

UNIVERSITÉ CONCORDIA
CONCORDIA UNIVERSITY



Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composer's Group
(CECG)

Concerts
additionnels

Concerts

1984 jeudi 15 novembre
 vendredi 16
 samedi 17
 dimanche 18

1985 jeudi 14 février
 vendredi 15
 samedi 16
 dimanche 17

renseignements/information
482-0320 poste 614

Series 3

20h15
Galerie des Arts Visuels
1935 o. boul. Dorchester Blvd. W.
Montréal
☎ Lucien L'Allier/autobus 150

entrée libre/free

CONCORDIA UNIVERSITY



Music Department

Groupe
Electro-acoustique de
Concordia

C O N C O R D I A
E L E C T R O - A C O U S T I C
C O M P O S E R S '
G R O U P

* * * * *

* * * * *

1984

[17 september

15 october

10 december

1985

14 january

11 march

22 april

Concert 1 Series III

focus: The Voice

20:15

room AD - 131

Loyola Campus

entrée libre

Works on tape by:

Denis Lorrain, Sam Borsuk*

David Keane, Alain Vaugier*, Susan Clarkson*

Barbara Golden*, Marcelle Deschênes, Alain Thibault

Live electronic works by, and in performance by:

Kevin Austin*, Jill Bedoukian*, Dave Lindsay*,

James Tallon*, John Wells* and Jean Séguin*

PROGRAMME

The Voice

⇒ Diamond Star
for live electronics
Kevin Austin, James Tallon, John Wells,
Jill Bedoukian, Dave Lindsay, Jean Séguin
- synthesizers -

Kevin AUSTIN, James TALLON
John WELLS, Dave LINDSAY
Jill BEDOUKIAN, Jean SÉGUIN

PART I

⇒ Waiting for James (JAMESTEXT I)
voice: Kevin Austin
processing: James Tallon, John Wells,
Jill Bedoukian, Dave Lindsay, Jean Séguin

Kevin AUSTIN
text: Kevin AUSTIN

→ P-A, version Luminy (1976)
- stereo tape

Denis LORRAIN

→ The Decision
- stereo tape

Sam BORSUK

→ La Cascade Enchantée
- stereo tape

David KEANE

TIME IN - TIME OUT - ONE - pause -

⇒ four sketches on a common theme
- stereo tape

Susan CLARKSON

→ FINAL SPIN
- stereo tape

Barbara GOLDEN

→ Elle éveveille l'alarme
- stereo tape

Alain VAUGIER

⇒ POT POURRI

Marcelle DESCHÊNES
Alain THIBAUT

DIAMOND STAR is another work of indirect sublime subtlety. Like its ancestors before, and its descendents afterwards, it is subtly sublime. A work of individual beauty and luminescence. Unable to have parentage, unable - but not through sterility - to have offspring. The visual allusion of the title can be taken on several planes. On the meta-physical, the inability of the beholder to perceive all of the facets of such a work, not through want of trying, but while focussing on one particular point on the surface, or below the surface, reflection and spectral transmission continue from other places. While looking through a telescope, -on the more mundane level of everyday, so-called, physical reality - no matter how strong the telescope, the stars are never any larger than point sources of light. Gaze as intently as you wish, the stars are never any closer, but their mystery is magnified. K.A.

WAITING FOR JAMES (Jamestext I) was written in the summer of 1983, and is the first of a series, currently four, of works that explore the continuum that exists from verbal clarity to words as sound. The text is spoken, and processed through a variety of electronic devices, mainly digital delays in this version, and the performers articulation of the text to an extent determines the nature of the processing, and the processing inter-actively guides the performer into certain lines of performance. The main sounds exploited in the piece are the /AI/ and /aE/ of wait and I. Subtle references to time and names are not accidental. K.A.

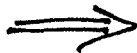
P-A, version Luminy (1976) La version originale de cette pièce a été composée pour huit voix, et créée en concert par l'Atelier laboratoire de la Faculté de Musique de l'Université de Montréal en 1972.

C'est une pièce stochastique classique - au sens où le détail des structures y est réalisé selon des règles probabilistes -, cependant inscrite dans une forme globale très simple et déterminée: celle d'un vaste crescendo de tous les paramètres pris en considération (densités, durées, intensités, variété de timbres). P-A est basée sur une série de phonèmes français classés en ordre de "sonorité" croissante, de /p/ à /a/.

La version présentée ici a été synthétisée par ordinateur à l'Université de Marseille; elle fait usage de timbres pseudo-vocaux, épousant un modèle de structures formantiques des phonèmes.

Entrepris dans la solitude de Luminy, elle était pour moi destinée à effacer l'amertume laissée par une première version pour bande réalisée à Montréal en 1971. Elle y réussit, du moins dans la mesure où elle permet de clore l'expérience à peu près sans regrets: "voilà ce que ça pouvait être...". D.L.

The Decision



La Cascade Enchantée was commissioned by the Groupe de Musique Expérimentale de Bourges (GMEB) and was realized in their electro-acoustic-music studio in Bourges, France in June-July, 1982.

The motif of the enchanted or magical waterfall is derived from Tennyson's "The Lotos-Eaters", a poem describing the bewitching island of haunting beauty which Ulysses and his men encounter on their return from Troy. Using the land of the Lotos as an imaginative context, the composition exploits the wonderful properties of a waterfall, both magical and ordinary, which allows us to hear within the thunder and froth any sound which we seek there. Woven into the fabric of naturalistic sounds of waterfalls in La Cascade Enchantée are myriad delicate colours from the very special palette offered by the GMEB studio. The central material is a single phrase from Tennyson's poem, the illusive description of the falls as:

"Slow-dropping veils of thinnest lawn" *

The sounds of the water and the sound of the speech are repeatedly formed, dissolved, and transformed to create a grand tapestry of sound

...DAVID KEANE (CAPAC)

* des voiles de ~~la~~ mousseline transparente qui ~~descendent~~ ^{patissent} lentement ^{glissent}

TIME IN - TIME OUT - ONE This is the first sentence in the programme note for this piece. This is the second. The third sentence ends here. The fourth just began, and now also ends. The piece continues through this, the fifth sentence, and skips a page before the sixth, and longest sentence brings this note to a close.

As mentioned previously, this, the sixth sentence of this note will be the longest, and also, quite gratefully, the ^{last} sentence in this programme note about itself, and indirectly about the structure of this intermission as we all sit here reading it before the concert begins, that is, (i) if the concert begins, and (ii) if the end of this senten

K.A.

FOUR SKETCHES ON A COMMON THEME Four short pieces based upon the same basic material, and the same basic kinds of treatment, classical studio, and synthesizer. Composed at Concordia in 1983 - 1984.

K.A.

FINAL SPIN

Barbara Golden

It's neither a happy nor a sad story, it's just a life.
A girl grows up in an upper-middle class family in Montreal's provincial west end. Up north to the lake in summer, school and piano lessons in winter.
No brothers, what are boys like?
Falls in love on the wrong side of class at 17, marries too young.
Says yes to him, doesn't make waves, EVER.
Sees the light 15 years later.
The struggle begins.
Any similarity to persons living or dead is purely intentional.

BG

ELLE ELEVEILLE L'ALARME Composed in the winter of 1983-84 in the electro-acoustic music studios of Concordia University. The sources are voice and synthesizer, processed, modified and mixed with digital delay lines, equalization, reverb, and stereo and eight channel equipment.

KA

Pot Pourri (1984)

1) <u>OPÉRAAAAAH</u>	Marcelle Deschênes	15'30
2) Métal	Alain Thibault	7'30

"Patchwork" réalisé à partir d'extraits du théâtrophone multi-média OPERAAAAH, présenté à la Société de Musique Contemporaine du Québec, en mars 1983.

Immense collage modulaire, OPERAAAAH est un grand jeu L'EGO où tous les niveaux de combinaison et de lecture sont possibles. Cette oeuvre en formation-transformation continue se construit comme ce jouet d'enfant qui permet autant de possibilités d'assemblage que l'imagination peut en inventer. La construction recommence toujours par l'agrafage de deux briques ensemble. A partir de ce moment-là, il n'y a pas deux constructions LEGO qui soient identiques. Les mêmes éléments créent des formes sans cesse renouvelées oscillant du tragique au comique, du tendre au violent, du sublime au vulgaire, du cosmique au quotidien.

Extraits assemblés :

- , et bouche à bouche et souffle à souffle,
- New Wave
- Ecran Humain I, Ecran Humain II
- LiturgIE
- DIO
- ... au commencement
- Les dieux sont des chants
- Jour 'J'
- Métal

1) OPÉRAAAAAH Marcelle Deschênes

"Votre réalité n'est pas la mienne. La vôtre n'est qu'une illusion que votre perception a figée." Principe de base à la construction de mondes subjectifs assemblés en univers-gigogne qui se décomposent en autant d'illusions impalpables. Tout est prétexte à ces fissions de la réalité.

Stan Baretts à propos de l'oeuvre de P.K.Dick

2) Métal Alain Thibault

"...: servir la chose qu'il ne faut pas. Ils sont empoisonnés comme par du métal, pensa-t-il. Du métal qui les enferme et du métal dans leur sang; c'est un monde de métal. Une machine dont tournent les rouages pour distribuer la souffrance et la mort, comme si elle était naturelle. Combien de temps s'est-il passé depuis l'époque où ils connaissaient le jardin? Le lieu des animaux au repos et des fleurs. Quand pourrai-je retrouver pour eux cet endroit?"

Philip K. Dick

1984 - September - 05

Communiqué

SONIC STRANDS

Electro-acoustic Music and Fibre Sculpture

The Music Department of the Faculty of Fine Arts of Concordia University, and the Concordia Electro-acoustic Composers' Group, will produce a three day fibre sculpture in the trees of the Loyola Campus, during its three day, mini-series of electro-acoustic music concerts entitled,

" SONIC STRANDS "

These three out-of-doors concerts will feature members of the C.E.C.G. in live electro-acoustic performance in compositions by members of the group, and works on tape by other composers, including Denis Lorrain, Yves Daoust, Alain Thibault, David Keane, Jean Séguin, John Celona, Steve Fai and Marcelles Deschênes, among others.

During the concerts, a "fibrous web", over 5,000 ft² (500 m²), will be woven in the trees of the Grove, (behind the main buildings), of the Loyola Campus of Concordia University. Donations of threads, strings and things are invited. Public participation is encouraged.

There will be a hibachi to cook on, and free apples. Dress for the weather; in case of rain, that day's concert will be cancelled.

DATES: Friday, Saturday, Sunday, September 28, 29, 30

TIMES: 1 p.m. to about 5 p.m.

PLACE: The Grove of LOYOLA CAMPUS
Concordia University
7141 Sherbrooke St. W. (Montréal)

Métro Vendôme - Bus 105 (15 minutes) FREE FREE FREE

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

-30-

Communiqué

TOILES SONORES

Musique électro-acoustique et sculpture de fibres

Le Département de musique de la Faculté des beaux-arts de l'Université Concordia et le groupe électro-acoustique de Concordia (G.E.C.) réaliseront une sculpture en fibres dans les arbres du campus Loyola à l'occasion d'un concert de musique électro-acoustique qui se déroulera trois jours durant sous le titre

" TOILES SONORES "

On pourra, durant ces trois jours de concerts extérieurs, voir des membres du G.E.C. exécuter leurs propres compositions et entendre des oeuvres sur bandes magnétiques créées par d'autres compositeurs, notamment Denis Lorrain, Yves Daoust, Alain Thibault, David Keane, Jean Séguin, John Celona, Steve Fai et Marcelles Deschênes.

Sur ce fond musical sera tissée, au fil des jours et des notes, une gigantesque et fibreuse toile de plus de 5 000 pi. carrés (500 m. carrés) dans la frondaison automnale des arbres séculaires du campus Loyola. On encourage le public à participer à la réalisation de cette oeuvre inusitée. Les dons de bouts de fil, ficelle, lamelles et autres "bébelles" seront gracieusement acceptées.

Des hibachis seront mis à la disposition des aimables mélomanes, qui auront droit à une généreuse distribution ... de pommes. On s'habille selon son humeur et selon le temps! S'il venait à pleuvoir, le concert de la journée serait annulé.

DATES: Vendredi, samedi et dimanche, les 28, 29 et 30 septembre

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Université Concordia
7141, rue Sherbrooke Ouest (Montréal)

Métro Vendôme - Autobus 105 (15 minutes) ENTRÉE LIBRE LIBRE LIBRE!

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

Notes and Noises from the Studio

This page in each programme is devoted to ideas, news, commentaries etc. on the state of the art, the arts, the studio and various trivia.

Welcome to the first concert of the third regular series of concerts of the Concordia Electro-acoustic Composers' Group. There are only six concerts in the regular series this year, and as you can see from the posters, there are two special mini-series of concerts that will take place downtown in the gallery of the Visual Arts Building of the Faculty of Fine Arts, in November and in February. You will notice also, that there will be three concerts at the end of this month, to take place out-of-doors, where there will be live music, and a fabric/fibre sculpture will be created in the trees over this three day period. There will be free apples.

This year, each of the regular concerts will 'focus' on something, for example tonight it is the voice, and on other occasions it will be a specific composer or school, technique, historical aspect, or theatrical application.

The pieces tonight have been selected with an eye (ear ?) towards presenting a concert that will reflect (to some extent), the wide range of possible approaches to this particular instrument. Pieces where the words are important from a linguistic point of view, pieces where words are not clearly evident, but where the voice has been fundamental in the creative process, specifically, Keane and Lorrain.

The academic year begins. More than ever there is demand for access to elctro-acoustic music studios. People build there own studios at home, and with less than \$5,000 are capable of producing higher quality works than were able to be produced in studios costing ten times as much, as little as eight to ten years ago.

The summer series saw the performance of more than 205 pieces by 59 composers from Canada, the USA, Argentina and France. Composers came to hear their music from as far away as Vancouver. Several works premièred in the summer series subsequently received national broadcsat on the CBC-FM programme, "Brave New Waves" .

The next concerts are Friday, Saturday and Sunday, the 28, 29 and 30 of September, from 1 p.m. to about 5 p.m. The next regular series concert is here, on Monday the 15th of October.

Thank you,

Kevin Austin, Director of EMS/Concordia

84 - ix - 15

Communiqué

1984 - September - 05

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" T O I L E S S O N O R E S "

On pourra, durant ces trois jours de concerts extérieurs, voir des membres du G.E.C. exécuter leurs propres compositions et entendre des œuvres sur bandes magnétiques créées par d'autres compositeurs, notamment Denis Lorrain, Yves Daoust, Alain Thibault, David Keane, Jean Séguin, John Celona, Steve Fai et Marcelles Deschênes.

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Université Concordia
7141, rue Sherbrooke Ouest (Montréal)

Métro Vendôme - Autobus 105 (15 minutes) ENTRÉE LIBRE LIBRE LIBRE!



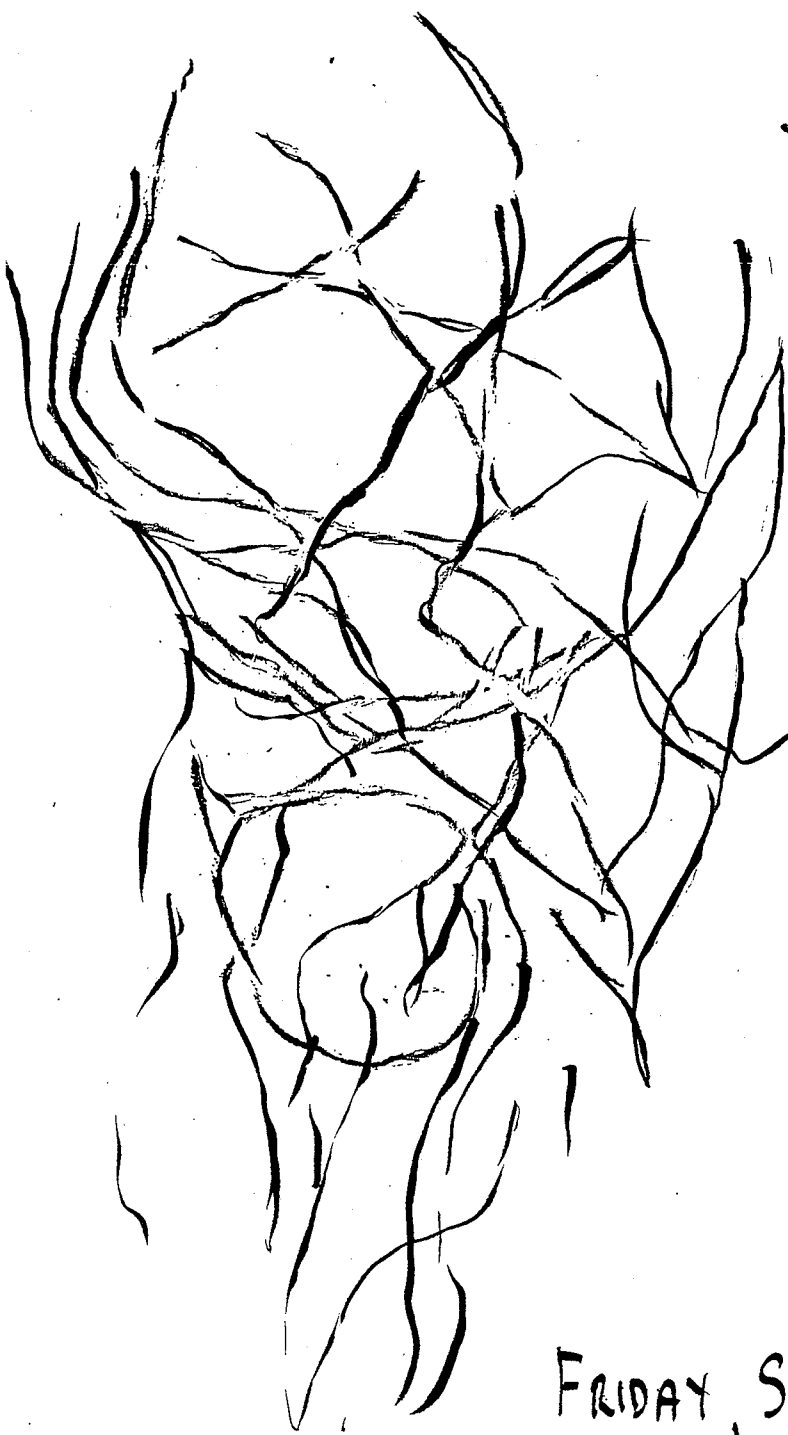
1984-ix-28

Friday 1pm-5³⁰pm.

Sonic Strands I

Toiles Sonores

a concert of
electro-acoustic music
live and on tape



- Robert Schertzer
- Daniel Toussaint
- Shawn Bell
- Denis Lorrain
- Jean Séguin
- Yves Daoust
- Kevin Austin
- John Celona
- Dave Lindsay
- Jill Bedoukian

FRIDAY, SATURDAY and Sunday

Sonic Fabric Contents

(programme)

1) Rain Dance

Robert Scherzger

2) Five to Play

John Wells, Dave Lindsay,
Jill Bedoukian, Kevin Austin,
Shawn Bell

3) L'étude cyruestesique des
transmutations sonores

Daniel Toussaint

4) String Out and Up

Shawn Bell, Jean Séguin,
Dave Lindsay, Jill Bedoukian,
Kevin Austin

5) Générique (I)

Denis Lorrain

6a) L'ÉCRIME

Yves Daoust

performances by

Dave Lindsay, Jean Séguin,
Kevin Austin, Shawn Bell,
Jill Bedoukian

6a) Time Concepts (I)

Pierre Gilles Bouchard

7) Thread Bare

-synthesizers

Shawn Bell
Jean Séguin
Dave Lindsay
Jill Bedoukian
Kevin Austin

8) Possible Orchestras

at the 21st
harmonic

John Celona

9) String So Long

-synthesizers

Jean Séguin
Dave Lindsay
Kevin Austin
Jill Bedoukian
Shawn Bell

10) L'architecture de
l'UQAM

Dave Lindsay

11) Florida Sweet

-tape

Jill Bedoukian
Kevin Austin

12) SUN

Kevin Austin

tomorrow and Sunday

UNIVERSITÉ CONCORDIA



1984-ix-29

samedi

13h ~ 17h30

Toiles Sonores

II

Sonic Strands

A concert of electro-acoustic
music ~

live end on tape

Austin
Bell
Lindsay
Séguin
Tallon

Brown
Keane

Fai

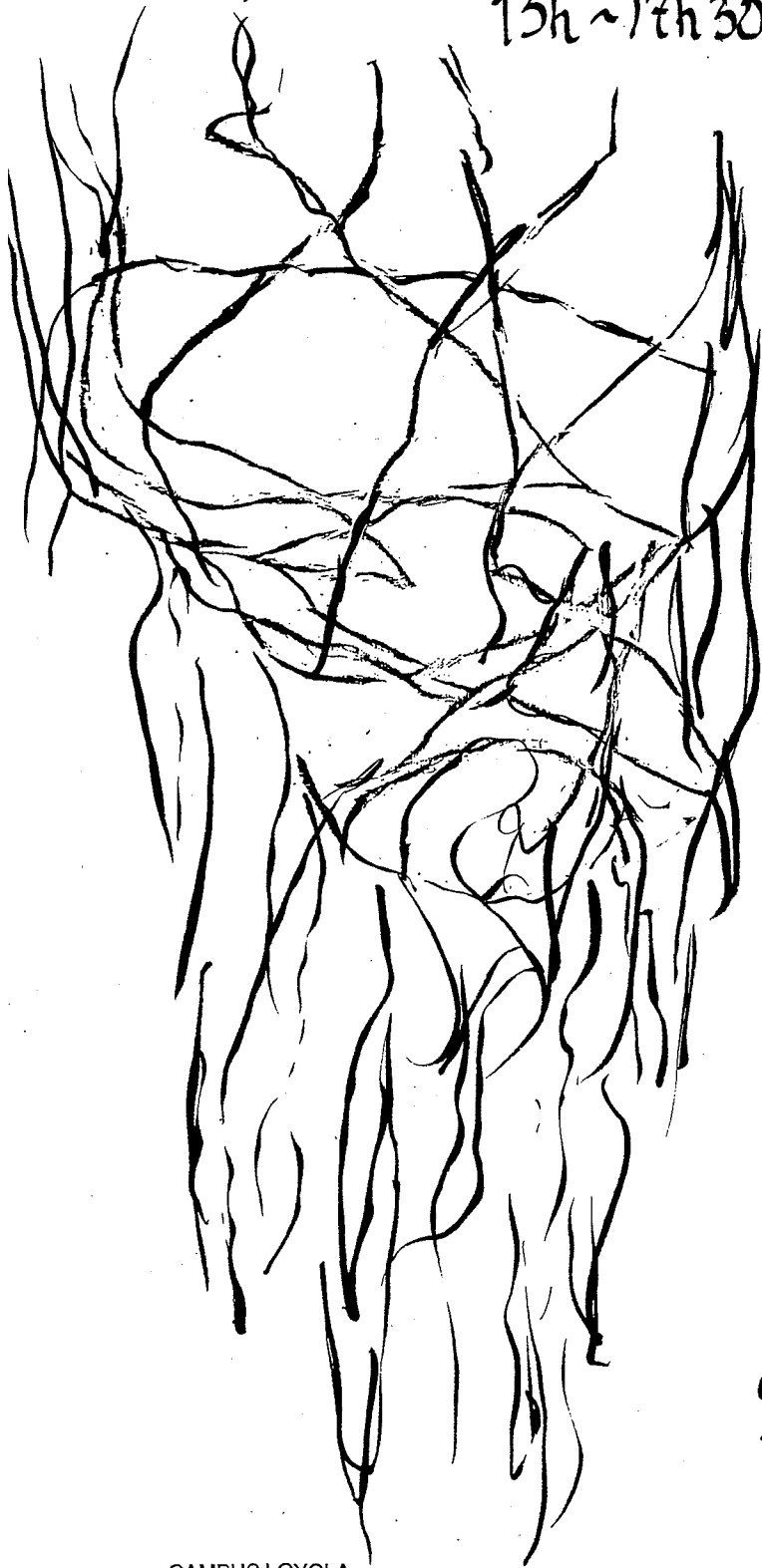
Southam
Lavigne

Schwartzman
Thibault

Saturday AND SUNDAY

CAMPUS LOYOLA
7141 OUEST, RUE SHERBROOKE
MONTRÉAL, QUÉBEC H4B 1R6

CECG
CEC



CONCORDIA
UNIVERSITY



1984 - ix - 30

Sunday 1pm - 5:30 pm

Sonic Strands



Toiles Sonores

A concert
of live and
taped electro-
acoustic
music

SUNDAY

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

CECG
CE



Notes and Noises from the Concordia Electro-acoustic Studios

Welcome to the last out door concerts of the year.

On these three afternoons where we welcome autumn, the music has been chosen particularly for its continuous, 'fabric'-like quality.

The members of the group are spread out around the space in such a way as to be able to create, not a tightly woven sound as is the group's normal ways, but a more open weave to the sound.

The strands of sound blend and form strands with the cosmic, material and etherial, ether.

Fibres spread and contract, forming places of contact, pulling, straining, holding, blending, remaining alone - solitary, in communion by parallel thoughts, parallel activities.

The individual threads of activity weave a sonorous fabric.

The audience is invited to participate in the activities as they seem fitting.

Concordia Electro-acoustic Composers' Group (CECG)

The group's regular series continues on Monday the 15th of October, with a special concert featuring the Vancouver based composer/performer, Andrew Czink, and the group Cassation. 8:15 p.m. Free

CONCORDIA UNIVERSITY



Music Department

Groupe
Electro-acoustique de
Concordia

C O N C O R D I A
E L E C T R O - A C O U S T I C
C O M P O S E R S '
G R O U P

* * * * *

1984

17 september

> 15 october

10 december

1985

14 january

11 march

22 april

20:15

room AD - 131

Loyola Campus

entr e libre

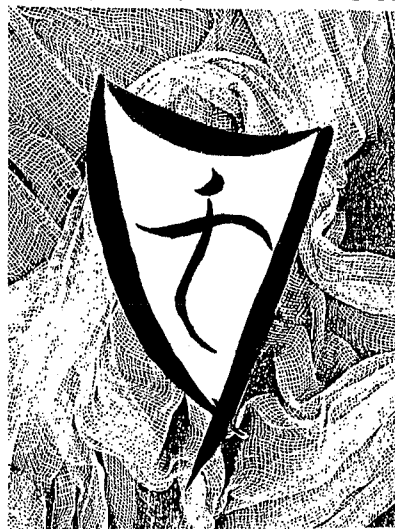
* * * * *

Concert 2 Series III

focus:

with
Nicola Czink
-voice-

THE CASSATION GROUP



works on tape by: Daniel Feist, Alain Thibault

works for tape and performers by: Andrew Czink

live electronics works by: Paul Dolden

Kevin Austin, James Tallon, Dave Lindsay, John Wells,

Jill Bedoukian, Jean S quin

PROGRAMME

The Cassation Group

-VANCOUVER-

Diamond Star

for live electronics
James Tallon, John Wells, Dave Lindsay
Kevin Austin, Jill Bedoukian, Jean Séguin
-electronics

Kevin AUSTIN, James TALLON,
John WELLS, Jill BEDOUKIAN,
Dave LINDSAY, Jean SÉGUIN

Part 1

String Mobiles

for strings, tape delay, synthesizers
Dave Lindsay, Jill Bedoukian - violins
Kevin Austin - bass
John Wells, James Tallon - synthesizers

Kevin AUSTIN

Strawberry Sermon

for voice and tape
Nicola Czink - voice

Andrew CZINK

⇒ Molten Voices Through Mazes Running

A Radio Play in Two Parts
-stereo tape

— Paul Dolden —

Daniel FEIST

TIME IN · TIME OUT - TWO - pause

Amidships/went over sea/her slumber/o'er all the ocean/to the bounds of,
for voice and tape
Nicola Czink - voice

Andrew CZINK

Catalepsis

Paul Dolden, Andrew Czink
Keyboards, guitar, percussion and tape delay

Paul DOLDEN

Deca-Danse

-stereo tape

Alain THIBAUT

DIAMOND STAR is another work of indirect sublime subtlety. Like its ancestors before, and its descendents afterwards, it is subtly sublime. A work of individual beauty and luminescence. Unable to have parentage, unable - but not through sterility - to have offspring. The visual allusion of the title can be taken on several planes. On the meta-physical, the inability of the beholder to perceive all of the facets of such a work, not through want of trying, but while focussing on one particular point on the surface, or below the surface, reflection and spectral transmission continue from other places. While looking through a telescope, -on the more mundane level of everyday, so-called, physical reality - no matter how strong the telescope, the stars are never any larger than point sources of light. Gaze as intently as you wish, the stars are never any closer, but their mystery is magnified.

K.A.

STRING MOBILES Based loosely around the work of the sculptor Alexander Calder, this work has a variable form. Before each performance the players select the sequence of the mobile elements (see next page for examples of scores). While the work, composed in the summer of 1983, was thought of as being for strings, the open nature of the notation allows for almost any instrumental forces. The tape delay records what is played, and plays it back some twenty to thirty seconds later. In this evenings performance, the synthesizers will act as another kind of sonic glue to the string trio.

K.A.

STRAWBERRY SERMON See two pages following.

A RADIO PLAY IN TWO PARTS - BOTH OF WHICH ARE ME

Building blocks in motion; a tale of compartmentalization and alienation; for 2 tape recorders, synthesizer, piano and voice.
(1977)

(DF)

//

//

//

//

e - resume (return to first pitch)

//

//

STRING
MOBILE

//

//

(Module B)

Strawberry Sermon (1984)

Czink

Part of a larger work 'Strawberry Phrases', Sermon; talk about talking, a deconstruction of speech, followed by a gradual and partial reconstruction, taking 'Strawberry Phrases' as the seed phonetically, symbolically and historically. The title is an allusion to 'strawberry preachers' who only preach once a year. All the sound is of vocal origin.

time in - time out - two A golden opportunity to go for a cup of coffee, talk to someone, find a jon, write a programme note. The comic (that is of course coSmic) nature of this work, and programme note, will be felt throughout. The idea and sense of relief and release when it is over.

K.A.

Amidships/went over sea/her slumber/o'er all
the ocean/to the bounds of, (1982)

Czink

This piece is a setting / interpretation/ "re-writing" of Ezra Pounds first Canto. It is an exploration of sound, Music with a capitol M, time, history as compression of time, the passing of information from generation to generation and the relevance of that practice in the arts. Here is Odysseus, as Homer told him, as Aeschylus told him, as Monteverdi told him, as Andreus Divus told him, as Pound told him and as Joyce told, all through my ears and mediated by the performer, in the present (to come during the segue). The sound sources used hold no significance beyond their own structure and include: voice, a recording of Ezra Pound reading from this Canto, the overture from MOn-teverai's The Return of Ulysses, piano sounds, and spun aluminum pot lids all processed in the studio.

Although the piece was made in 1982, this tour is presenting it for the first time in public. A segue was planned for it from the beginning and now that it is complete (Canto) they are being presented together.

Catalepsy. (1984)

Dolden

Catalepsy is a trance or seizure with loss of consciousness. The music here reflects the nervous disorder with its obsessive persual of the musical situation which arose rhythmically and timbrally, from the combination of electric guitar and amplified piano and/or electronic keyboards in the working environment of a delayed feedback loop.

Andrew Czink is currently studying composition at S.F.U.. He has studied piano under June Richards, Robert Rodgers and Jean Lyons. He is a co-founder of the Cassation Group, and has performed at their events as well as for the Vancouver Early Music Society, and Vancouver New Music Society not only as a pianist, but as Harpsichordist, Percussionist, in Music Theatre, and Mime.

He has written over 30 pieces for acoustic and electroacoustic instruments and tape for concert performance as well as for film, Video, theatre, and dance. He is presently working with Clemens Rettich on an electroacoustic chamber opera primarily as composer with the assistance of a Canada council explorations grant.

Paul Dolden is pursuing his masters degree in composition and technology at S.F.U. He has been with the Cassation Group since the beginning of their public events. He is a composer primarily for electronic media for which he has received numerous awards including 1st mention at Bourges international electroacoustic competition for Melting Voice... as well as winning PRO and CAPAC awards previously. He has been an electric guitarist for many years, pursuing extended techniques.

DECA-DANSE

Je suis heureux de vivre à une époque où l'humanité pour la première fois dans son histoire, a le pouvoir de s'auto-détruire complètement et d'éliminer toute trace de vie sur la terre. Que se soit volontairement ou par accident, notre invité, le président Ronald Reagan, a l'occasion de rendre un immense service à l'univers en faisant disparaître l'une des pires sources de destruction qui existent : la race humaine. Merci, président Reagan.

"Deca-Dance" est divisé en dix parties :

- 1°) Technopolis
- 2°) You are loved
- 3°) Emission spéciale
- 4°) Message du président
- 5°) Bonheur Reaganien
- 6°) Délire Reaganien
- 7°) Le plus beau cadeau de Dieu
- 8°) Génération x
- 9°) Mx
- 10°) Futur x

Notes techniques

La musique a été réalisée dans sa presque totalité avec le synthétiseur/ordinateur Synclavier II. Son système de conversion analogique/numérique a permis entre autre de mettre en mémoire des extraits de discours du président Reagan et de les articuler, transposer ou transformer selon une partition préalablement programmée.

Réalisation : Studios McGill, Université de Montréal, Bruit Blanc

Notes and Noises from the Studio

This page in each programme is devoted to ideas, news, commentaries etc. on the state of the art, the arts, the studio and various trivia.

It is with the greatest of pleasure that we can present this evening's concert featuring (in one sense), some old friends, the two composers from the Vancouver based group 'Cassation'. I first met Paul Dolden through his tapes, and last year, he was one of the winners in the 1983 Summer Series Concerts competition. We have had the good fortune of being able to play most of his tape pieces several times.

His colleague, Andrew Czink, had the solo tape version of his work Strawberry Sermon first played here in July of this year, and in August we played stand dwelling persist surround .

They will be pleased to learn that for their work in, and contributions to the field of electro-acoustic music, especially here at Concordia, they (through the group Cassation will share another small award, this time from the 1984 summer series of concerts, 'unbounded remote fields'.

Recently while going through past programmes, I noted the number of works that were created by composers under 30. Six of tonight's composers are/were under thirty when they composed the works, and over the years, about 25% of the composer's works in these series have been composed before the age of 26! This is a very young community.

While there are older composers who laid the groundwork for us, the vast majority do not remember Expo or Pierre Mercure.

The next series of concerts are downtown in the Visual Arts Building on Thursday through Sunday the 15th to the 18th of November, and, speaking of age, a new tape piece by one of the real fathers of this field, Otto Joachim, Seven Electronic Sketches, will be premièred. It could be noted that one of Otto's early orchestral works was lost in the late 1920's. The new piece, is his first for tape alone in more than twelve years. Not to be missed!

There will also be many pieces for tape and slides, tape and live and tape alone. Also, for the truly brave, there will be the opportunity to play the Beethoven Fourth Symphony with Wilhelm Furtwangler and the Berlin Philharmonic. The invited group for this tasteless event is the newly resuscitated, but not actually resurrected Pale Punks on Positively Phantastic Pharmaceuticals.

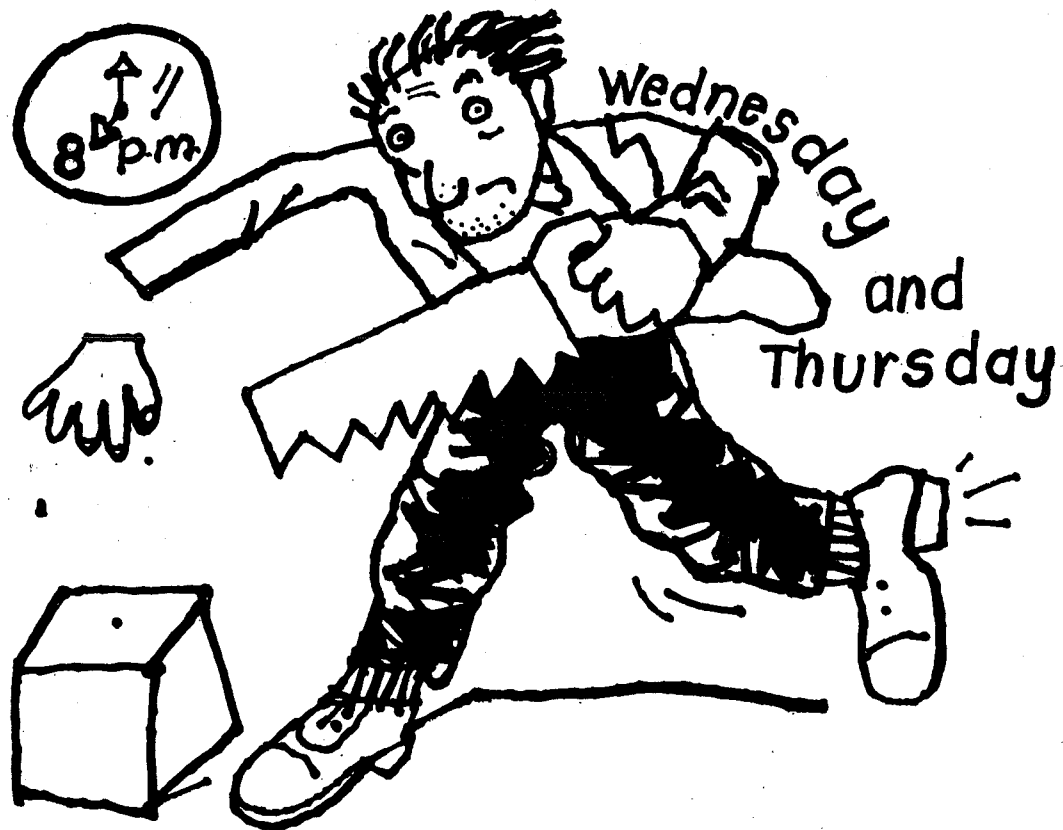
That will be on the Sunday evening; bring your own buffet supper and instrument!

Concordia University

STÉRÉOVISION

2 EVENINGS OF VIDEO
October 17 & 18, 8:00 p.m.

The Visual Arts Gallery
Dorchester and Crescent



Works by:
Rosemary Miller • David Duchow • Mervyn Dewes •

The Electronic Music Group
“AD HOC”

Presented by:
The Studio Art Students' Association
and the Department of Painting & Drawing.

CONCORDIA UNIVERSITY



The
C o n c o r d i a
E l e c t r o - a c o u s t i c
C o m p o s e r s '
G r o u p

groupe
électro-acoustique de
Concordia

84-xi-15

Works by: John Winarz, Susan Clarkson,
John Celona, Barbara Golden,
Jean Séguin, Keith Daniel,
James Tallon, Dave Lindsay,
Kevin Austin, Alain Thibault

concerts

(i) → jeudi 15 novembre
vendredi 16
samedi 17
dimanche 18

jeudi 19 janvier
vendredi 20
samedi 21
dimanche 22



on tape,
tape with slides
and live electronics

Series 3

20h15

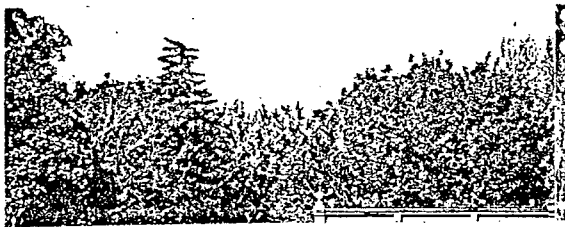
Galerie des Arts Visuels

1935 o. boul. Dorchester Blvd. W

Montréal

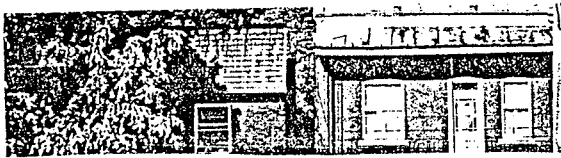
☺ Lucien L'Allier/autobus 150

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



PROGRAMME

Programme



7:00 p.m.

John Winiarz

SPECKS
-stereo tape

Dave Lindsay

WHALESONG #1
-stereo tape

Don't leave!
It's just begun.



Keith Daniel

SUITE #1
-stereo tape

Dave Lindsay*
James Tallon*
Kevin Austin*
Jean Ségun*

CIRCUMFLEX
-stereo tape
and live electronics
*synthesizers-

I'm not leaving!! What
an amazing piece.

8:15 p.m. Susan Clarkson

A LISTENING is not
A HEARING
-stereo tape-

John Celona

POSSIBLE ORCHESTRAS
(at the 21st harmonic)
-stereo tape



James Tallon

MANITO
-four channel tape

Short Break

A profoundly moving experience.

Barbara Golden

FINAL SPIN
-stereo tape
with slides

Kevin Austin

BY'OU IN THE MORNING
-stereo tape

Alain Thibault

SONERGIE
-stereo tape-

The silence of fall



Specks (1981-82) for tape

Specks is a composition which is fabricated from particles of sounds, it is a music spotted by sonorities containing fast attacks and short decays.

In this work the natural resonances of porcelain wind chimes are combined with the synthetic vibrations of electronic oscillators. The electronic wave shapes emitted by a synthesizer are blended with the articulated clatter of conventional brass instruments. All original sounds are transformed so that they more closely resemble each other. A single type of sound is featured in each of the three sections making up the form of the piece.

Specks evolves from the sounds caused by the random events of nature towards the artful sounds produced by man for society's pleasure.

John Winiarz

WHALESONG No. 1

June '82

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

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

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

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

Dave Lindsay

SUITE # 1 from "The Songs a Metal Child would Sing"

Keith Daniel

The movements which make up this piece are one of an almost infinite number of possible realizations of the automata.

Composed between 1980 and 1984, this set of realizations were recorded in a live acoustical environment.

They were premièred in August, 1984, on CBC-FM, and #44 from this set is dedicated to "Brave New Waves".

And this way once passed
Leaving behind a trail of mercifully forgotten toys
The air still ringing
With the songs a metal child would sing.

This work is published by "les éditions RHINO PRODS", Montréal.

CIRCUMFLEX (^) is in the continuing tradition of these works.

A work of semi-open form, and formal properties.

The tensions and/or cohesions of the work evolve within each performer at an individual rate, and simultaneously in a closely woven web of ideas motions. There is more in the sound than can be grasped from any one hearing, and the listeners place in relationship to the loudspeakers will change her/his perspective. K.A.

A LISTENING IS NOT A HEARING A splendorous sonic study in sibilants.

A sound poem for voice, processes,
speeds, electronic reverberations and spaces of mind and space. 1984. (K.A.)

Possible Orchestras (at the 21st Harmonic)

The sound complexes of Possible Orchestras (at the 21st Harmonic) are produced through FM sound synthesis techniques. A multiple modulator instrument was created which embraces and contains three types of FM. These are: (1) simple FM (single modulator); nested or cascaded FM (modulator modulating another modulator); and, (3) feedback FM (similar to nested FM with the addition of a feedback loop oscillator into the initial modulator). The summation of indices and ratio relationships of these processes modulate a single carrier. Spectral smearing is utilized in order to simulate broad gestures of sound aggregates ranging from string and brass clusters, vocal chorusing, to noisebands. Spectral energy is often distributed to and concentrated at the 21st harmonic; the auditory result produces upper formant regions in relation to the frequencies at which the fundamentals are pitched. Random and periodic vibrato is used as pitch perturbations and is moved throughout the bandwidths of the harmonic spectrum, sometimes splitting a spectrum into upper and lower spectral components and identities.

MANITO. by JAMES TALLON 1983.

"The great Manitous or high dieties..... could not be invoked as the ultimate causes of all things. Apparently the Indians..... assumed that the phenomena of nature had always existed somewhere, and..... in their aetiological myths merely described how they had been brought into their present relationship with man."

-Diamond Jenness (1932)

Manito is a tape composition based on synthesized sound, voice, and processing. There is provision for live accompaniment. The piece is in six sections, with text and voice contributed by Joanne Reid and the composer. Produced with the generous assistance of composer/producer Kevin Austin at the Concordia University Electronic Music Studio and Studio Metamusique Quebec Son (Montreal).

A SHORT BREAK A work of the continuously progressive order.

Do not follow your perceptions, plumb the depths of the reality underlying the surface reflections. You have about 15 minutes for this, if we don't hit any technical problems. K.A.

It's neither a happy nor a sad story, it's just a life.

A girl grows up in an upper-middle class family in Montreal's provincial west end. Up north to the lake in summer, school and piano lessons in winter.

No brothers, what are boys like?

Falls in love on the wrong side of class at 17, marries too young.

Says yes to him, doesn't make waves, EVER.

Sees the light 15 years later.

The struggle begins.

Any similarity to persons living or dead is purely intentional.

BG

BY'OU IN THE MORNING A concrete piece, with a concrete title.

Roy Orbison's blue. By'ou is blue too.

A quiet song of morning for a present that once was but is not. Sand and wind and birds and distant ocean. Listen carefully, we are all still, hear, in the quieter recesses; no longer by'ou, just blue bloom.

Florida, June 1983.

K.A.

SONERGIE

by ALAIN THIBAUT - 1980

EINSTEIN HAS TAUGHT US THAT MATTER AND ENERGY ARE CONVERTIBLE : $E = mc^2$, matter is condensed energy. There is nothing else in the universe except energy.

We can therefore replace the term "sounding matter" by "sounding energy".

Sounding energy or SONERGIE uses one of the physical sources of energy to reach the body : namely air, which allows us to be touched by sound waves. Sounding energy affects us both by hearing and by touch. The music is projected by audio-tactile systems which communicate a vibration to us. When the tactile auditor vibrates at the same wavelength or resonates in sympathy with that vibration, a communication occurs. A transfer of energy is brought about.

TECHNICAL NOTES ON SONERGIE

This piece, which is entirely realized by an analog synthesizer, uses two techniques of synthesis : 1 - additive, 2 - modulation of the frequency.

For the first, I draw upon the works of Jean-Claude Risset on the use of additive synthesis to obtain sounds through a spectrum of dissonance with the computer. The second technique calls upon the studies of John Chowning on the modulation of frequency by numerical synthesis.

This music is characterized by a constant movement, 1 - from sounds with harmonic spectra to sections where inharmonic timbres predominate, 2 - from sounds suggestive of instrumental timbres, such as organ, tubular bells etc., to sounds directly related to the synthesizer.

SONERGIE (1980)

Alain Thibault

Einstein nous a appris que Matière et Énergie sont convertibles l'une en l'autre: $E = mc^2$, la matière est de l'énergie condensée.

Il n'y a rien d'autre dans l'univers que de l'énergie.

Nous pouvons donc remplacer le terme "matière sonore" par "énergie sonore".

L'énergie sonore ou SONERGIE utilise l'une des sources physiques d'énergie pour atteindre le corps : l'air, qui nous permet d'être touché par les ondes sonores.

L'énergie sonore nous pénètre autant par l'ouïe que par le toucher.

La musique est projetée par des systèmes audio-tactiles qui nous communiquent une vibration.

Si l'auditeur-tactile vibre sur la même longueur d'onde ou résonne par sympathie à cette vibration, il y a communication. Un transfert d'énergie est effectué.

Notes techniques

Cette pièce, réalisée entièrement avec un synthétiseur analogique, utilise deux techniques de synthèse : 1. additive, 2. modulation de fréquence. Pour la première je me réfère à des travaux de Jean-Claude Risset sur la synthèse additive pour obtenir des sons à spectres inharmoniques avec l'ordinateur. Tandis que la deuxième fait appel aux études de John Chowning sur la modulation de fréquence par synthèse numérique.

Cette musique se caractérise pas le passage constant 1) de sons à spectres harmoniques vers des sections où prédominent des timbres inharmoniques 2) de sons rappelant des timbres instrumentaux (par exemple: orgue, cloches tubulaires, etc.) et des sons faisant directement référence au synthétiseur.

Entièrement réalisé au Studio Bruit Blanc, à Montréal.

Department of Music

Communiqué

October 25, 1984.

The Music Department of Concordia University, and the Concordia Electro-acoustic Composers' Group presents a four day series of electro-acoustic concerts downtown in the Visual Arts Gallery of the Visual Arts Building.

Works for tape with performers and slides by Otto Joachim, David Keane, Paul Pedersen, Yves Daoust, Alain Thibault, John Celona etc. will be presented in three different programmes of MUSIC on Thursday the 15th, Friday the 16th and Saturday the 17th of November.

On Sunday the 18th, there will be a special audience participation concert where people are asked to bring instruments, and to join Wilhelm Furtwangler and the Berlin Philharmonic in the performance of two Beethoven symphonies, #2 and #4.

The concerts begin informally at 7 P.M., with tape pieces on Thursday, Friday and Saturday, and on Sunday with a bring your own buffet supper (to be shared by all).

The concert portion begins at 8:15 on all four evenings.

DATES: Th./Fri./Sat./Sun - November 15, 16, 17, 18, 1984.

TIME: 7 p.m. and 8:15 p.m.

PLACE: Visual Arts Building
Concordia University
1395 Dorchester Blvd. W.

F R E E

- 30 -

source: P. Prince
482-0320 local 611

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

Department of Music

Communiqué

Bring an instrument, a music stand, a little food, and period dress, and join Wilhelm Furtwangler and Pale Punks on Positively Phantastic Pharmaceuticals in performances of the 2nd and 4th symphonies of (who else) the inimitable, fantastic, once in a life-time, Ludwig van Beethoven.

The organizer of this event lacks any respect or taste, and so is organizing a most tasteless performance where mere ordinary people are invited to come and play these master-pieces, while the renowned WF turns in his grave.

At 7:00 a small informal supper is planned, so that participants can prepare themselves properly. Bring enough food for 1½ people as this is a pot-luck supper. Appropriate liquid refreshment will be supplied.

At 8:15 the concert will begin, participants having selected the part that they wish to play, not necessarily played upon the specified instruments, (e.g. 2nd. trumpet played on kazoo), by a 'play along with Mitch' style performance of the two selected symphonies.

So, bring a sound maker, some food, a music stand, dress in period style, and leave your concerns at home.

Sunday, November 18, 1984.

7:00 Supper

8:15 Concert performance

Concordia University,
Visual Arts Building
1394 Dorchester Blvd. W

F R E E

- 30 -

source: P. Prince
482-0320 local 611

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7141 Sherbrooke Street West
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CONCORDIA UNIVERSITY



groupe
électro-acoustique de
Concordia

Concordia
Electro-acoustic
Composers'
Group

84-xi-16

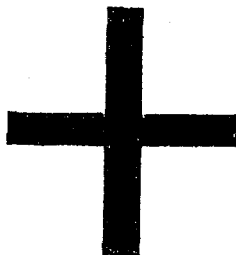
Works by:

Neil Schwartzman, Jean Séguin, Jacques Mayrand,
Yves Daoust, Kevin Austin, Keith Daniel,

concerts

(ii) jeudi 15 novembre
vendredi 16 ←←
samedi 17
dimanche 18

jeudi 14 février
vendredi 15
samedi 16
dimanche 17



Dave Lindsay, John Wells,
Eric Brown,
Pierre Gauvin,
James Tallon

on tape,
with slides, and

live electronics

20h15

Galerie des Arts Visuels

1935 o. boul. **Dorchester** Blvd. W.

Montréal



Lucien L'Allier/autobus 150



PROGRAMME

programme



7:00 p.m.

SAND/WATER
-stereo tape

Eric Brown

THE BEAUTIFUL ASSISTANT
- stereo tape

John Wells

Whoever said that they don't write tunes like they used to has just been proven WRONG.

SUITE #2 - from
The Songs a Metal
Child Would Sing

Keith Daniel

KONZERT TONE 1
- for double bass, percussion,
voice and
extensions
double bass - Kevin Austin
percussion - Shawn Bell

Kevin Austin



8:15 p.m.

WAIT!!
-for stereo tape and electronics

*John Wells, *James Tallon, *Dave Lindsay, *Kevin Austin
(text: Kevin Austin)



Don't take it so seriously

No! That was no tape loop

TRIAL and BEAT IT
-stereo tape

Neil Schwartzman

Another Short Break

ETUDE ELECTROACOUSTIQUE #1
bass** and electronics*

Jean Séguin*
Jacques Mayrand**

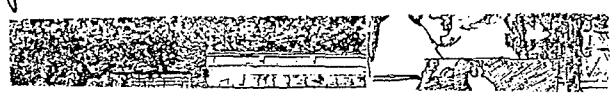
DÉRIVE
-stereo tape (with slides)

Pierre Gauvin

QUATUOR
- stereo tape

Yves Daoust

A time for a little peace within



SAND / WATER

Eric Brown

1983 - 84

This piece involved: 2 tracks of analogue synthesizer
1 track of electronic guitar
- all played in single performances,
extensively processed and edited

A wave-like sense of periodicity and overlapping boundaries, with
a steady and regular return to "consonance".

almost 9 months of intermittent work to completion.
Many thanks are due to Kevin Austin.

This work was commissioned by, and is published by les éditions RHINO PRODS .

THE BEAUTIFUL ASSISTANT A co-composition by John Wells and
Dave Lindsay. Finished in the summer
of 1984, the work was composed in the composers' home studios. K.A.

SUITE # 2 from "The Songs a Metal Child would Sing"

Keith Daniel

The movements which make up this piece are one of an almost infinite
number of possible realizations of the automata.
Composed between 1980 and 1984, this set of realizations were recorded
in a live acoustical environment.
They were premièred in August, 1984, on CBC-FM, and #44 from this set is
dedicated to "Brave New Waves".

And this way once passed
Leaving behind a trail of mercifully forgotten toys
The air still ringing
With the songs a metal child would sing.

This work is published by "les éditions RHINO PRODS", Montréal.

KONZERT TONE I This work for double bass, percussion, voice and extensions is in seven movements, grouped into the form of solos, duos and trios. Much of the extension of the sound is controlled by a pre-recorded tape, the sounds on which are not heard. The sixth movement employs a 'drum track' produced from a Roland drum machine, under the control of a 6502 based micro-computer. The roles of the performers are quite clearly defined, and since the control tracks on the tape provide a 'guiding finger' to the extent and nature of the modification of the sound, the performers are gently nudged in certain directions, almost as strongly as if there were a conventionally notated score. The composer would like to thank Shawn for his assistance in the performance. The individuals working on the extensions in this performance are James Tallon, Dave Lindsay, John Wells and Jean Séguin. Composed in October/November 1984. K.A.

W A I T From clarity to continuum. Voice as words, voice as sound, words as sound, sound as sound. A continuous evolution and transformation from one to another to another to something other, and maybe back (again ? (sic)). Tape and live processing with digital delays, Optional live voice and synthesizers. Summer, 1982. K.A.

TRIAL & BEAT IT (Slender Version) The output of one Synclavier and the inspiration of one or more of the following: L.A. (the lady, not the city), J.A., K.A. and a snappy little Hawain import. M.J. stretched on the rack of time. N. S.

ANOTHER SHORT BREAK , the first of this particular series having taken place last night. Again, a call to overcome the bias of perception, and to become one with the light. Fifteen minutes for this. K.A.

Etude centrée sur les possibilités interactives de la contrebasse électrique et de deux unités de délai digital, ainsi que des textures sonores produites par filtrage, régénération et répétitions digitales. L'étude sert à développer un vocabulaire et une syntaxe sonores aptes à être utilisés comme matériel de composition. La contrebasse électrique est fabriquée par JACQUES MAYRAND.

Co-composition de Jacques Mayrand (contrebasse électrique),
et de Jean Séguin (délais digitaux).

DERIVE

La pièce musicale de cette présentation audio-visuelle est une intégration de différentes découvertes sonores telles que générées par un piano mutilé dont les sons furent modifiés. Cette musique tente d'agir avec la séquence visuelle selon une sensibilité complémentaire.

Pierre Gauvin

QUATUOR

J'ai réalisé cette œuvre durant l'hiver 79, à l'Office-national du Film, en piratant du temps d'un petit studio -fermé depuis!- qui servait à la fabrication d'effets sonores pour la production cinématographique de l'institution. Les sources sonores de l'œuvre proviennent exclusivement de l'enregistrement d'une formation traditionnelle de quatuor à cordes. Bien loin de se cacher derrière les manipulations du studio, le violon s'affiche, s'affirme, même -et surtout, peut-être- quand il grince, quand il se tord, atteint d'une rage auto-destructrice. Grâce à la magie du médium, nous sommes entraînés vers des zones inexplorées, inaccessibles à l'instrument acoustique.

QUATUOR a remporté le premier prix, section analogique, du 8^{ième} concours international de musique électroacoustique de Bourges, (80), et le grand prix de la CIM, section française.

Information
Renseignements

Weekdays, 9 a.m. - 5 p.m.
lundi au vendredi, 9h - 17h
482-0320, ext. 611

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So, bring a sound maker, some food, a music stand, dress in period style, and leave your concerns at home.

Sunday, November 18, 1984.

7:00 Supper

8:15 Concert performance

Concordia University,
Visual Arts Building
1394 Dorchester Blvd. W

F R E E

- 30 -

source: P. Prince
482-0320 local 611

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

CONCORDIA UNIVERSITY



Concordia Electro-acoustic Composers' Group
groupe électro-acoustique de Concordia

(C.E.C.G.)
(G.E.C.)

84-xi-17

Works
by:

concerts

(iii) jeudi 15 novembre
vendredi 16
samedi 17 ←
dimanche 18

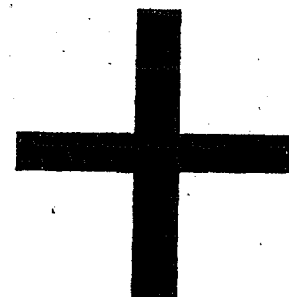
Paul Pedersen,

Otto Joachim,

David Keane,

Pierre Gauvin, Jean Séguin, Christian Calon,

Kevin Austin, Jacques Mayrand



on tape
with slides and
live electronics

Series 3

20h15

Galerie des Arts Visuels

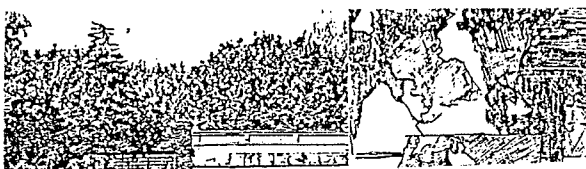
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Montréal

☎ Lucien L'Allier/autobus 150

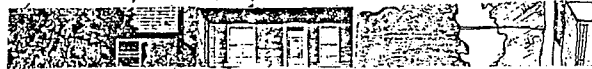
LOYOLA CAMPUS
7141 SHERBROOKE STREET WEST
MONTREAL, QUEBEC H4B 1R6

entrée libre/free



PROGRAMME

programme



7:00 p.m.

Christian Calon
-stereo tape

PARADIS

Kevin Austin

KONZERT TONE #1

for double bass, percussion, voice
and extensions

How can anyone make such awful sounds?

double bass - Kevin Austin
percussion - Shawn Bell



Open your ears to the sounds of the universe!

Kevin Austin

I'VE A NOTION IT'S
THE OCEN

-stereo tape

MOZART IN HATTERAS

-stereo tape

8:20 p.m.

Paul Pedersen

-stereo tape and slides

THEMES from the OLD TESTAMENT

And the first performance
of Paul's 'THEMES' in
about seventeen years.

Is it true?

Let's celebrate !!!



Yes, Otto's composing
electronic music again!

→ Otto Joachim
-stereo tape

#1 & #2

David Keane
-stereo tape

ELEKTRONIKUS MOZAIK

→ Otto Joachim
-stereo tape

#3

Otto Joachim :
SEVEN ELECTRONIC
SKETCHES

world première

Jean Séguin**
Jacques Mayrand*

ETUDE ELECTROACOUSTIQUE

#1

*bass and **electronics

→ Otto Joachim
-stereo tape

#4

Pierre Gauvin
-stereo tape and slides

1959-1984

→ Otto Joachim
-stereo tape
doorways to the heart

#5, #6, #7



en trois tableaux:

- De la nature de la mémoire
- Catastrophes intérieures
- La loi du corps

ENTROPY REQUIRES NO MAINTENANCE

Le propos ici est de mettre en scène différents moments, pôles essentiels du déferlement incessant des multiples réalités qui s'entrechoquent: la nature anisotrope de l'homme.

Le thème de ce discours sonore trouve donc son origine dans une réflexion sur la réalité:

PARADIS ?

KONZERT TONE I This work for double bass, percussion, voice and extensions is in seven movements, grouped into the form of solos, duos and trios. Much of the extension of the sound is controlled by a pre-recorded tape, the sounds on which are not heard. The sixth movement employs a 'drum track' produced from a Roland drum machine, under the control of a 6502 based micro-computer. The roles of the performers are quite clearly defined, and since the control tracks on the tape provide a 'guiding finger' to the extent and nature of the modification of the sound, the performers are gently nudged in certain directions, almost as strongly as if there were a conventionally notated score. The composer would like to thank Shawn for his assistance in the performance. The individuals working on the extensions in this performance are James Tallon, Dave Lindsay, John Wells and Jean Séguin. Composed in October/November 1984. K.A.

I'VE A NOTION IT'S THE SEA This, with its partner,

MOZART IN HATTERAS are works of the out-of-doors. Even at this moment, the ocean is washing itself on the shores. Cold winds blow in Montréal, and the Southern mockingbird jaws its song to the noisy traffic. This bird loves noisy places. It evidently hears the sounds, and does not perceive their noises with discrimination of values. To hear without the block of having to have meaning. K.A.

PAUL PEDERSEN: THEMES FROM THE OLD TESTAMENT, completed in 1967, is a suite of ten short pieces originally intended as music for a film to be made on Saul Field's portfolio of prints bearing the same title. To-night, slides of these prints and the accompanying Biblical texts will be presented together with the music. The ten themes in order of presentation are:

- (1) Joseph, (2) Jezebel, (3) Exodus, (4) Tamar, (5) Saul and David, (6) Rahab, (7) Mene Mene Tekel, (8) Uriah, (9) Lot's Wife, (10) Parable of the Trees.

While each section is conceived as a small form in itself, with its own distinct musical material, certain themes are used in similar or modified form in several sections. For instance, the cruelty, murder, or madness that is a part of the stories of Joseph, Jezebel, Saul and David, Uriah, and the Parable, is signified by a quarter-tone, sinetone sequence that recurs in these sections. Similarly, a soprano voice melody appears in several of the stories involving women. The scale used in these voice melodies is from an ancient Hebrew chant. This chant melody appears as the principal material of the Exodus section.

SEVEN ELECTRONIC SKETCHES After more than a decade out of the field of 'pure' electronic / electro-acoustic music, this pioneer has returned to his E.M.S. synthesizers to produce a seven movement work. Characteristic of this gentleman, composer and painter, is his lack of fear of boldness and innovation. Powerful gestures within an organic framework flood this piece. The composer's home studio was the venue for the creation, and voice activated E.M.S. equipment, masterfully controlled, are the basic sound generators. Finished in October, 1984. K.A.

Program Note:

ELEKTRONIKUS MOZAIK

by David Keane, CAPAC

Elektronikus Mozaik ["electronic mosaic"] for stereo tape was commissioned by the Hungarian national film production organization, MAFILM, for a first performance in Budapest in May of 1984. The work was realized using digital sound generation facilities, in particular the Yamaha DX-7 synthesizer, at the Queen's University Electronic Music Studios in Kingston, Canada.

The piece was conceived as a sonic analogy to a visual mosaic. Points of sound with various colours, or timbres, correspond to the bits of coloured stone found in the visual mosaic. The sonic colours are worked into variously similar and contrasting rhythmic contexts intended to encourage the listener to move his/her mental focus among the larger and smaller levels of structure but to find coherence and, in particular, continuity at each of these levels. At the micro levels of the work the richness and variety of the individual points is meant to attract the listener's attention, while the macro levels comprised of interwoven streams of points merge into structures which are meant to engage and hold the listener's attention.

YET ANOTHER SHORT BREAK is as its title states, yet another short break. If however, you have not already participated in a previous version of this piece, i.e. (Another short break or A Short Break), you may find this title mis-leading. In which case, don't think about it too much. K.A.

ETUDE ELECTROACOUSTIQUE POUR CONTREBASSE ELECTRIQUE ET DELAI DIGITAL no.1

Etude centrée sur les possibilités interactives de la contrebasse électrique et de deux unités de délai digital, ainsi que des textures sonores produites par filtrage, régénération et répétitions digitales. L'étude sert à développer un vocabulaire et une syntaxe sonores aptes à être utilisés comme matériel de composition. La contrebasse électrique est fabriquée par JACQUES MAYRAND.

Co-composition de Jacques Mayrand (contrebasse électrique),
et de Jean Séguin (délais digitaux).

1959 - 1984

J'utilise des diapositives produites autrefois par mes parents et celles produites au fil des quatre dernières années par moi-même. Je recherche ainsi une liaison entre ma vie actuelle, reflétée par les auto-portraits et les paysages urbains; et mon passé, recueilli par le travail photographique excellent de mon père. Les photos nocturnes inspirent le mystère, mais je rappelle aussi que la nuit existe par delà le sommeil et l'écoulement du temps.

La bande sonore, composée de sons concrets et électroniques, fut créée en corrélation avec les différentes sections de la séquence visuelle et tente d'appuyer les ambiances propres à chacune d'elle.

Pierre Gauvin

Department of Music

Communiqué

October 25, 1984.

The Music Department of Concordia University, and the Concordia Electro-acoustic Composers' Group presents a four day series of electro-acoustic concerts downtown in the Visual Arts Gallery of the Visual Arts Building.

Works for tape with performers and slides by Otto Joachim, David Keane, Paul Pedersen, Yves Daoust, Alain Thibault, John Celona etc. will be presented in three different programmes of MUSIC on Thursday the 15th, Friday the 16th and Saturday the 17th of November.

On Sunday the 18th, there will be a special audience participation concert where people are asked to bring instruments, and to join Wilhelm Furtwangler and the Berlin Philharmonic in the performance of two Beethoven symphonies, #2 and #4.

The concerts begin informally at 7 P.M., with tape pieces on Thursday, Friday and Saturday, and on Sunday with a bring your own buffet supper (to be shared by all).

The concert portion begins at 8:15 on all four evenings.

DATES: Th./Fri./Sat./Sun - November 15, 16, 17, 18, 1984.

TIME: 7 p.m. and 8:15 p.m.

PLACE: Visual Arts Building
Concordia University
1395 Dorchester Blvd. W.

F R E E

- 30 -

source: P. Prince
482-0320 local 611

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

Department of Music

Communiqué

Bring an instrument, a music stand, a little food, and period dress, and join Wilhelm Furtwangler and Pale Punks on Positively Phantastic Pharmaceuticals in performances of the 2nd and 4th symphonies of (who else) the inimitable, fantastic, once in a life-time, Ludwig van Beethoven.

The organizer of this event lacks any respect or taste, and so is organizing a most tasteless performance where mere ordinary people are invited to come and play these master-pieces, while the renowned WF turns in his grave.

At 7:00 a small informal supper is planned, so that participants can prepare themselves properly. Bring enough food for 1½ people as this is a pot-luck supper. Appropriate liquid refreshment will be supplied.

At 8:15 the concert will begin, participants having selected the part that they wish to play, not necessarily played upon the specified instruments, (e.g. 2nd. trumpet played on kazoo), by a 'play along with Mitch' style performance of the two selected symphonies.

So, bring a sound maker, some food, a music stand, dress in period style, and leave your concerns at home.

Sunday, November 18, 1984.

7:00 Supper

8:15 Concert performance

Concordia University,
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F R E E

- 30 -

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Concert Programme

Part I

- ⇒ ⁽ⁱ⁾ Star Song
for *synthesizers
and tape
John Wells*, Dave Lindsay*,
Jean Séguin*, Kevin Austin*
- ⇒ Rigeaud Sinfonietta
- stereo tape
Kevin Austin
- ⇒ Quatre Images Sur le Nom de BACH
- stereo tape
Glendon Diener
- ⇒ ekphonesis IV (1971-III)
- stereo tape
Alcides Lanza
- ⇒ ⁽ⁱⁱ⁾ My Pleasure
- stereo tape
Barbara Golden
text: Melody Sumner

- SAKI BREAK -

- ⇒ ⁽ⁱ⁾ SNOW PEAS
flute - Illana Steele
clarinet - Joan Baller
Illana Steele
Joan Baller
Kevin Austin
- ⇒ The Escape
- stereo tape
E.T. Picture Show
- stereo tape
} George DaNova
- ⇒ ⁽ⁱ⁾ Movements in Trans-Art
- stereo tape
Pierre Bouchard
- ⇒ Rigeaud Sinfonietta
- stereo tape
Kevin Austin

(i) World première (ii) Canadian première

STAR SONG Within the continuing series. The work for synthesizers with tape explores the individual and the group movement through a complex sonic soundscape. There is no one place to hear the work in its entirety. It exists in multi-planes. It moves together and apart. K.A.

Rigeaud Sinfonietta This work is a distillation into a two channel stereo field of twenty-one channels of temporally and frequency related material. The inspiration for the work was the Bavarian caliope at Expo 67 which played, with wheezes and missing notes, while the composer studied for his Abnormal Psychology course, and played tuba in the Bavarian Band inside the Beer Garden. Some listeners have claimed to hear the influence of the Bavarian Band in this short piece, some the influence of the caliope. Others blame it on the abnormal psychology, and there are those who put it down to the beer. Composed in the studio of MetaMusiQuébec with a Synthi AKS. (KA)

"Quatre Images Sur le Nom de BACH"

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

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

Glendon Diener
December, 1982

Ekphonesis IV (1971-III)
(version sur des images
de Guernica) durée: 15'

Ekphonesis IV a été réalisée
au studio de musique électro-
nique de l'université McGill.
Achevée à Berlin, dans le stu-
dio du compositeur, en 1972/73,
cette musique fut créée dans
sa version bande seule à Berlin,
à l'Akademie des Kunste en mars
1973.

La version pour images de Guer-
nica et bourdon instrumental
fut créée à Winnipeg au Plane-
torium Auditorium, le 3 janvier
1978.

Le titre, tiré du mot grec
signifiant "à voix haute"
coiffe toute une série de
pièces utilisant la voix
humaine, et portant généra-
lement un message de nature
politique. La pièce de
ce soir pourrait être vue
comme une 'méditation' sur
les holocaustes humains "qui
n'auraient jamais du se pro-
duire".

La conception originale pré-
voyait une "animation" de
Guernica, de Pablo Picasso,
constituée d'une séquence fil-
mée de divers clichés de la
peinture et d'un certain nombre
de thèmes voisins.

Matériaux concrets: sons de rue
de New-York; voix du compo-
siteur et de son ami, le peintre
Alejandro Puente, en conversa-
tion inintelligible sur le
Guernica de Picasso; des
"clusters" (grappes d'accords)
d'orgue électronique; citations
musicales du compositeur;
citation reconnaissable d'un
chant de Schubert.

MY PLEASURE A new work by this San Francisco based, Montréal composer.
A collage of sounds-ideas-text. A day in a life. (K.A.)

SAKI BREAK Welcome to the break in the programme. There is saki,
(hopefully warm), and Christmas cake. Please enjoy it. K.A.

SNOW PEAS A work in progress that will begin with the previous work in
progress. A work for flute, clarinet (optional recorder),
digital delays and tape delay, the sounds will be strongly reminiscent of
those of the earliest electronic music composers in the United States, Luening
and Ussachevsky. A simple exploration of simple sounds. The first composition
by these two performers. K.A.

The Escape is a short three movement piece that is to be "visualized" as well as listened to. It describes how after a musical escape (first movement), the subject receives a disturbing phone call (second movement), which leads him in a search for another type of escape (third movement), which he finds once he opens a second door.

The sound source was from synthesizer. Mixing of the first movement was done with 8 track multi-track with reverb and delay as processors. The second and third movements were done on half track alone. (G.D.)

(Short is less than two minutes! (KA))

E.T. PICTURE SHOW (the escape II) Meant to be as visual as its predecessor, the E.T. Picture Show will relax the mind by allowing it to become the "slide projector" to the sound. See anything you can, but make sure that the extra-terrestrials don't forget to take you aboard; on your escape. (97% synthesized) (G.D.)

 MOVEMENTS IN TRANS-ART (OR ODE TO NICARAGUA)

MOVEMENT	TRANSCRIPTION	TIME
I	ENTRANCE	9 %
II	TRANSIENCE	20 %
III	ENTRANCEMENT	10 %
IV	TRANSCENDENCE	40 %
V	DETERRENCE (IT HERTZ)	21 %
		8'29"

A MINIMAL NUMBER OF SIGNALS (2) WERE RECORDED FROM THE SOUL OF A PIANO; SIGNAL COME SOURCE BY MULTIPLYING AND TRANSFORMING THEM USING COMMON STUDIO TECHNIQUES.

WE MUST FORGIVE 'POLITIKOS', GOD OF NOISE AND DISTORTION, FOR HIS INDULGENCE...

P.G. BOUCHARD (NOV'84).

CLASSICAL

Saturday, December 15th - Concordia Orchestra
 Sherman Friedland,
 conductor

ADMISSION: F R E E

C. E. C. G. NEWSLETTER CECG NEWSLETTER

1984 - xi
NUMERO - 1

BULLETIN G.E.C. G.E.C.

Groupe
Electro-acoustique
de
Concordia

Bienvenue au numéro moins un du bulletin du G. E. C.

Quarante cinq personnes ont reçu le numéro précédent à ce bulletin-ci, maintenant notre liste approche les 150 personnes, dont plus de 90% sont compositeurs/compositeurs-organisateur.

Plusieurs gens m'ont fait parvenir des coordonnées permettant ainsi de rejoindre plus de personnes. Je voudrais particulièrement remercier John Winiarz, John Celona, David Keane, Micheline Coulombe Saint-Marcoux, Wendy Bartley et James Montgomery pour leur aide.

J'encourage vos soumissions au bulletin. Votre matériel devrait être prêt à photocopier. Français ou anglais, une traduction sera toujours faite quoique l'original sera la version définitive.

Le bulletin comprendra des articles d'intérêt personnel, local et national avec, par exemple, un calendrier MONTREALAIS des événements à venir ayant pour double fonction de a) permettre à tous de savoir ce qui passe et b) (ce qui est plus important), de fournir aux organisateurs un guide de planification afin d'éviter des conflits d'horaires.

Certains sujets suggérés pour 'discussion' sont: activités de certains compositeurs, organisations de concerts, droits d'exécution, échanges de bandes magnétiques et de performances, une organisation nationale et une

internationale. Laissez-moi savoir ce que vous en pensez et contribuez si vous le désirez.

Kevin Austin

Kevin Austin

(trad. J. Séguin)

Le Groupe Electro-acoustique de Concordia organise plus de 20 concerts par année et est toujours à la recherche de pièces pour bandes magnétiques (et parfois pour multi-média). Information technique incluse.

Calendrier Montréalais

1984

10 déc. G E C Concert (Loyola) (20:15)

1985

14 jan. G E C Concert (Loyola) (20:15)

14, 15, 16, 17 fév. GEC Concerts 1395 o.boul. Dorchester (19:00)

11 mars G E C Concert (Loyola) (20:15)

22 avril G E C Concert (Loyola) (20:15)

début mai ACREQ Serie de concerts (dates à confirmer)

Calendrier Torontois

1984

1985

C. E. C. G. NEWSLETTER

Concordia
Electro-acoustic
Composers'
Group

BULLETIN G.E.C.
G.E.C.

1984 - xi

Number -1

Welcome to Issue Number minus one of the C. E. C. G. Newsletter.

The previous issue of this newsletter went (initially) to about 45 people, with a request for addresses of others. The mailing list is now close to 150, and growing weekly. Over 95% of this list are composers / composer-organizers. There are still some glaring holes in the list, particularly the Maritimes and the Prairies,

Many people sent addresses, and I would particularly like to thank John Winiaz, John Celona, Micheline Coulombe Saint-Marcoux, Wendy Bartley and Jim Montgomery for their special efforts.

Submissions to the Newsletter are encouraged. Materials should be 'photo - ready', and (usually) be able to be reduced to one-half size. (See the rest of the newsletter.) It is also possible to send out information that is received in quantity: please send 200 copies. (note attached from the Toronto Music Gallery).

Items and articles of personal, local and national interest will be included, with (for example) a Montréal 'calendar' of upcoming events. The function of this being two-fold (i) to let people know what is going on and (ii) (and more importantly), to give organizers a rough guide to planned events to avoid conflicts in the timing, as much as possible. Until a national newsletter is established, I am offering to do the same for Toronto. Send your dates as soon as they are established, and if possible, even in their tentative form.

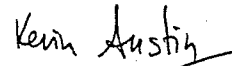
(page 1)

English or French. A précis translation will be made, although the original is to be understood as definitive.

Some topics that have been suggested for 'discussion' are individual composers' activities, concert organization, performing rights, tape and performance exchanges, a national organization, and international organizations. Let me know what you think, and contribute if you wish.

Programmes and posters will (for now) make up the bulk of the newsletter: these are for your information (F.Y.I.).

Thanks,



Kevin Austin

The Concordia Electro-acoustic Composers' Group organizes more than 20 concerts per year, and is always looking for tape (and sometimes multi-media) pieces. Technical information is attached.

Montréal Calendar

1984

Dec. 10 C.E.C.G. Concert - Loyola (8:15 p.m.)

1985

Jan. 14 C.E.C.G. Concert Loyola (8:15 p.m.)

Feb. 14, 15, 16, 17 C.E.C.G. Concerts 1395 Dorchester (7:00 p.m.)

Mar. 11 C.E.C.G. Concert Loyola (8:15 p.m.)

April 22 C.E.C.G. Concert Loyola (8:15 p.m.)

May -beginning- A.C.R.E.Q. Concert Series (dates to be confirmed)

Toronto Calendar

1984

1985

CONCORDIA UNIVERSITY



Music Department

Groupe
Electro-acoustique de
Concordia

C O N C O R D I A
E L E C T R O - A C O U S T I C
C O M P O S E R S '
G R O U P

* * * * *

1984

17 september

15 october

10 december

1985

14 january

11 march

22 april

20:15

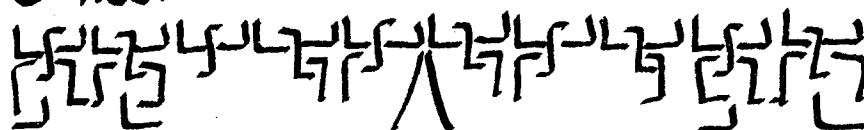
room AD - 131

Loyola Campus

entrée libre

* * * * *

Concert 4 Series II



focus:

Something

Old

Something

New

works on tape by: Alcides Lanza, Francis Dhomont,
John Winiarz, Kevin Austin,
Dave Lindsay, George Danova,
Alain Thibault

live electronics works by: John Wells, James Tallon,
Dave Lindsay, Kevin Austin,
Jill Bedoukian, Jean Séguin

Concert Programme

Part 1

Star de light

-for synthesizers*
and tape with voice**

James Tallon*, Jean Séguin*,
John Wells*, Kevin Austin*, Dave Lindsay*
Jill Bedoukian**

Four Fragments and Epilogue
-stereo tape

John Winiarz

exercice I (1965-V)
-stereo tape

Alcides Lanza

Transits Élémentaires
-stereo tape

Francis Dhomont

TIME IN - TIME OUT (Three) · PAUSE-

Wave Link One } stereo tape
Wave Link Too } and slides

Kevin Austin

TIME IN - TIME OUT (Four) · PAUSE-

FRAGMENTS
-four synthesizers

James Tallon, Dave Lindsay, Kevin Austin,
John Wells

OBEAH
-stereo tape

Dave Lindsay

Points de fuite
-stereo tape

Francis Dhomont

"O.D" (the Escape III)
-stereo tape

George Danova

Quarks' Muzik
-stereo tape

Alain Thibault

STAR de LIGHT A continuing work, a continuing series. For synthesizers and tape, individual and collective sonic exploration through complex sonicscapes by the one-self and the group. No one place to hear - all places to hear. A multi-planar sound existence. It moves a part together.

K.A.

Four Fragments and Epilogue (1984) for tape by John Winlarz

The first three text fragments were inscribed on pyramids between the years 2350 and 2175 B.C., the fourth text fragment is the remains of an ancient Babylonian penitential psalm. The electronic sounds accompanying the text are fragments from four sections of another composition, Tetrachotomous for piano, violin, cello and tape. In the epilogue the text fragments are transformed into electronic sounds which are immersed into a texture of harmonic fields. Time and chance have worked on the materials, not only to corrode but to create new structures, new forms and new values to attract the mind.

(1)

.....
 command.....

of the boat of the evening...

 Thy face is like.....

(2)

To say:.....for me three meals
 one in heaven, two on earth.
 A lion-helmet.....green.....

(4)

In my wearied....., me.....
 In my inflamed nostril, me.....
 Punishment, sickness, trouble.....me
 A flail which wickedly afflicts,.....me
 A lacerating rod.....me
 A.....hand.....me
 A terrifying message.....me
 A stinging whip.....me

in pain I faint (?)

(3)

..... four.....
..... a point.....
..... darkness.....
..... be not.....
come.....

Exercise I (1965-V) realized at the Columbia-Princeton Electronic Music Center in 1965, and revised during 1969. All the sounds used in this piece, however of totally electronic origin, have a definite concrete coloration. A very fine third of an octave filter (albis) was an essential tool for the realization of the piece. The original in four tracks was produced mostly by splicing. Sequential and voltage-controlled techniques were used in a very minimal portion of the composition.

Exercise I was conceived with an optional version with self-developing choreography. The composer's set of instructions for the lights and choreographic situation has been explored and enhanced by the dancers and technicians. The composition intends to express the solitude of man within crowds.

=====
" TRANSITS ELEMENTAIRES 2 "
=====

(16'35)

(1983)

Traversée, transferts successifs. Après le feu, la terre, l'eau et l'air, (du magma central vers les couches élevées de l'atmosphère) le "voyageur" traverse le miroir, celui d'Alice, celui de l'imaginaire; la perception devient alors celle d'un univers mental.

Au plan formel, la pièce comporte cinq mouvements enchaînés, articulés par un même motif varié, sorte de charnière ou de "pont". Un profil mélismatique - présence humaine ? - circule entre les mouvements (ou à l'intérieur d'eux) et en constitue le ciment.

Plus généralement on peut dire que la pièce va du sombre vers le clair, du forte vers le piano, de l'agité vers le calme, du discontinu vers le continu, du précis vers le flou.

De nombreuses matériologies ont été obtenues avec le synthétiseur numérique SYNCLAVIER N°1 dans les studios du G.M.E.M. (Groupe de Musique Expérimentale de Marseille, FRANCE). Mais le son ainsi que la "facture" concrets restent présents.

F.D.

La réalisation et le mixage ont eu lieu dans le studio personnel de l'auteur. Création mondiale le 13 Février 1983, Faculté de Musique de l'Université de Montréal.

time in - time out - three Time for quaffee and chat or a jon.
time in - time out - four A respite from artifice. This particular
group forms the outer shell for the two works of nature-al nostalgia -

WAVE LINK ONE and WAVE LINK TOO - for tape and slides.

Nostalgia for the ocean.

Waves of all colours - of all sounds. If Mozart had lived next to the ocean,
would he have composed?

The pause comes to an end.

FRAGMENTS A new live-electronic work that is in process and is the process.

An opening, found, repeated, and repeated again, leads to a
closing coda. One realization tonight. K.A.

OBEAH Finished in the fall of 1984, and composed at the composer's home
studio. A basically analogue work, with electronic evocations of
concrete thoughts. A commission from les éditions RHINO PRODS, Montréal. K.A.

Francois DHOMONT

" POINTS DE FUITE "
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(13'20)

Réalisé de Février à Mai 1982
Studio de l'auteur à MONTREAL (QUEBEC)

Création mondiale le 13 Juin 1982 au 12me Festival
International de Musique Expérimentale de BOURGES.
2ème Prix (catégorie analogique) au 12ème Concours International de
Musique Electroacoustique de BOURGES 1984.

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A Jean-Louis OSTROWSKI, mélomane et technicien inspiré qui,
en déjouant inlassablement les trahisons de machines per-
verses, a permis à cette pièce de voir le jour au jour dit.

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ALAIN THIBAUT

DISTORSIONS DE L'ESPACE-TEMPS (QUARKS' MUZIK) 1982

"Quarks Muzik" est une partie d'une plus grande pièce multimédia en préparation, basée sur la théorie de la relativité de Einstein.

Dans cette pièce j'utilise des techniques de synthèse sonore développées à l'ordinateur et appliquées à un synthétiseur analogique
1. la synthèse additive 2. la modulation de fréquence.

Pour la première je me suis référé à des travaux de Jean-Claude Risset pour obtenir des sons à spectres inharmoniques en additionnant des ondes sinusoïdales tandis que la deuxième fait appel aux études de John Chowning qui consistent à produire des spectres complexes en modulant un oscillateur numérique par un ou plusieurs autres.

J'utilise également un synthétiseur de voix numérique contrôlé par un micro-ordinateur de type "Radio Shack TRS-80". La production des mots dits par l'ordinateur se fait en assemblant les codes des phonèmes se trouvant en mémoire à l'intérieur du circuit intégré qui contient ses propres oscillateurs, filtres et générateur de bruit. La voix est ensuite "processée" dans une unité de retard numérique (ou "délai digital").

Les titres de chacune des parties sont:

1. Quarks/Antiquarks
2. Space-Time Distortion
3. Espace-Temps Courbe
4. Danse des Electrons à la Vitesse de la Lumière
5. $E=mc^2$

14min

Notes and Noises from the studio

This page in the programme is devoted to ideas, news, commentaries etc., on the state of the art, the arts, the studio and various trivia.

This evening, we have the great pleasure of adding to the repertoire of works, two tape compositions by the internationally renowned composer, Francis Dhomont. While being heard here for the first time tonight, these performances will not by any means be the last.

Premières include STAR de LIGHT, FOUR FRAGMENTS and EPILOGUE, FRAGMENTS, OBEAH, and "O.D."

The old is represented by 'exercice I' : the timeless by WAVE LINK ONE and WAVE LINK TOO.

The academic year is now a little more than half over, and the studio remains in use more than 18 hours per day, every day of the week. During the next two weeks, a second electro-acoustic studio in the Music Department will be opened for use, containing for the moment, just an eight-channel recorder, mixer and stereo tape recorder. It will function in conjunction with the two existing studios, since the main Music Department studio contains a medium size analogue synthesizer, mixer, and three stereo tape decks, while the eight channel studio in the Audio-Visual Department contains a larger mixer, more extensive processing equipment (2 delays, compressors, parametric eq, graphic eq, and reverb), along with the stereo and eight channel tape recorders. The A.V. studio has just been moved into its new space, and Dave Greer must be commended on his dedication to getting it up as soon as possible, considering the ways of the University.

The next series of concerts will take place downtown, in the Visual Arts Gallery of the Visual Arts Building on Thursday through Sunday, February 14, 15, 16, and 17. The concerts will be in two halves, on Thursday and Friday from 5:00 to 7:00, and then 8:15 to 10:30, and on Saturday and Sunday, from 3:00 to 7:00 and from 8:15 to 10:30. The first half of each concert will feature tape compositions, with the later parts having tape, tape and live, live, and works with slides.

On the Saturday and the Sunday, a fibre sculpture will be installed during the afternoons. The public is invited to come and help. This work will be under the capable supervision of Doris May, and members of the C.E.C.G.

Thanks for coming.

Kevin Austin, Director E-A. M. S.

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