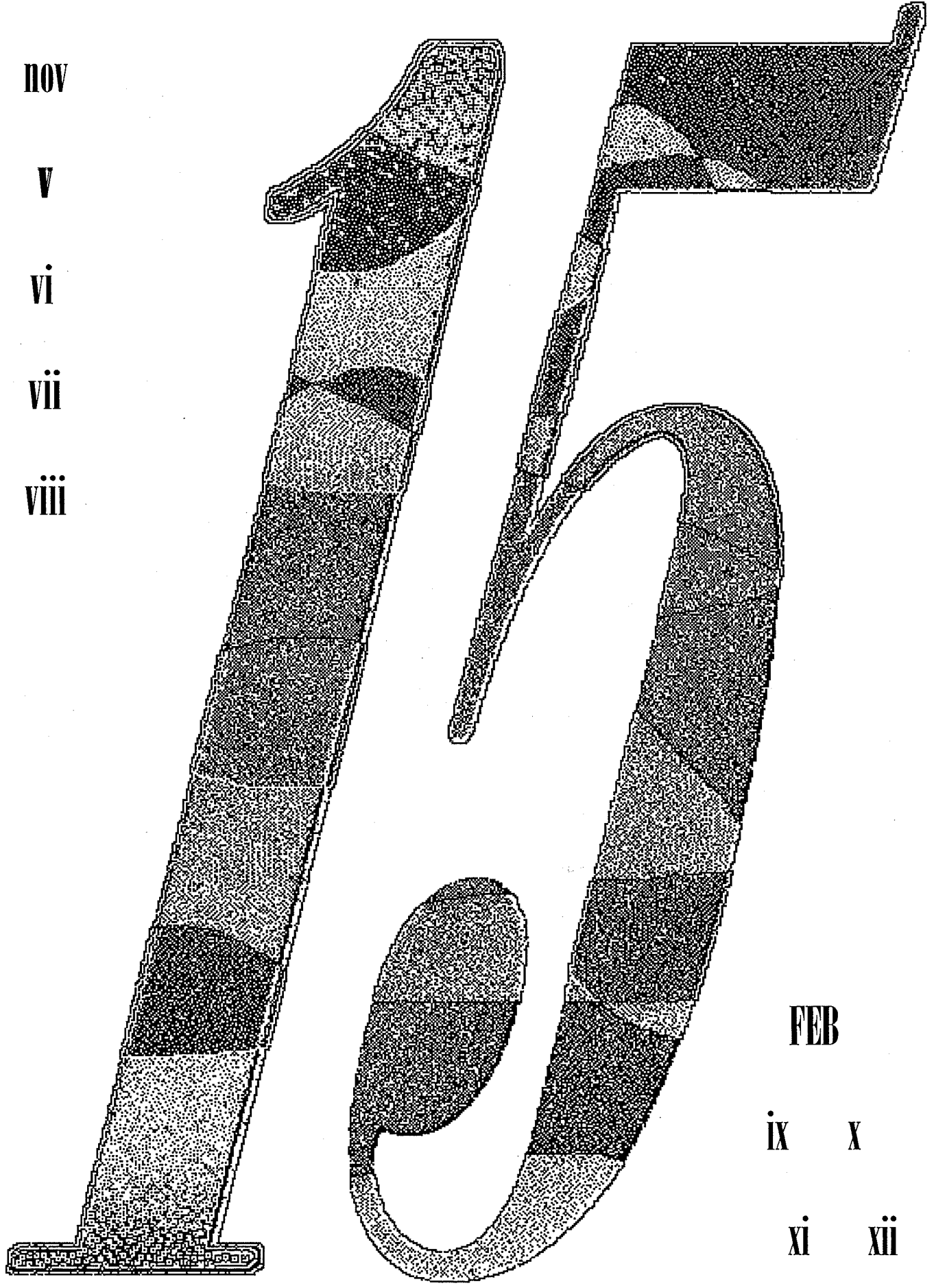
vendredi / friday, 15 novembre  
20h00

— Rainer Bürck —

œuvres pour bande, piano et bande, et piano de Bürck, Stockhausen, Emmerson etc

**Concerts: xi 12, 13, 14, 15 // 97 - ii - 11, 12, 13, 14**

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



NOV

V

VI

VII

VIII

FEB

IX X

XI XII



É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert vi  
96 - xi - 13

Monique Jean	IF
Louis Dufort	Pointe-Aux-Trembles
Claude Schryer	3 movements from <i>El medio ambiente acustico de Mexico (Marche sonore II)</i>
Joelle Ciona and Jean Routhier	2 excerpts from <i>Audio Visual Log of North America</i>
Patricia Lynn Connelly	<i>M.E. (Mentally Exhausted)</i>
Laurie Radford	flit
Darren Copeland	2 excerpts from <i>Life Unseen</i>
Eric Poulin / .Er.Polen.	.dansCe.vORTEX.
Ned Bouhalassa	<i>Fantasia</i>

vendredi / friday, 15 novembre  
20h00

— Rainer Bürck —

œuvres pour bande, piano et bande, et piano de Bürck, Stockhausen, Emmerson etc

Concerts: xi 13, 14, 15 // 97 - ii - 11, 12, 13, 14

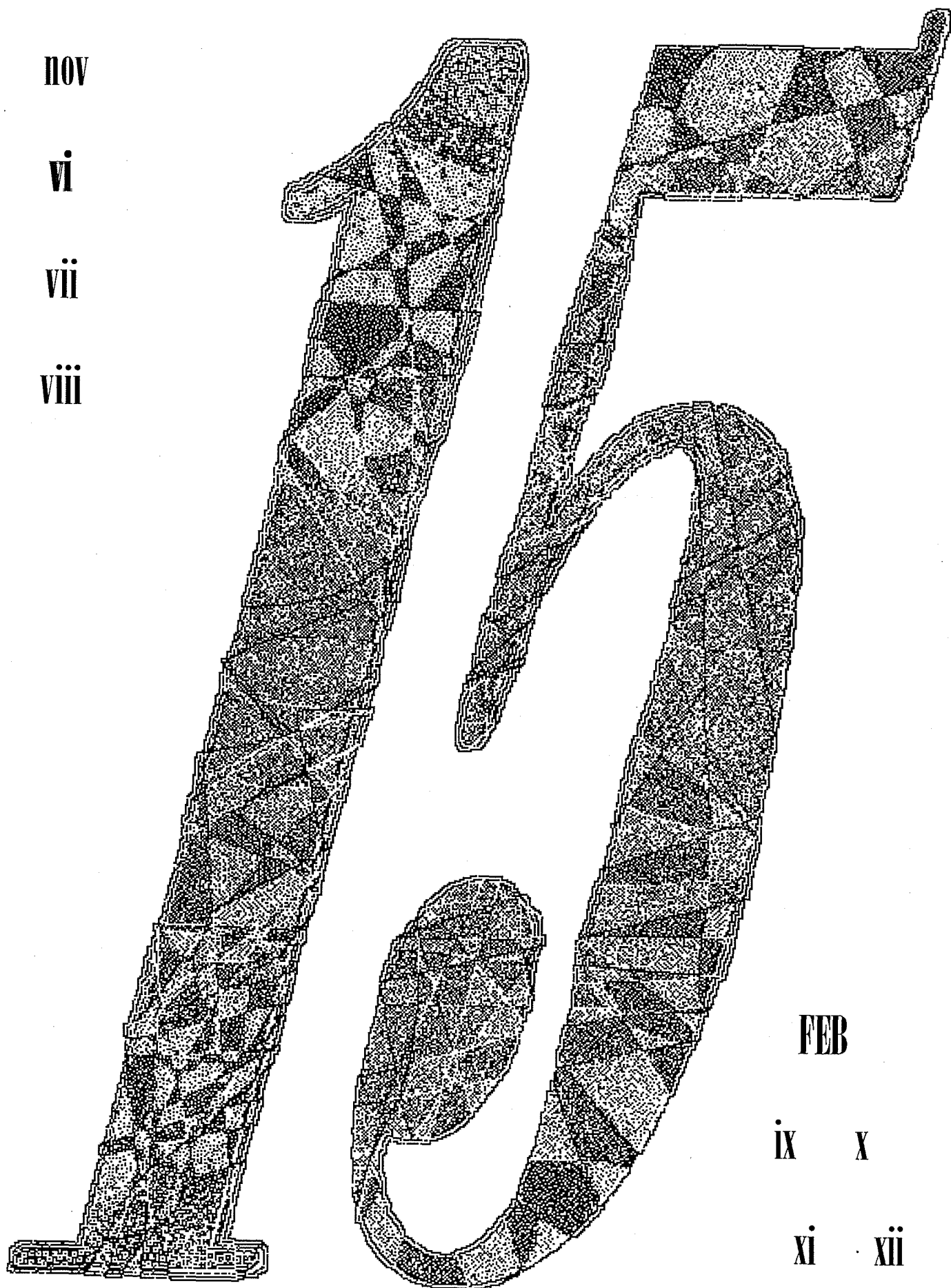
Salle de Concert Concordia University Concert Hall  
7141, o rue Sherbrooke

NOV

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viii



FEB

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xi xii

É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert vii  
96 - xi - 14

Wilfried Jentsch

*Paysages illusoires*

Jorgen Teller

*Chew Fruits*

Ludger Brümmer

*The Gates of H*

Hans Tutschku

*Sieben Stufen*

Ben Thigpen

*H*

Frank Schweizer

*... but the bird is seldom seen*

vendredi / friday, 15 novembre  
20h00

— Rainer Bürck —

œuvres pour bande, piano et bande, et piano de Bürck, Stockhausen, Emmerson etc

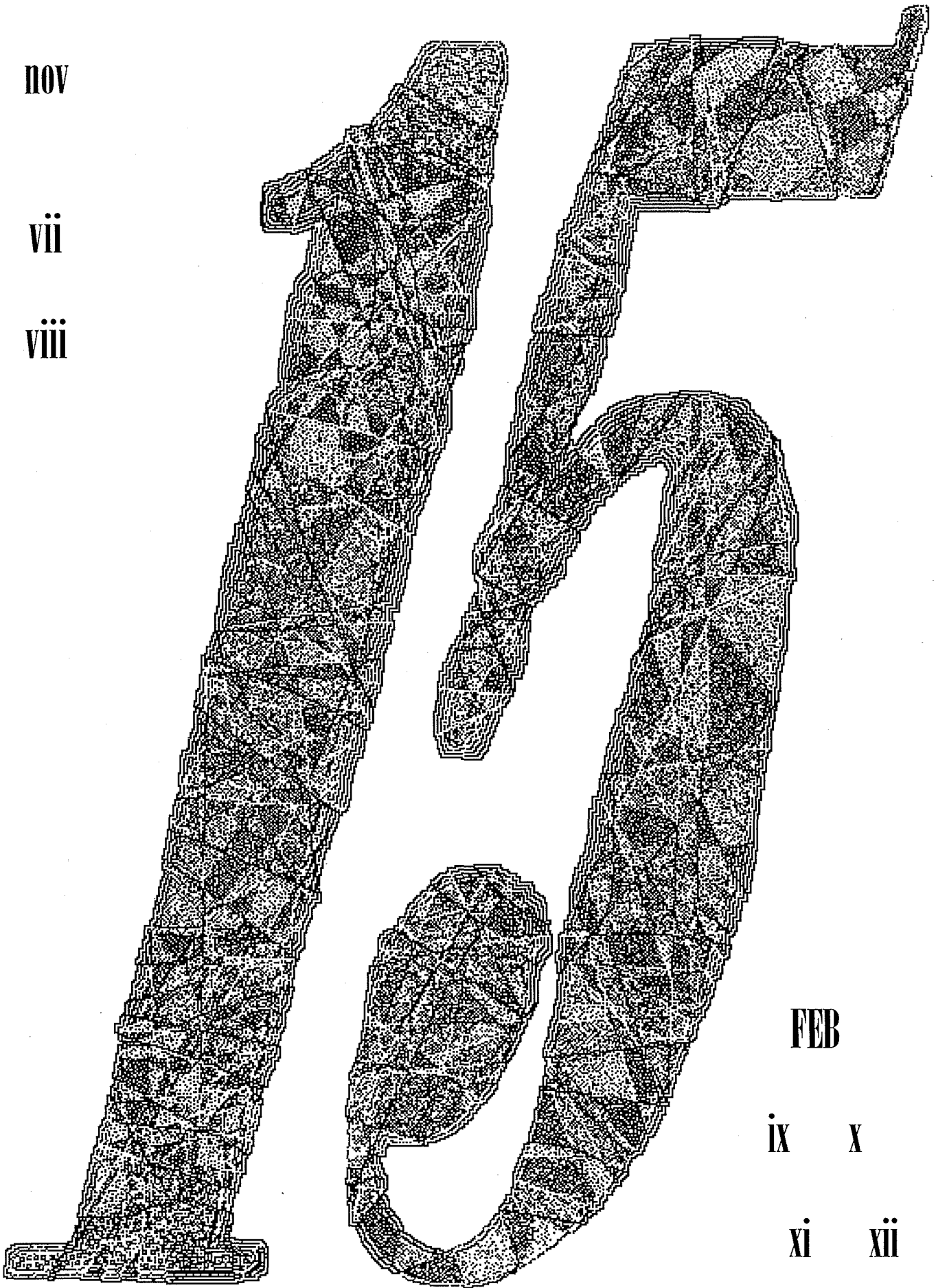
**Concerts: xi 14, 15 // 97 - ii - 11, 12, 13, 14**

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

NOV

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FEB

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xi xii

## Benjamin Thigpen

I am an independent composer of electroacoustic and computer music, with a (postgraduate) background in literature and philosophy. My principal composition teachers were Elaine Barkin at UCLA; and Julio Estrada and Curtis Roads at Les Ateliers UPIC. In Paris since 1991, I have worked primarily at INA-GRM/ADAC, Les Ateliers UPIC, the Groupe de Recherches Musicales, and in my own electroacoustic composition studio. My recent pieces -- "Etudes au mouvant, deuxième livre," "Dédale," "h," and "appel" -- have been performed in France, Brazil, and Argentina.

h

à nn

1993-95

"h" is based on the interaction of two categories of sound events (discontinuous-rhythmic-mechanical, and continuous-quasi-"human"), complicated by the presence of a kind of extreme agitation, woven into each of the two primary categories.

On the affective level, the piece makes no attempt to "express" anything whatsoever. I nonetheless advance the following (arbitrary and misleading) indications:

The woman was shot and Derensky was tied up by the SS, dragged into an oven and burned alive. For the example, we were forced to watch this abominable execution.

-- Filip Müller

Trois ans dans une chambre à gaz d'Auschwitz

We stumble and crawl through hideous landscapes, nor do we mind where we go -- because it is all anguish and nothing but anguish.

-- Vladimir Nabokov

The real Life of Sebastian Knight

Composed at Les Ateliers UPIC on two computers, running the UPIC system and Pro Tools.

Duration: 8 minutes.

## Jorgen Teller

My own studies include rhythm and mathematics, sound theory, sampling, computer technology, drones, microtonality, tape looping, dub-mixing, modern composers, people and silence. Compositions and projects focus on MIDI-events, international dance theatre, poetry, video works, modern architecture and international co-laborations - strongly influenced by my own work and studies as dancer and performer (1985-92). This has resulted in numerous presentations of live-installations, video danceperformances, soundtracks, conceptual events, multi-media, speaker concepts and communication-fax-

radiostation-phone-actions in Paris, Berlin, Hamburg, Hannover, Amsterdam, Rotterdam, Bordeaux, New York, London, Barcelona, Cagliari, Aarhus, Copenhagen and Odense. Future works will include; electro acoustic pieces, soundscapes from Europe, MIDI-guitar with EPS-16+sampler and grains, my self-constructed electric guitar (Le Bastard) with Gefion trio.

**CHEW FRUITS** (10:25) Contains two sessions; a sample from Tristan & Isolde manipulated on EPS-sampler and a rhythm produced by putting an ever changing set of EPS-grain-sample-textures through a DP-4 delay a.o. The 2 sessions was layered, without cutting in the material on Protocols.

This piece is part of a work called "CHEW FOR PEACE" I did for the Danish Radio P1 and The Museum For Contemporary Arts in Roskilde august 96. The whole work was presented live with tape, mixer, sampler, wurlitzer el-piano and an open microphone for the public to chew different sounding foods into.

## Frank Schweizer

born in 1962 in Paris, studied music theory, composition and live electronics in Berlin, Duesseldorf, Karlsruhe and Basel with Witold Szalonek, Guenther Becker, Wolfgang Rihm and Thomas Kessler. After completing his academic music training, his interest turned to electronic music focusing on live electronics and music for tape

...but the bird is seldom seen 13 min

To compare is to examine two or more things in order to discover their similarity or difference. These discoveries depend on the application of standard measures and accepted norms. In the process of determining difference or similarity a standardization and normalization of things and individual takes place in society as a whole. Through my composition I have attempted to transcend the existing oppositional dichotomies of left and right and of the synthetic and natural worlds. The spoken words 'left' and 'right' are treated by synthetic Sound Processing with sound variations added to the basic material. Their dichotomic positions change in the sound space with the sounds becoming more and more entwined and entrangled. The listener perceives the sounds either sub or unconsciously as blending in, merging and fusing together.

I have contrasted this synthetic tonal abstraction with the world of natural sounds. In addition to the spoken words 'left' and 'right' I have used natural sound impressions. At the beginning of the composition such impressions originate from the rainforest travelling later in the piece to the lakeside. However, the antipode of 'left' and 'right' are the songs of three species of birds threatened by extinction: the Great Snipe, the illusive Oriental White Stork and the Musician Wren.

The composition ends with the Musician Wren, whose song might be heard when it is only a few feet away.

...but the bird is seldom seen.

## Hans Tutschku

Born in 1966 he started musical study at an early age and became member of the "Ensemble für Intuitive Musik Weimar" in 1982. In Dresden he studied "electroacoustic composition", accompanying the composer Karlheinz Stockhausen on several concert tours to study "sound-direction" with him. At the Royal Conservatory in The Hague he took the international yearlong course "SONOLOGIE", working primarily in the field of Digital Signal Processing. There he developed several computer programs for sound transformation related to specific compositional purposes. Hans Tutschku has composed tape pieces, work for live-musicians with tape and/or live electronics, as well as theatre-ballet- and film music. For the composition "DIE ZERSCHLAGENE STIMME" he received the "Hanns Eisler" prize of the Deutschlandsender Kultur. With "Zu Abend mein Herz" I was selected for one year's study at IRCAM/Paris 1994/95 and for "SIEBEN STUFEN" he got the second prize by the International Electroacoustic Music Composition of Sao Paulo 1995 and became Finalist in Bourges 1996. Since 1995 he is professor for electroacoustic composition on the Liszt Conservatory at Weimar.

### SIEBEN STUFEN (Seven Steps)

electro-acoustic composition based upon the poem "Verfall" (decline, decay) by Georg Trakl  
duration: 13.00 min 1994/95

This electro-acoustic composition is my fourth work on texts by the Austrian poet Georg Trakl (1887-1914), after having composed THE METAL VOIVE for percussion and tape (1992), ZU ABEND MEIN HERZ for trombone, percussion and tape (1993) and NACHTS for bassclarinet, violoncello, percussion and tape (1993/94).

As in the previous compositions it is not my intention to illustrate or "set" the text, although I do use speech as a sound source. In Sieben Stufen I use the poem in a rather new way: all sounds are derived by manipulations of two recordings:

- the poem spoken by four different voices (2 German, 2 French)
- four chosen German main-words sung on seven pitches and the four corresponding French words on seven different pitches.

The piece is structured in 7 parts which each represent at once an approach and distortion of the text. The durations of these parts are in the relation: 12-10-2-6-4-8-1. After the seventh part the text finally appears in a counterpoint between French and German version, followed by a "retro-coda" which contains the whole piece reversed and compressed into 49 seconds. This contraction is superposed with the 56 sung words (four in both languages on seven notes). A further important element are the compressions at the beginning of each section. As an "upbeat" they comprise the following material in 2 seconds. In all 7 parts the poem acts as a "sound-atom". Seven different processes are applied:

#### 1. chord-glissandi:

Collective glissandi were created, using a dynamic transposition of all 7 pitches of each chord to the central note of the respective part and a time stretched over the duration of that

part - e.g. for the first section the glissando takes three minutes. These glissandi were used as starting points for further transformations.

In the first part, for example, the glissandi becomes a movement in space. But this movement is "out of whack", since the three most important parameters: displacement, pitch change and change in spectrum are treated independently. Sometimes there is movement without filtering or a Doppler effect without movement, etc

#### 2. noise elements of speech

Using spectral analysis resynthesis speech was reduced to only its inharmonic ("noise") elements.

#### 3. harmonic elements of singing voice

This is the opposite of the above process. In the seventh section I extracted just the harmonics of the previously created glissando. By repeating the analysis every 20 milliseconds with slightly different parameters, a rapidly shifting sound results which contains simultaneously falling and rising melodies.

#### 4. granular speech

"Cutting" the sound-source into tiny segments (200 to 10 milliseconds) and playing them with 24 independent voices, I created very dense "sound swarms". All parameters (length of grain, transposition, range in soundfile, delay between grains, read-tempo in soundfile and place in quadraphonic space) were stored and edited on a self created "sequencer" (IRCAM-Workstation/NeXT-Cube with language MAX)

#### 5. stretched speech

Each of the four verses was time-stretched to last 13 minutes without changing pitch. (The shortest one is thus more than 100 times slower as in normal speech tempo). This method permits a direct transition between spoken and sung text.

#### 6. text-iteration

The four main-words are self-superposed up to 1000 times with a slight time-delay. Through the resulting filtering process the words decay to a state of unrecognizability. The process was then reversed, so that speech gradually emerges from a "synthetic" sound.

#### 7. cross-synthesis

In the fourth central part I realised a cross-synthesis between the glissando and the spectrum of the spoken French text. The voice speaks "through" the glissando.

All seven processes are used in different combinations during the development of the seven parts.

É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert viii  
96 - xi - 15

— Rainer Bürck —  
composer / pianist

Rainer Bürck	<i>Hommage à S ... pour S ...</i>
Simon Emmerson	<i>Piano Piece IV</i> <i>for piano and tape</i>
Rainer Bürck	<i>Metallophonia</i>
Karlheinz Stockhausen	<i>Klavierstück X</i>
Rainer Bürck	<i>des ombres de la nuit</i>

Concerts: xi 15 // 97 - ii - 11, 12, 13, 14

Salle de Concert Concordia University Concert Hall  
7141, 0 rue Sherbrooke

NOV

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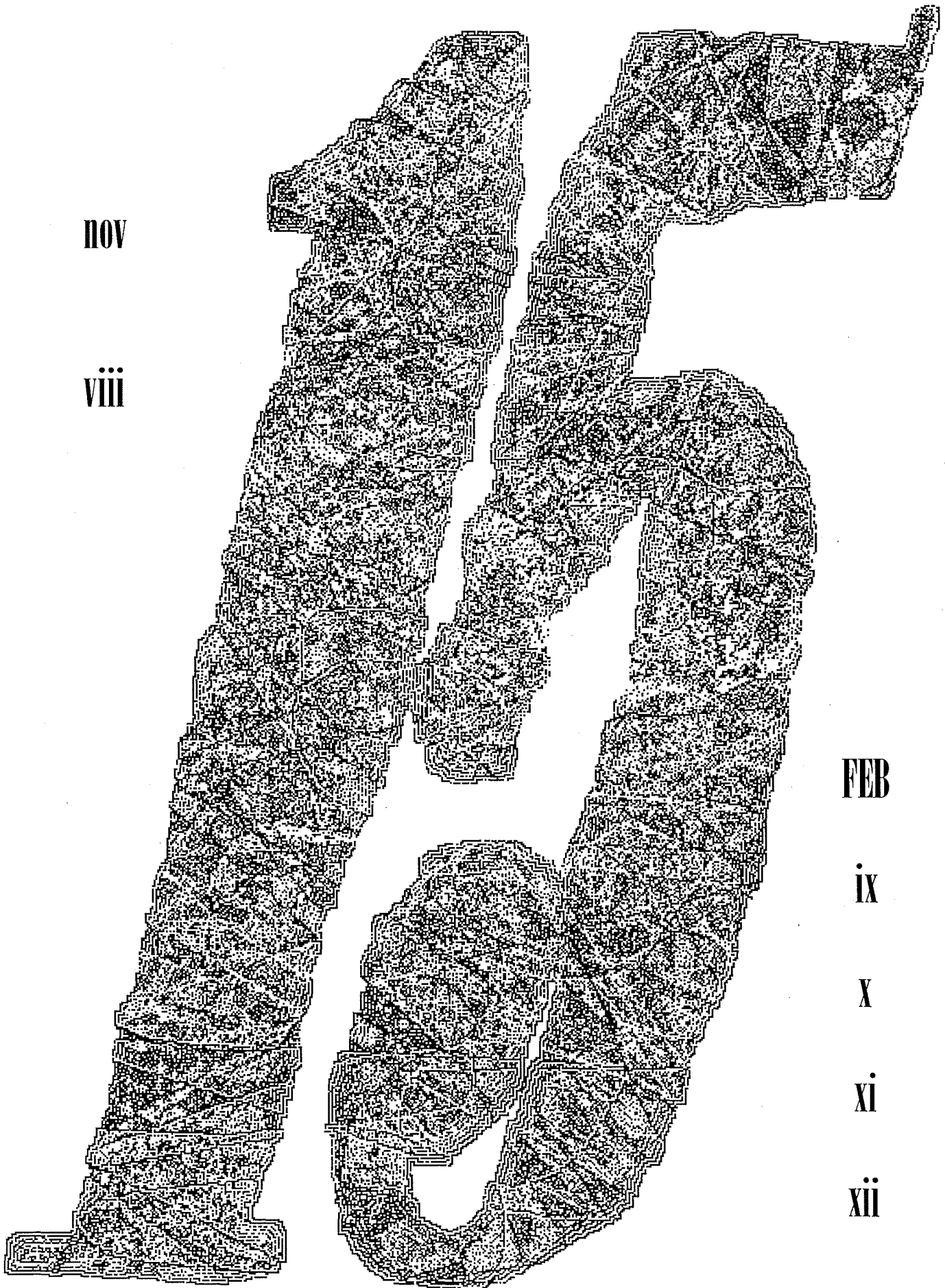
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Electroacoustiques universite Concordia university Electroacoustics

CONCERTS  
Series XV

Concerts 9, 10, 11, 12

1997 - ii - 11 / 12 / 13 / 14  
Salle de Concert Concordia Concert Hall7141, rue Sherbrooke o  
Montreal, QC  
CANADAsysteme de projection sonore de / sound projection system of  
18 haut-parleurs / 18 channelsAvec des oeuvres des compositeur(e)s montrealais(e):  
// With works by Montrealers:Eric Tremblay, Keiko Yamanaka, Emily Haines, Thomas Sinclair, Anabelle  
Chvostek, Jean-Marc Pelletier, Alexandre Sanielevici, Hugo Arseneault

97 - ii - 11 (mardi / Tuesday) 20:00

Electroacoustic soundscapes  
A selection of electroacoustic soundscape compositions from Canada and  
Europe curated by Claude Schryer

Annabelle Chvostek	-	Grey, Red Blue	(1996)
Sabine Breitsameter	-	The Hidden Tune	(1996)
John Levack Drever	-	Clouds of Forgetting	(1996)
Claude Schryer	-	Odyssee sonore	(1996)
Hans U. Werner	-	Vanscape motion	(1996)
Pierre Henry	-	La ville (excerpt)	(1984)

97 - ii - 12 (mercredi / Wednesday) 20:00

Curated by Ian Chuprun: avec / with Francis Dhomont  
Oeuvres de / works by: (entre autres / including)

Francis Dhomont			
"Chambres magiques" (6 extraits de "Foret profonde")			(1996)
"Magic Rooms" (6 excerpts from "Deep forest")			
Studio de nuit			(1992)
Objets retrouvés, pour le Tombeau de Pierre Schaeffer			(1996)
Convulsive!			(1995)
L'electro			(1990)

Eric Tremblay	-	TBA	
Josee Augusto Mannis	-	Cyclone	
Dennis Miller	-	Ramparts	(1996)
Maggi Payne	-	Resonant Places	(1992)
Jon Welstead	-	All in a Whisper	(1996)
Adina Izarra	-	Vojm	
Ricardo Dal Farra	-	Memorias	

97 - ii - 13 (jeudi / Thursday) 20:00

Invitee / guest: George Todd

Oeuvres de / works by:

George Todd	-	TBA	
Pete Stollery	-	Onset/Offset	(1996)
Giomi Francesco	-	Flamenco	(1995)
Jonty Harrison	-	Pair / Impair	
...		TBA	

97 - ii - 14 (vendredi / Friday) 20:00

Invitee / guest: George Todd

Oeuvres de / works by:

George Todd	-	TBA	
Christian Eloy	-	L'estran projection: Mark Corwin	
Ben Thigpen	-	appel (1994) (4 channel tape)	
William Meadows	-	Terminus (1994)	
Lelio Camilleri	-	Apostrophe (1995)	
...		TBA	

97 - ii - 01

All programs subject to change

E u C u E

Electroacoustiques universite Concordia university Electroacoustics

CONCERTS  
Series XV

Concerts 9, 10, 11, 12

1997 - ii - 11 / 12 / 13 / 14  
Salle de Concert Concordia Concert Hall

7141, rue Sherbrooke o  
Montreal, QC  
CANADA

systeme de projection sonore de / sound projection system of  
18 haut-parleurs / 18 channels

Avec des oeuvres des compositeur(e)s montrealais(e):  
// With works by Montrealers:

Eric Tremblay, Keiko Yamanaka, Emily Haines, Thomas Sinclair, Anabelle  
Chvostek, Jean-Marc Pelletier, Alexandre Sanielevici, Hugo Arsenault

97 - ii - 11 (mardi / Tuesday) 20:00

Electroacoustic soundscapes

A selection of electroacoustic soundscape compositions from Canada and  
Europe curated by Claude Schryer

Annabelle Chvostek	-	Grey, Red Blue	(1996)
Sabine Breitsameter	-	The Hidden Tune	(1996)
John Levack Drever	-	Clouds of Forgetting	(1996)
Claude Schryer	-	Odyssee sonore	(1996)
Hans U. Werner	-	Vanscape motion	(1996)
Pierre Henry	-	La ville (excerpt)	(1984)

97 - ii - 12 (mercredi / Wednesday) 20:00

Curated by Ian Chuprun: avec / with Francis Dhomont  
Oeuvres de / works by: (entre autres / including)

Francis Dhomont

"Chambres magiques" (6 extraits de "Foret profonde")	(1996)
"Magic Rooms" (6 excerpts from "Deep forest")	
Studio de nuit	(1992)
Objets retrouvés, pour le Tombeau de Pierre Schaeffer	(1996)
Convulsive!	(1995)
L'electro	(1990)

Eric Tremblay - TBA

Josee Augusto Mannis	-	Cyclone
Dennis Miller	-	Ramparts (1996)
Maggi Payne	-	Resonant Places (1992)
Jon Welstead	-	All in a Whisper (1996)
Adina Izarra	-	Vojm
Ricardo Dal Farra	-	Memorias

97 - ii - 13 (jeudi / Thursday) 20:00  
 Invitee / guest: George Todd

Oeuvres de / works by:

George Todd		
Pete Stollery	-	TBA projection Yves Gigon
Giomi Francesco	-	Flamenco (1995)
Jonty Harrison	-	Pair / Impair
... TBA		

97 - ii - 14 (vendredi / Friday) 20:00  
 Invitee / guest: George Todd

Oeuvres de / works by:

George Todd	-	TBA
Christian Eloy	-	L'estran projection: Mark Corwin
Ben Thigpen	-	appel (1994) (4 channel tape)
William Meadows	-	Terminus (1994)
Lelio Camilleri	-	Apostrophe (1995)
... TBA		

É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert ix  
97 - ii - 11

Electroacoustic Soundscapes  
Claude Schryer

Annabelle Chvostek (Canada)	<i>Grey, Red, Blue (1996)</i>
John Levack Drever (UK)	<i>Clouds of Forgetting (1996)</i>
Sabine Breitsameter (Germany)	<i>The Hidden Tune (1996)</i>
Jean-Marc Pelletier (Canada)	<i>Untitled Din (1997)</i>
Claude Schryer / Claude Langlois (Canada)	<i>Odyssée sonore (1996)</i>
Pierre Henry (France)	<i>La ville (excerpt) (1984)</i>

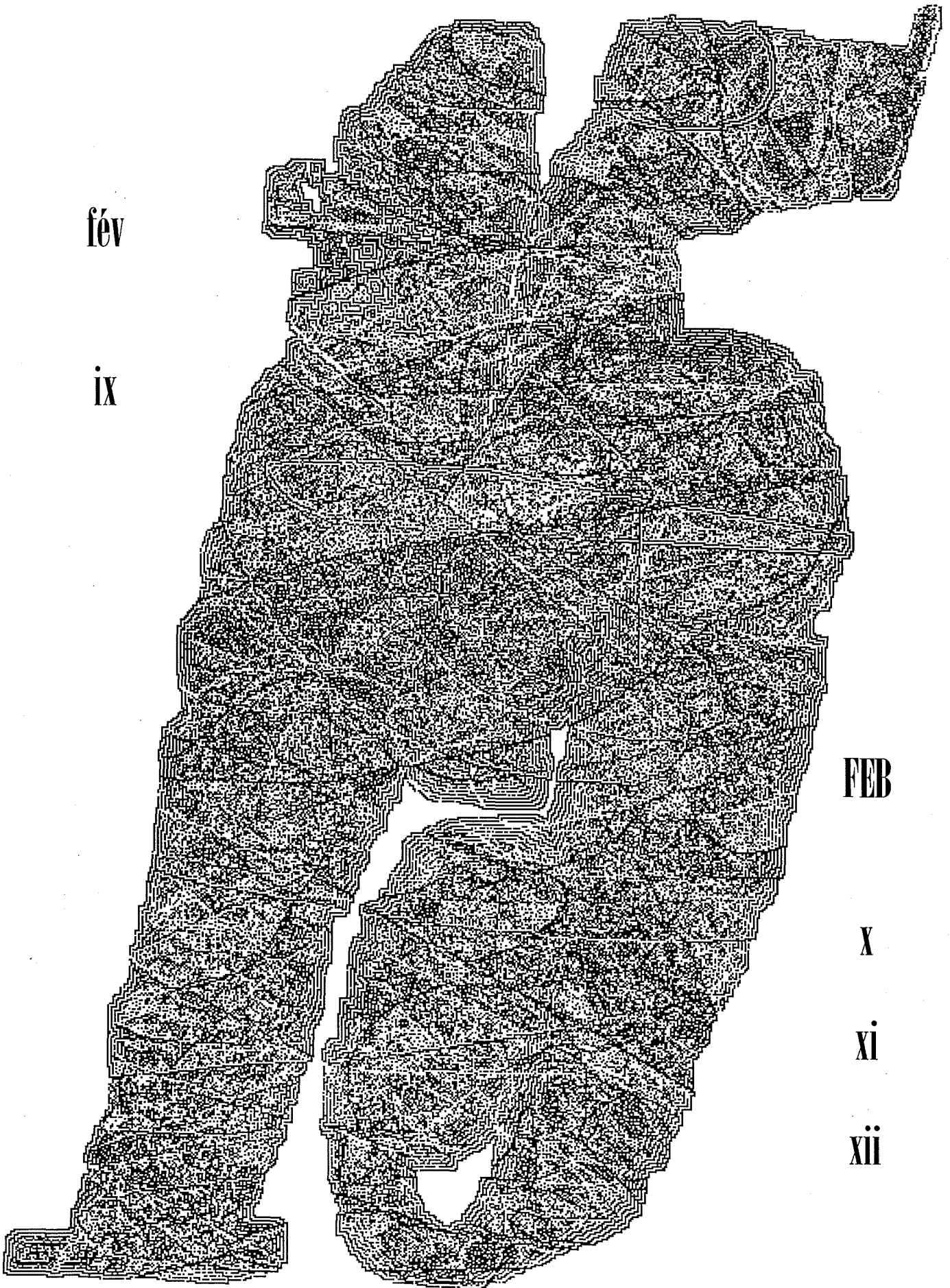
mardi / tuesday, 11 février  
20h00

**Concerts: 97 - ii - 11, 12, 13, 14**

Salle de Concert Concordia University Concert Hall  
7141, 0 rue Sherbrooke

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XI

XII

É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert X  
97 - ii - 12

Ian Chuprun / Francis Dhomont

Josée Augusto Mannis	(Brazil)	<i>Cyclone (1983)</i>
Maggi Payne	(USA)	<i>Resonant Places (1993)</i>
Francis Dhomont	(Québec / France)	<i>Objets retrouvés (1996)</i> <i>Convulsive!</i> <i>L'électro</i>
Ricardo dal Farra	(Argentina)	<i>Memories (1995)</i>
Dennis Miller	(USA)	<i>Ramparts (1996)</i>
Adina Izarra	(Venezuela)	<i>Vojm (1988)</i>
Francis Dhomont	(Québec / France)	<i>Chambres magiques (1996)</i> <i>1. Chambre d'enfants</i> <i>2. Chambre interdite</i> <i>3. Antichambre</i> <i>4. Chambre d'ombre</i> <i>5. Musique de chambre</i> <i>6. Chambre de lumière</i>

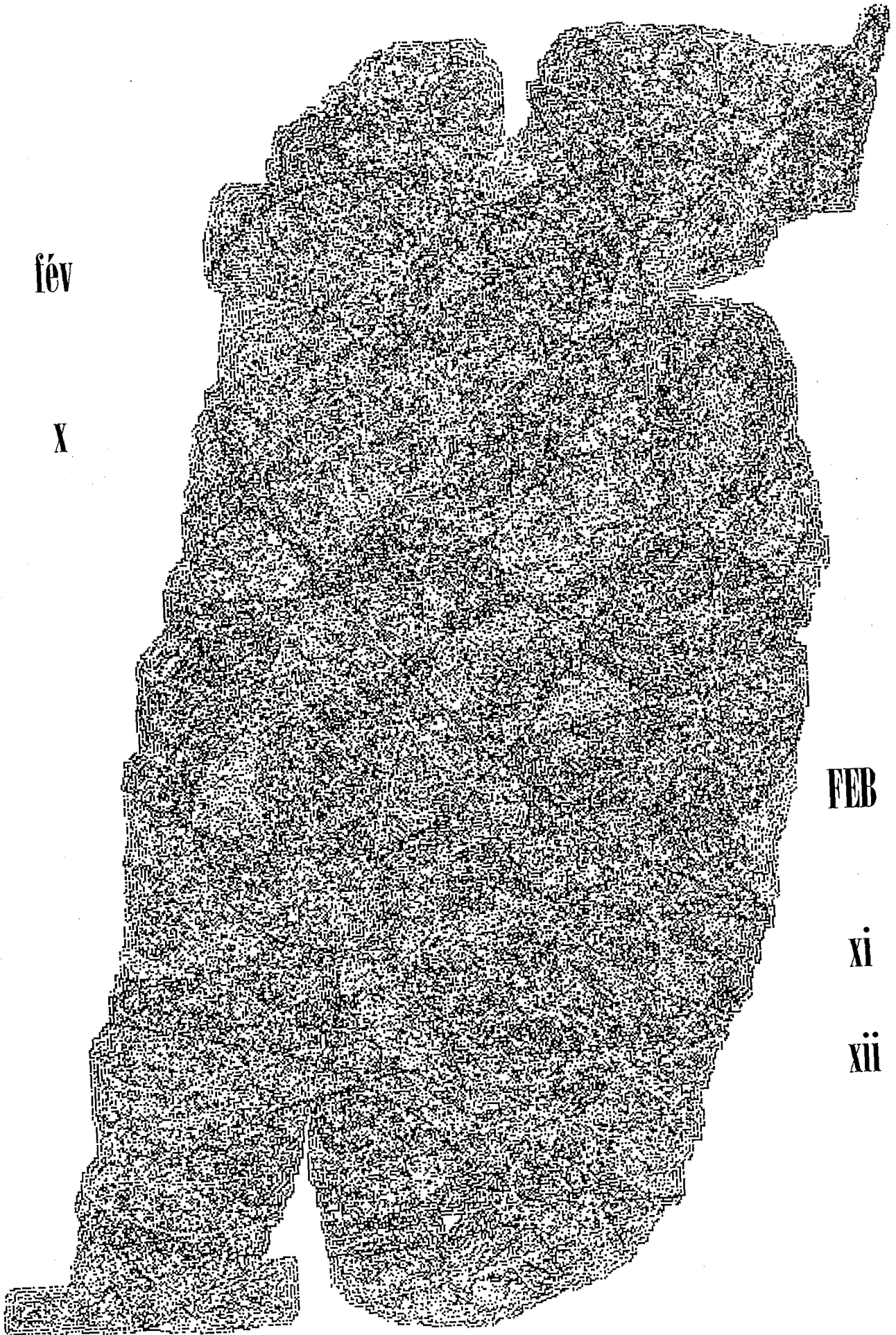
mercredi / wednesday, 12 février  
20h00

**Concerts: 97 - ii - 12, 13, 14**

Salle de Concert Concordia University Concert Hall  
7141, 0 rue Sherbrooke

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X



FEB

xi

xii

Series XV  
Concert xi  
97 - ii - 13

Jacques Lavigne	(Québec)	<i>Tramme de mémoire (1995)</i>
Hugo Arseneault	(Québec)	<i>Humapo (1997)</i>
John Phillips	(USA)	<i>War of Nerves (1996)</i>
Thomas Sinclair	(Québec)	<i>Cho-wired (1996)</i>
Jon Welstead	(USA)	<i>All in a Whisper (1996)</i> <i>kaustin (prop)</i>
Giomi Francesco	(Italy)	<i>Flamenco (1995)</i>
Pete Stollery	(UK)	<i>Onset / Offset (1996)</i>
Alexandre Sanielevici	(Québec)	<i>Marée Arctique (1996)</i>
Jonty Harrison	(UK)	<i>Pair / Impair (1978)</i>

jeudi / thursday 13 février  
20h00

**Concerts: 97 - ii - 13, 14**

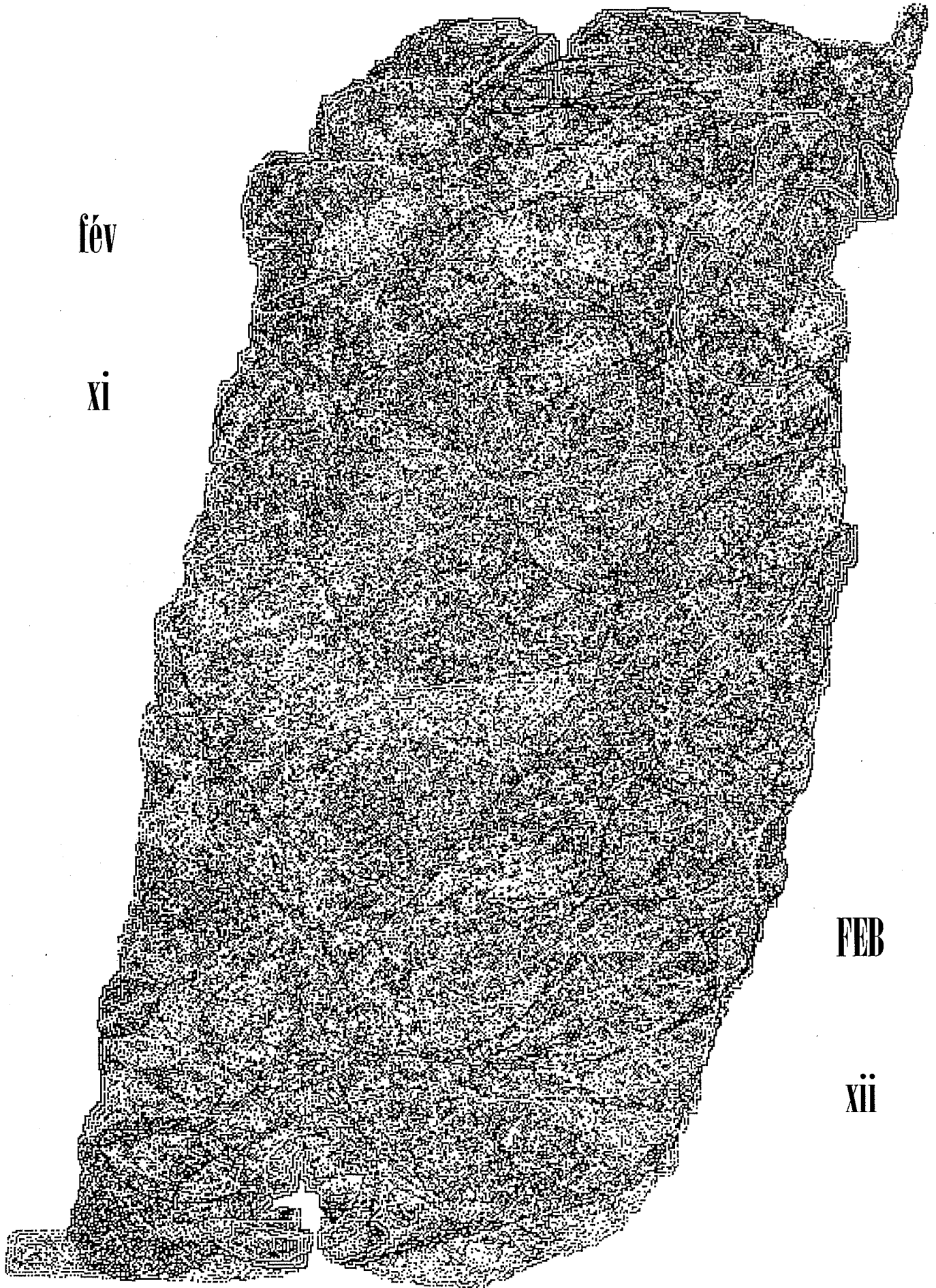


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xi

FEB

xii



É u C u E  
Électroacoustiques université Concordia university Electroacoustics

Series XV  
Concert xii  
97 - ii - 14

George Todd / Dave Lindsay

William Meadows	(USA)	<i>Terminus (1996)</i>
George Todd	(USA)	<i>Wordscapes (1991)</i> <i>introduced by George Todd</i>
Christian Eloy	(France)	<i>L'estran (1995)</i>
Keiko Yamanaka	(Canada)	<i>Soundscape (1996)</i>
George Todd	(USA)	<i>Glacier (1991)</i>
Dave Lindsay	(Canada)	<i>Cetus (1997)</i> <i>Dave Lindsay - electric guitar</i>
Lelio Camilleri	(Italy)	<i>Apostrophe (1995)</i>
Ben Thigpen	(USA)	<i>appel (1995)</i> <i>for four channel tape</i>

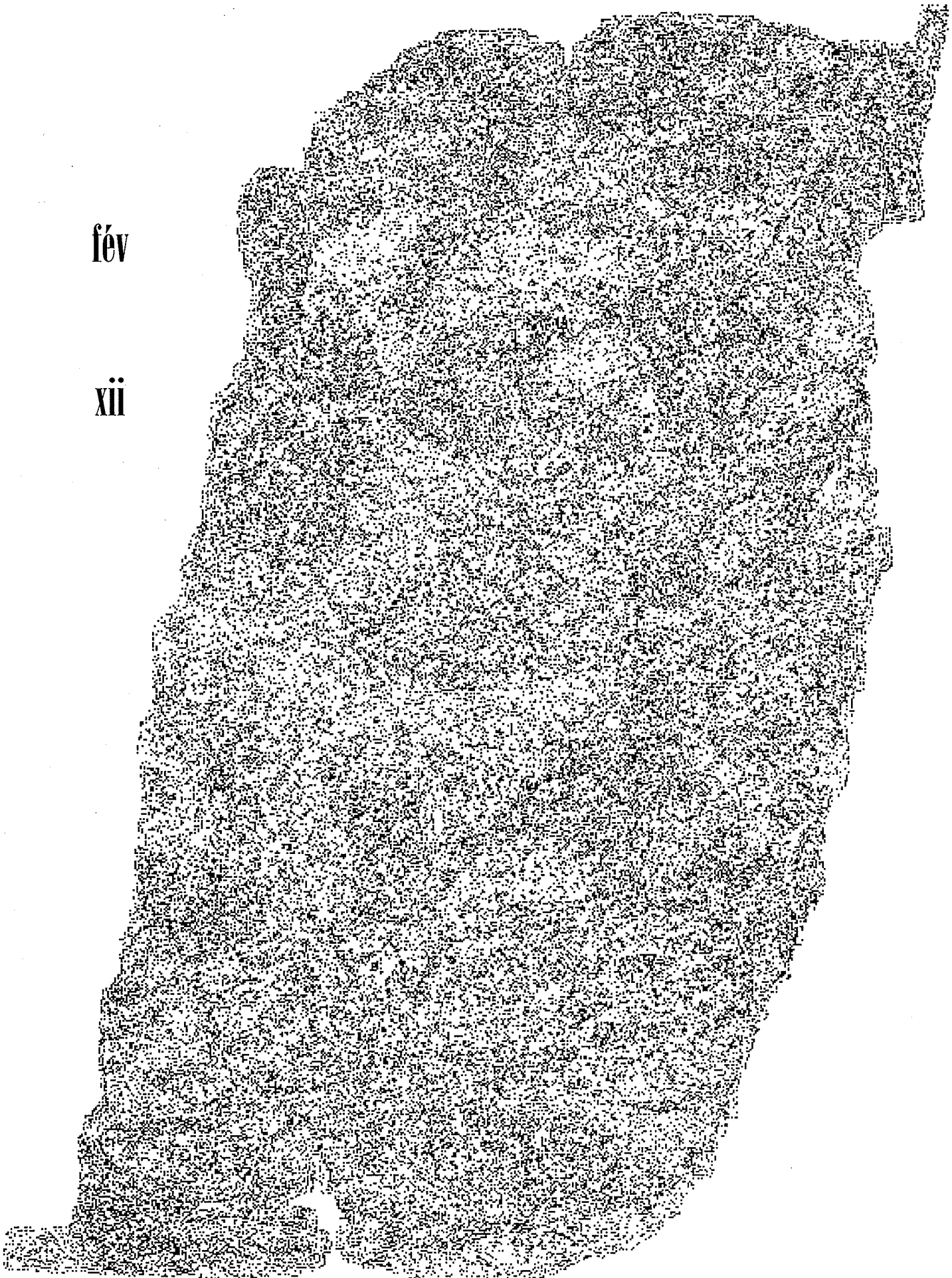
vendredi / friday, 14 février  
20h00

**Concerts: 97 - ii - 14**

Salle de Concert Concordia University Concert Hall  
7141, o rue Sherbrooke  
Montreal QC CANADA

fév

xii



1996 Year End Electroacoustic Students' Concert  
Concert de fin d'année des étudiant-e-s en électroacoustique de Concordia

EAMT 205 + 305

*Thursday, May 2, 1996*  
Salle de Concert Concordia

objects transformed A - (407)

Eric

Peter Fedun - Transformetamorphosis

kybd ctrl, MIDI samples, gated wires [6:45] longish

(305) A-

Bonnie Brunton - La Voce della Luna

voice loops + hum [3:26]

(205) B

This is a work dealing with communion, communication and inter-relation. It explores people's vocal signatures and the vocal unit, be it a sound, word, laugh or phrase, that is catching. It explores the process by which lovers, friends and family create a common language and find a separate voice. Thank you to my Mother, Grandmother, Beth, Gillian, Alicia, Vickie, Hennie, Sophie, Shauna and my family in the largest sense!

Eric Cohen - The Coronel's Secret Recipe

loop collage [4:00]

B+ (205)

George Balinski - K Sera

analog noises collage - reveal

B (205)

Steven Robertson - Dark Circles

instr collage [3:56] reveal

B (205)

Dark Circles was inspired by a movie I saw recently about the American 'frontier' circa 1850. Upon viewing this movie, I realised that what I was creating was the musical story of the meeting (and clash) of cultures on the North American continent in the nineteenth century. The piece includes many metaphors, some being quite literal. Rather than explain them, I choose to leave them open to interpretation.

Thomas Sinclair - Access Denied

STRONG - promise [5:20]

A - (205)

Access Denied is a segmented narrative consisting mostly of electronically produced timbres. "We've accessed something, but electronic information is so abundant and fills up so much private space in our lives. At times, there's so much information to filter that it leaves no time for valuable information to be received. Hence, access to any meaning is denied."

Emily Haines - Daisy Blue (Hairy Daddy)

Narrative collage with voice [3:35]

B+ (205)

~~BREAK~~

Dave Solursh (EAMT 305) - Building Blocks

Good attempt at comic collage - needs structural

Dave Miscewicz (EAMT 305) - Final Composition

- open layered collage - long B+ (305) editor

A - (305)

Robert Saigec-Taylor

SF collage (205) B. longish

Jacques Lavigne - Sandwich Anti-Statique

1st yr collage B- [5:42] (205)

David Butler (EAMT 305) - Final Composition

Distorted + granulated objects too long B (305)

Jean-Marc Pelletier - Corps et âmes

potential in collage - good projection [4:13]

A - (205)

Jason Milligan - Information My Way: Excursions on the Net

SF - text - collage [3:55]

205 B+

Alexandra Olsen - Dust Inside My Mouth

[4:00]

This piece is about the frustration of communication, particularly vocal expression. It is based upon transformations and mutations of one main sound source, a short vocal melody. The principle 'narrative' is the voice's turbulent journey as it moves through various moods.

Long collage B - (205)

Promise

305 A-

Lawrence-Anthony Poulin (EAMT 305) - *Electrostorm 98* [5:00]

Lawrence-Anthony Poulin (EAMT 305) - *Segments of Sudden Storms* [2:00] *Dynamics/ color development control* A-

Jonathan Kipping (EAMT 305) - *Final Composition Scenes from Boaz* *collage* 305 B+

Michael Rien - *Humanland*

[6:00]

B+(205)

Humanland is a composition based on how one can perceive what exists on this planet, seen through the eyes of an outsider. Throughout our lives, we experience a variety of different happenings, and this piece is a fictional display of what simultaneously happens in the world we live in. *longish collage, humourous*

Pierre Métivier - *Mass* *elementary analogy collage* [3:00]

The word mass can be defined as "an object of considerable size" and can also signify a religious service. As a non-religious person, I wanted the piece to reflect on the religious ceremony as a heavy ritual with not much of a positive side to it. B(205)

Marie-Andrée Dubreuil-Moisan - *JAL1/2* *Banic ovalogy collage* [5:41]

B-(205)

Cette oeuvre a été réalisé sous le thème de la transgression de la limite de Roche. Cette théorie astro-physique prévoit la modification de la course d'un astre par l'attraction des forces de gravité d'un trou noir. Cette force aplati l'astre aux pôles et le réchauffe à mesure qu'il approche de la limite de Roche.

Kristen Roos (EAMT 305) - *Final Composition*

*potential* B+(305)

Yuani Fragata (EAMT 305) - *Final Composition*

*loosely structured electronic + DSP collage* B(305)

Eric Busque (EAMT 305) - *Trip-Thick*

*3 m vmt - long thickish collage (B+) 305*

# É u C u E

Électroacoustiques Université Concordia University Electroacoustics

presents / présente

## MEDUSA 1997

Musique électroacoustique universitaire série annuelle

Tuesday May 6 mai mardi 20h00

Salle de concert Concordia Concert Hall

Raiomond Mirza (Concordia U.)	<i>The Resurgent Spirit</i> (8:00)
Dave Misiewicz (Concordia U.)	<i>Skin Graft</i> (4:00)
Nathalie Dion (Concordia U.)	<i>Ventre mer</i> (4:00)
Pierre Metivier (Concordia U.)	<i>Self</i> (6:00)
Andy Sheppard (McGill U.)	<i>Oceania</i> (11:00)
Mike Fratino & Enzo Sciortino (Concordia U.)	<i>The Unholy Matrimony Of All Existing Musics</i> (6:00)
Mike Seta (McGill U.)	<i>Silence...no more</i> (7:09)
Jon Stevens & Andrew Watson (Concordia U.)	<i>Spider Chick</i> (4:30)
Kristen Roos (Concordia U.)	<i>The First Song Was Magic</i> (15:00)
Lindy Gagné (Concordia U.)	<i>An Ode to Toad</i> (3:00)
Jean-Marc Pelletier (Concordia U.)	<i>La messe éclatée</i> (6:55)

\*\*\*\*\*BREAKIIIIII BREAKIIIIII BREAKIIIIII BREAKIIIIII BREAKIIIIII BREAKIIIIII\*\*\*\*\*

Cindy Di Labio & Christine Maisonneuve (Concordia U.)	<i>Triptych</i> (5:00)
Thomas Sinclair (Concordia U.)	<i>The Summer of the Synthesis</i> (9:00)
Joel Barg & Yves Gigon (Concordia U.)	<i>Atanos 000.5</i> (5:00)
Peter Fedun (Concordia U.)	<i>To: Helen Back</i>
Cindy Di Labio (Concordia U.)	<i>Porcelain, Metal, Glass</i> (1:30)
Sophie Limoges (Concordia U.)	<i>For Those Who Would Not Fall</i> (4:00)
Steven Robertson (Concordia U.)	<i>A Very Stiff Drink</i> (5:17)
Kevin MacLeod & Babak Massoumi-Lari (Concordia U.)	<i>Pacific</i> (3:00)
Robert Saigec-Taylor (Concordia U.)	<i>untitled</i>
Richard Thorne (Concordia U.)	<i>Fay to Black</i>
Jacques Lavigne (Concordia U.)	<i>Kit-Kat 20, Shades of Heat</i> (7:00)

\*\*The final 1997 MEDUSA concerts will be held May 12, 13, 14 at the Faculté de musique  
Université de Montréal. See you there!\*\*

Monique Jean

*IF*

Monique Jean est un compositeur de musique acousmatique. Elle s'intéresse particulièrement aux ambiguïtés sens/sons en relation avec l'image, le mouvement et le texte. Elle travaille présentement sur une oeuvre multimédias prévue pour septembre 1997.

Construit à partir d'un objet-phrase trouvé, *IF* articule dans sa forme l'alliage paradoxal de la spontanéité du geste -de la voix- dutag urbain et de la décélération du temps au contact des écritures gravées derrière les portes closes.

Eric Poulin / Er.Polen. *dans Ce.vORTEX.*

"The soil was hard, material difficult to win from nature, storms frequent, as also fevers and other epidemics. This is the VORTEX OF FEAR, its mass is the POINTED CONE, its masterpieces the fetishes."

Laurie Radford

*flit*

Laurie Radford has written music for a variety of chamber ensembles, orchestra, choir, percussion, electroacoustic and computer-generated media, film and video. Educated at Brandon University, The University of British Columbia, and McGill University, he has also studied and worked at The Banff Centre for the Arts, Les Ateliers UPIC in Paris and the Darmstadt Ferienkurse für Neue Musik. His music has been performed throughout Canada, Europe and South America and has been broadcast by CBC Radio, Radio-Canada, and Radio-France. Several of his works are available on the empreintes DIGITALes and McGill Records labels. Laurie Radford teaches electroacoustic music techniques and composition at McGill and Concordia Universities in Montreal.

*flit* (for tape) is an electroacoustic etude/fantasy employing sound objects of primarily short duration drawn from diverse origins. Several sound objects of long duration and a more sustained nature provide a dynamic contrast at several important points in the work. Through common modes of transformation, timbral and dynamic relationships amongst these sound materials are established, some which begin to appear as natural groupings of sounds through the course of the work, while others maintain a high degree of artifice from beginning to end. The initial source materials and their many offspring *flit* through the work, from one sonic image to the next, sometimes arising from dense textures, at other times, bonding together to create those very textures. They sometimes appear in their initial state, while at other times they are almost totally obscured and subsumed by generations of signal processing and superimposition. Thus, the balance between clarity and obscurity is a conscious force in the overall evolution of *flit*.

Claude Schryer *Three movements from "El medio ambiente acústico de México (Marche sonore II)"*  
(1995-96)

World concert premiere

À Sabrina,

1. **Transport** 6:25 2. **Nature** 6:07 3. **Épilogue** 5:51

Dans *Marche sonore I* j'ai posé des questions sur la nature de l'écoute et les multiples définitions de l'écologie sonore. *Marche sonore I* utilisait des paroles en français pour explorer le phénomène du paysage sonore. Quatre ans plus tard, ayant trouvé plusieurs réponses à mes questions, j'ai composé une deuxième marche sonore électroacoustique qui s'inspire cette fois de la musicalité et de la poésie des paysages sonores que j'ai enregistré à l'automne de 1995 dans la région de la ville de Mexico et de l'état de Oaxaca. J'ai travaillé comme un photographe qui choisit et étudie attentivement son sujet, tente de capturer des moments magiques, développe ses images en studio et les compose en une collection de souvenirs et de sensations. J'ai donc «orchestré» mes perceptions des paysages sonores mexicains en une marche sonore électroacoustique.

J'aimerais remercier tous ceux qui ont participé à cette composition, dont plusieurs qui ont été captés sans avertissement. J'espère que j'ai présenté leurs paysages sonores avec dignité. En guise de reconnaissance, je donne un pourcentage des revenus de cette composition à une charité mexicaine. J'aimerais remercier Hélène Prévost et Mario Gauthier de la chaîne culturelle FM de Radio-Canada qui ont diffusé la création de cette oeuvre dans le cadre de l'émission le Navire «night» le samedi 16 mars 1995 à 23h00. Un merci particulier à Hélène Prévost qui m'a beaucoup appuyé et encouragé dans la série «Marche sonore». Merci au studio XX, à Aline Barnoti, Gilles Gobeil, Jean-François Denis, Katharine Asals, Kathy Kennedy, Laurie Radford, Ned Bouhalassa, Galerie Oboro et Oscar Hernandez pour leur appui et leur assistance. Finalement, j'aimerais remercier spécialement Sabrina Mathews, à qui cette pièce est dédiée. Elle a enregistré quelques-uns des sons dans l'émission et m'a aidé à donner vie et forme au projet.



**Ned Bouhalassa**

*Fantasia*

Ned Bouhalassa (1962) compose des oeuvres acousmatiques, techno et pour des applications multimédia. Un ancien étudiant et prof à Concordia, il travaille maintenant exclusivement dans son studio à Mile-End. En 1997, on pourra retrouver ses pièces sur les étiquettes Empreintes Digitales (Montreal) et Sombient (New-York/San Francisco).

**Joelle Ciona and Jean Routhier**

*Audio Visual Log of North America.*

Joelle Ciona's strutting has led her from performance art right through to recent electroacoustic experimentations. She's also produced video shorts, sculptures and painting. She now earns her dough as a landscape architect.

Jean Routhier graduated from Concordia U. with an Interdisciplinary arts B.A in 1993. He's been mostly involved with audio art forms. From concert halls to telephone wires he's been swinging to different beats, alone or in collaboration. He works freelance for almost anything to support his art projects.

*Audio Visual Log of North America.* 2 excerpts: - Southern Fried Style (from Memphis) - Awaiting (from and Salt Lake City) (1996): For 4 months JC and JR teamed up to record what people had to say about their acoustic environments. Their 7 days a week road trip (make that work) was to take them anywhere but home! A visual documentation was kept and a CD-ROM is in the works.

**Patricia Lynn Connelly**

*M.E.(mentally exhausted)*

Originally from Hamilton, Ontario, Patricia Connelly recently graduated from Wilfrid Laurier University, Waterloo, Ontario with a Bachelor of Music, Honours Composition degree. In November 1995, Patricia was one of 6 winners in the NUMUS Composer's Competition, with her work *I'm Nobody*. In June of this year she was awarded second prize in the Godfrey Ridout Award in the 1996 SOCAN Competition for Young Composers, with her work *Will to Survive*. Patricia is currently attending the University of Calgary while completing her M.Mus.

*M.E.(mentally exhausted)* (1994) 5 min. an electroacoustic composition based on excerpts from her previous work, NEW BEGINNINGS... which takes the listener on a musical journey through the familiar to the abstract and back again.

**Darren Copeland**

*Excerpts from Life Unseen, Recharting The Senses 8:00, Listening Instead of Seeing*

Darren Copeland is an electro-acoustic composer whose phonograms for the media of Acousmatic Tape, Theatre, Dance, and Radio explore the imagistic properties of environmental sounds. His principle teachers have included Barry Truax and Martin Bartlett at Simon Fraser University, and presently, Jonty Harrison at the University of Birmingham. His acousmatic compositions have received mentions from the Vancouver Young Composers Competition and the Luigi Russolo International Competition for Electroacoustic Music by Young Composers.

*Life Unseen* is a follow up to *Residence Elsewhere*, which explored the theme of blindness and listening through the writings of John M. Hull in *Touching The Rock*. For more information, visit <http://www.sloth.com/sloth/copeland/index.html> on the web.

**Louis Dufort**

*Pointe-Aux-Trembles*

Louis Dufort termine présentement son baccalauréat en composition électroacoustique à la Faculté de musique de l'Université de Montréal où il à étudié avec les compositeurs Francis Dhomont, Jean Piché et Marcelle Deschênes. En 1995, l'Université Concordia et le Conservatoire de musique de Montréal l'invitent à diffuser sa pièce *Concept 2018957*. Ses oeuvres furent également jouées en Europe, notamment en France où il représenta les étudiants en composition électroacoustique de l'Université de Montréal. En 1996, il remporte le premier prix du jury lors du *5e Concours international électro-vidéo clip* présenté par l'ACREQ, Association pour la création et la recherche électroacoustiques du Québec. Actuellement, il partage son temps entre l'Université de Montréal où il préside le CECO (Cercle de composition) et la compagnie de danse contemporaine Marie Chouinard.

*Pointe-Aux-Trembles* est une pièce intime qui transpose ma vision des raffineries. Souvent, la nuit, je me retrouve devant elles: cheminées de feu, lumières scintillantes, labyrinthes de métal. De loin, la raffinerie est calme, figée, et pourtant, plus on s'en approche, plus on la sent vivre... elle est forte. Il y a longtemps que je la regarde, que je l'admire, qu'elle fait partie de moi.

REAR  
4/5

SIDE  
6/7

MAIN  
8/9

SLOW  
10/11

SIDE  
12/13

REAR  
14/15

NETAL  
ABOVE  
17/18

WIDI  
STAGE  
19/20

HW 157  
REAR  
21/22

MASTER  
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MASTER  
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DIR 8/9

DIR 10/11

DIR 12/13

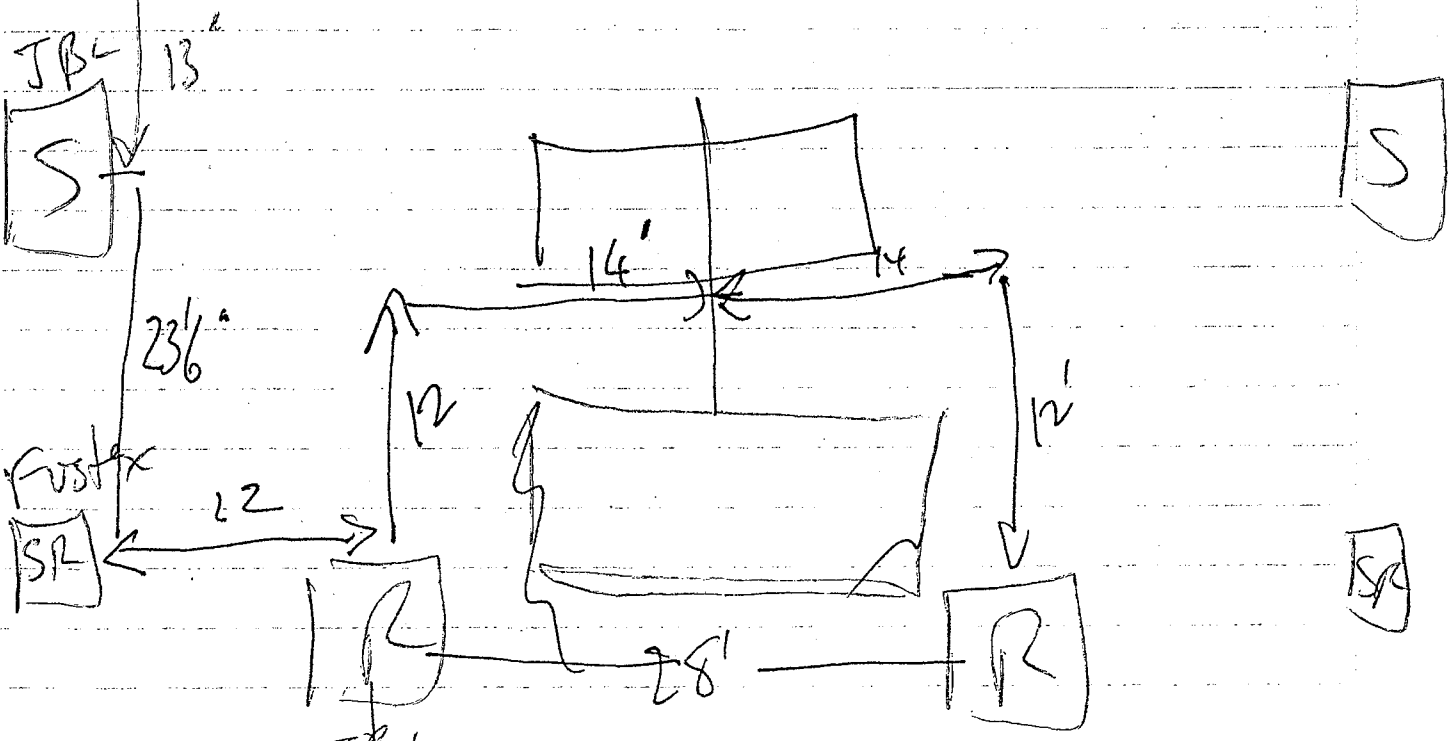
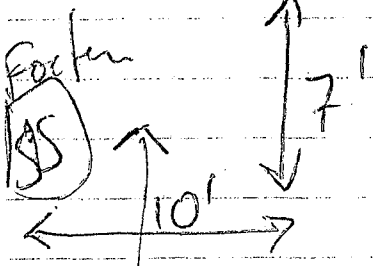
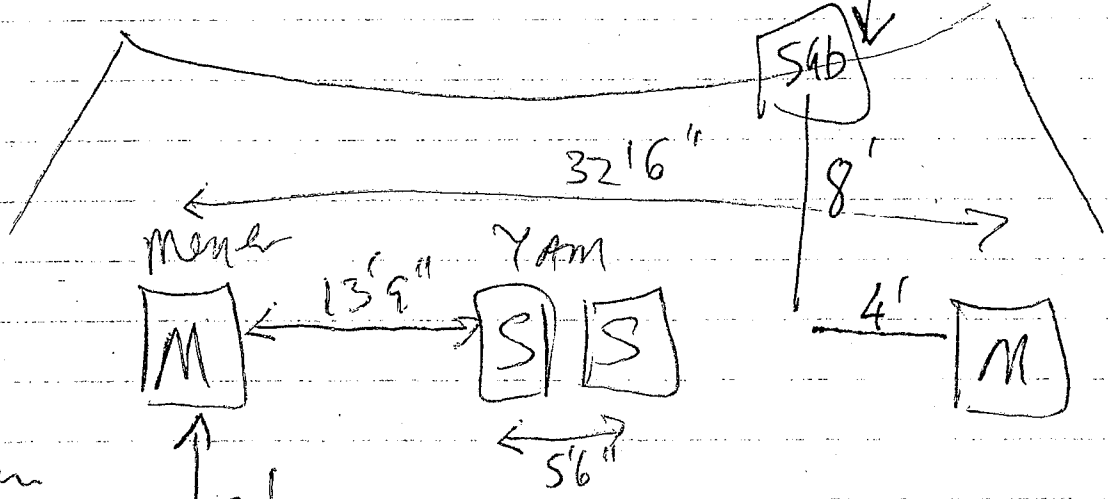
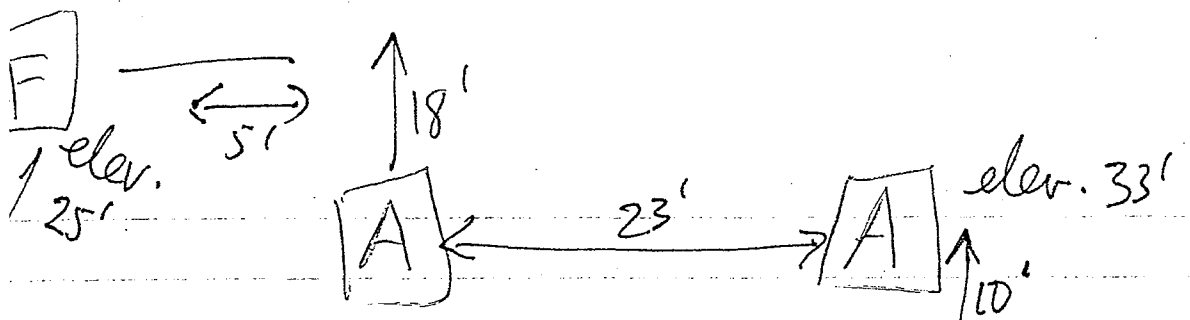
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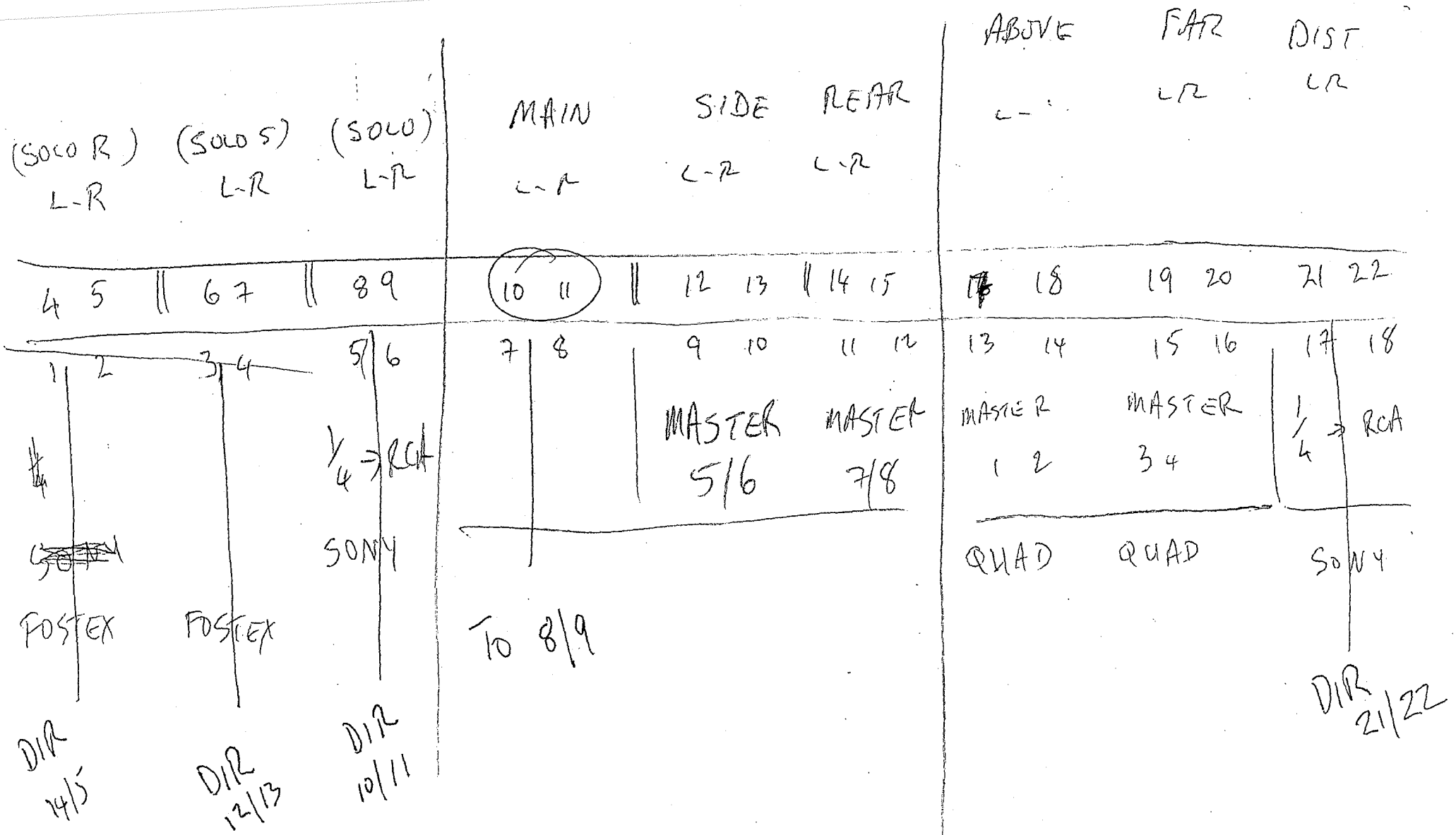
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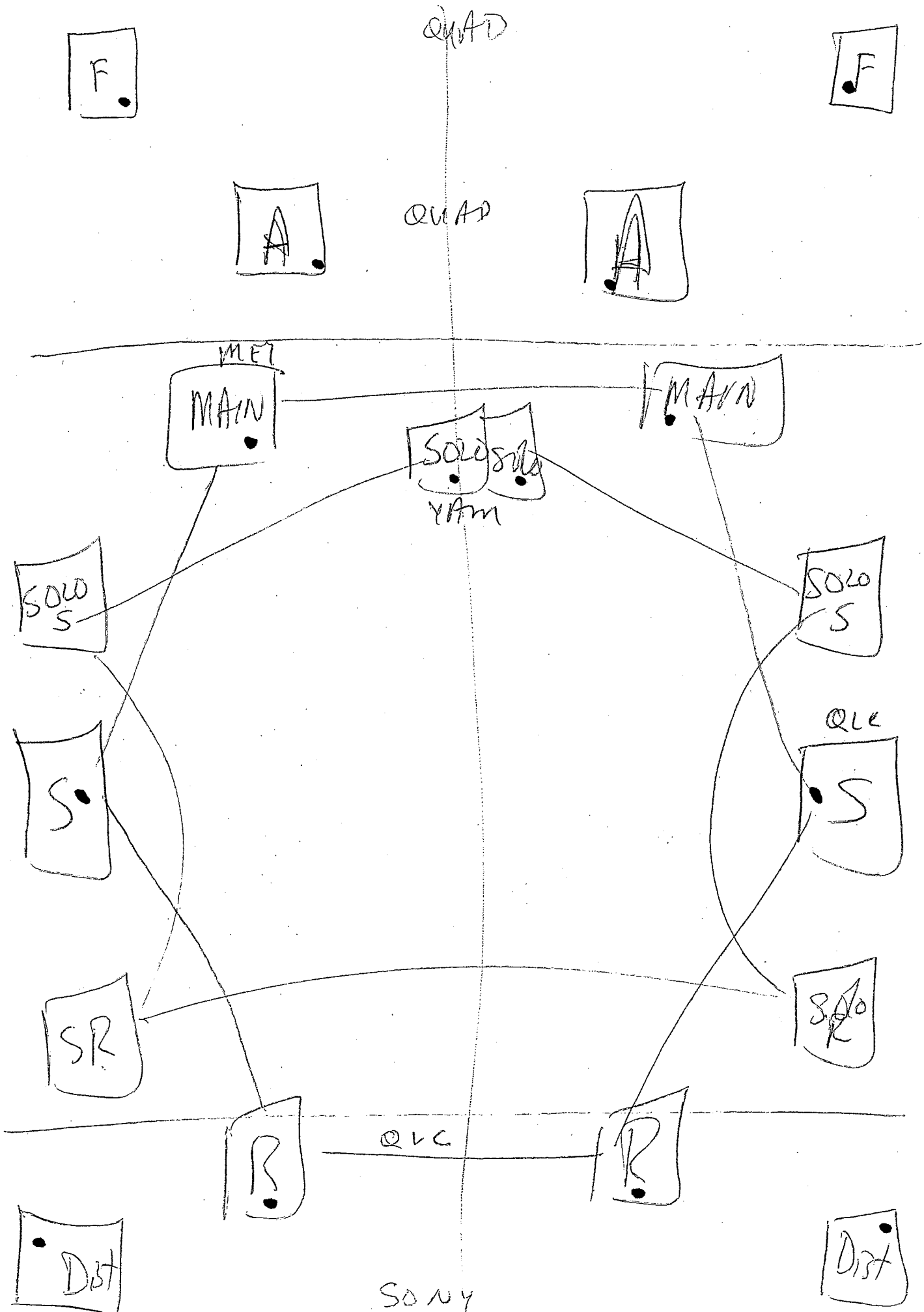
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Series XV  
 Concert xii  
 97 - ii - 14

George Todd

William Meadows

(USA)

~~1~~ ①

Terminus (1996)

Lelio Camilleri

(Italy)

7

Apostrophe (1995)

George Todd

(USA)

~~1~~

Glacier (1991)

George Todd

USA

~~1~~ ②

Woodscapes (1991)

Ben Thigpen

(USA)

8

appel (1995)

Dave Lindsay

(Canada)

5

app. (1997)

Cetus  
 elec guitar / tape

Keiko Yamanaka

(Canada)

~~1~~ ④

Soundscape (1996)

Christian Eloy

(France)

~~1~~ ③

L'estran (1995)

vendredi / friday, 14 février  
 20h00

Salle de Concert Concordia  
 7141, o rue Sherbrooke  
 Montréal QC CANADA

Concerts: 97 - ii - 14

Meadows  
 Todd (1) + exp.  
 Eloy  
 Keiko

40'

Todd Glacier 16'  
 Lindsay 10'  
 Apostrophe 9'  
 Thigpen 10'

26'

20'

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

Series XV  
 Concert x  
 97 - ii - 12

Ian Chuprun / Francis Dhomont

Josée Augusto Mannis (Brazil)	9:06	Cyclone (1983)	CD
Maggi Payne (USA)	10:51	Resonant Places (1993)	<del>CD</del> CD
Francis Dhomont (Québec / France)		Objets retrouvés (1996)	
		Convulsive!	
		L'électro	
Ricardo dal Farra (Argentina)	5:33	Memories (1995)	CD
<i>Please remove Eric</i> Eric Tremblay (Québec)		<del>TBA (1996)</del>	
Adina Izarra (Venezuela)	11:45	Vojm (1988)	CD
Dennis Miller (USA)	8:00	Ramparts (1996)	DAT
Francis Dhomont (Québec / France)		Chambres magiques (1996)	

mercredi / wednesday, 12 février  
 20h00

Salle de Concert Concordia  
 7141, o rue Sherbrooke  
 Montréal QC CANADA

Concerts: 97 - ii - 12, 13, 14

- 1) Chambre d'enfants
- 2) Chambre interdite
- 3) Antichambre
- 4) Chambre d'ombre
- 5) Musique de chambre
- 6) Chambre de lumière

Series XV  
 Concert xi  
 97 - ii - 13

*Manée Arctique*

	5 ✓ Hugo Arsenault	2	George Todd	
	7 # ✓ Alexandre Sanielevici (Canada)	8	<del>Manée Arctique</del>	(1997) Hunapo (?)
	(12 Jonty Harrison (UK)	9		NAME (1996)
	7 ✓ Thomas Sinclair (Canada)	4		Pair / Impair (1978)
	14' ✓ Jacques Lavigne (Canada)	1		Cho-wired (1996)
	11 ✓ Jon Welstead (USA)	5		Tramme de mémoire (1995)
				All in a Whisper (1996)
				kaustine (prop)
	<del>George Todd (USA)</del>			<del>Wordscapes (1991)</del>
	13' Giomi Francesco (Italy)	6		Flamenco (1995)
	7' ✓ John Phillips (USA)	3		War of Nerves (1996)
	10 ✓ Pete Stollery (UK)	7		Onset / Offset (1996)

jeudi / thursday, 13 février  
 20h00

Salle de Concert Concordia  
 7141, o rue Sherbrooke  
 Montréal QC CANADA

Larigue 1	14'	6	13' KA	
Arsenault 2	5'	7	10' YG	
KA 3	7'	8	5' Sanielevici	<b>Concerts: 97 - ii - 13, 14</b>
Sindair 4	7'	9	12' KA	
YG 5	11'			
KA				
	44		40'	



Thomas Sinclair cho-wired 6'

Alexandre Sanielevici 7 1/2

[Laigne 14'??]

Giomi Francesco	Flamenco (1995)	12'45	broad exploration of the flamenco object; score
George Todd	Wordscapes (1991)	5'29	processed voice
Jonty John Phillips	Pair/Impair War of Nerves (1996)	6'22	big and noisy quasi-collage
Lelio Camilleri	Apostrophe (1995)	8'21	exploration of object, voice; short articulate sections; score

Pete Stollery On set/offset (1996) 10

George Todd	Glacier (1991)	16'	
William Meadows	Terminus (1994)	6'20	slow, phase'y', spacious, broad, good space and movement
Ben Thigpen	appel (1995)	12'00	ADAT 4 ch broad spectral noise etc
Christian Eloy (Mark)	L'estran (1995)	20'	broad acousmatic tradition, large semi-static sections

→ Dave Lindsay 10'

yamanaka @ sound.music.mcgill.ca

FRI	Keiko Yamanaka (McGill)	sounscape (1996)	6'10	sparse, open, exploration of sonic object
	Emily Haines (Con U)	Daisy Blue (1996)	4'	collage with song

Thur	Thomas Sinclair (Con U)	Cho-wired (1996)	6'	continuum of transformations; upbeat
	Jean-Marc Pelletier (Con U)	Din (1996)	5'30	continuum

OK	Alexandre Sanielevici (UdM)	Arctic Tide (1996)	7'15	broad acousmatic - Thur.
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	Hugo Arsenaault (UdM)	Humapo (1996)	5'	
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not Wed. (ok? when?)

Jacques Laigne. Tramme de memoire (14') ?? Thur!!!??

Y-gig on @ alcor.concordia.ca

Thomas Sinclair (Con U)	Cho-wired (1996)	6'	continuum of transformations; upbeat
John Phillips	War of Nerves (1996)	6'22	big and noisy quasi-collage
Lelio Camilleri	Apostrophe (1995)	8'21	exploration of object, voice; short articulate sections; score

George Todd (GEORGE)	Glacier (1991)	16'	
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SCORE OK

Jonty (KEVIN)	Pair / Impair (1978)	11'50	
William Meadows	Terminus (1994)	6'20	slow, phase'y', spacious, broad, good space and movement

Minor-dies irae

SCORE OK

Ben Thigpen	appel (1995)	12'00	ADAT 4 ch broad spectral noise etc
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Christian Eloy (Mark)	L'estran (1995)	20'	broad acousmatic tradition, large semi-static sections
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Dave Lindsay (GUITAR)		10'	
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Keiko Yamanaka (McGill)	sounscape (1996)	6'10	sparce, open, exploration of sonic object
Emily Haines (Con U)	Daisy Blue (1996)	4'	collage with song
Jean-Marc Pelletier (Con U)	Din (1996)	5'30	continuum
Hugo Arsenaault (UdM)	Humapo (1996)	5'	

Bill Aves	Redundant I	6'05	(noisy) synclavier sampled voice,
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