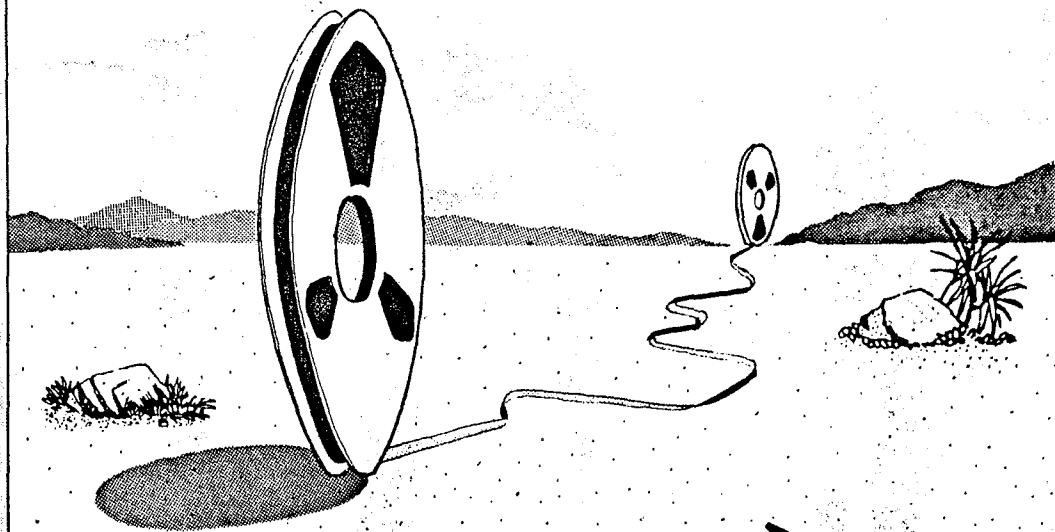


# THIRTY MILES OF TAPE



# QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

summer concerts d'été à Loyola

out of doors/en plein air

**(GEC)**  
**Groupe Electro-**  
**acoustique de**  
**Concordia**

**(CECG)**  
**Concordia**  
**Electro-acoustic**  
**Composers' Group**

→ vendredi 20 mai ←  
lundi 23 mai fête de la Reine

salle/room AD-05  
pavillon Administration building  
19h30/7:30 pm

vendredi 24 juin St-Jean Baptiste  
samedi 25 juin  
dimanche 26 juin

campus Loyola campus  
l'université Concordia University  
7141 o. rue Sherbrooke St. W.  
13h/1:00 pm

vendredi 1 juillet jour de la confederation  
samedi 2 juillet  
dimanche 3 juillet

☒ Vendome · autobus 105

vendredi 26 août  
samedi 27 août  
dimanche 28 août

renseignements  
482-0320 poste 614

**entrée libre / free**

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

with

Eric Ferri  
Eddy Ho  
Denis Lo  
Kevin Aust  
Dave Lind  
James Ta  
John W  
Normand  
and  
David K

Programme  
on P.

Dimensions I

EDDY HO \*

Générique (I) (1974)

DENIS LORRAIN \*

Family Games (I)

KEVIN AUSTIN \*

— PAUSE

ONE —

Wait !

KEVIN AUSTIN\*, DAVE LINDSA  
JAMES TALLON\*, JOHN WELL  
text: KEVIN AUSTIN\*

Générique ( $\Sigma$ )

DENIS LORRAIN \*

Centrifuge

NORMAND GENDRON \*

— PAUSE

TWO —

Générique (R)

DENIS LORRAIN \*

La Cascade Enchantée

DAVID KEANE \*

progresses with the machine-like regularity of certain involuntary bodily activities, particularly breathing. Alongside of these human sounds there exists a second type of sound structure--the electronic and literally mechanical synthesized sounds. When the two types of sound structures ultimately collide, they subsume each other and are, it would seem, both eliminated. Yet all is not destroyed. From the rubble emerges a new mechanical sound structure which breathes a new vitality into the piece that powers it to its conclusion.

Eric Fergusson is a 23-year-old native of Vancouver and Toronto. He is currently a third-year student at Queen's University in Kingston, Ontario, majoring in film and music. In 1980 he began composing electro-acoustic music, and this has occupied his musical interest ever since. He hopes to continue his studies in music composition and experimental film after the completion of his undergraduate degree.

#### PROGRAM NOTE

#### DIMENSIONS

This work was produced at the QUEEN'S UNIVERSITY ELECTRO-ACoustic MUSIC STUDIO. All the sound materials in *Dimension I* were produced by a multimode resonator and several oscillators. The dripping water sound was introduced to create the effect of real time-space starting place. A transformation from reality to a fantasy world is experienced as the water drops gradually gave way to that dimension. The sense of time and direction dissolves into this fantasy world: the struggle to return to reality being hampered by the incredible magnetism of this strange world.

January 3, 1983.

Génériques has been produced at the Utrecht Institut Sonologie in 1973-74. The first performances have been in Utrecht and Bourges, in 1974.

These pieces form a "family" connected by inclusion  $R \subset \Sigma \subset I$ . The pieces can be performed independently, or in any arbitrary order.

Générique (I) consists in the reunion of three basic sound materials, mainly differentiated by their frequency.

Générique ( $\Sigma$ ) is a sub-set of (I), obtained through two simultaneous selective treatments of the underlying basic materials.

Générique (R) is further derived from ( $\Sigma$ ) by means of a selection, and spatial redistribution, performed by logic circuits.

Générique (I) is thus a sort of raw block of sound. Of the other pieces presented, Générique ( $\Sigma$ ) has been carved out of Générique (I), and (R) out of ( $\Sigma$ ). Thus we hear different "soundscapes" of the same "sound", different aspects of the same material, much in the same way as we find important differences in the individual perception of any concert audience.

d.l.  
15.12.8

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

K.A

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

### CENTRIFUGE

Cette pièce se déplace en trois champs latéraux. Une guitare sur "Flanger", modulation à anneaux, rétro-action et écho s'exécute au troisième plan se déplaçant d'un champ à l'autre.

Au deuxième plan, des oscillateurs disgracieux froissent les sens à 60 secondes.

Au premier plan s'installe de l'intermodulation de haute fréquences touchant le cerveau. De ce phénomène curieux découle le nom de la pièce.

A noter que l'entrée et la sortie de la pièce est annoncée par l'utilisation de puissance sur la guitare. L'attaque est coupée, la vitesse est variée.

LA CASCADE ENCHANTEE  
PROGRAM NOTE

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 the Lotos, a haunting beauty which Ulysses and his men encounter on their return to 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 we seek there. Woven into the fabric of naturalistic sounds of water, La Cascade Enchantée are myriad delicate colours from the very spectrum 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 dissolved, and transformed to create a grand tapestry of sound

...DAVID KEANE (CAPAC)

---

\* des voiles de ~~la~~ mousseline transparente qui ~~descendent~~ *glissent* lentement  
*lâchées*

This is the first of the summer series of concerts, has the same basic structure as all of these I have, that is, three halves.

The first part of each concert will tend to highlight new composers, many of them still currently study various institutions.

The second part of each concert will have live electronics in it, and the third part will be a bag of pieces and ideas.

This province has the most active electro-acoustic music community in the country. Various philosophies of concert presentation exist side by side. There is the 'spectacle': large scale production, large space, many participants, large budget, extensive advertising, once or maybe twice per year.

There is the university electro-acoustic studio c

since many of the composers were in the studio.

The concert series at Concordia are based on a few basic ideas: small scale productions, small spaces, a variety of composers, small budget, to twenty concerts per year, and also repeat performances of some works.

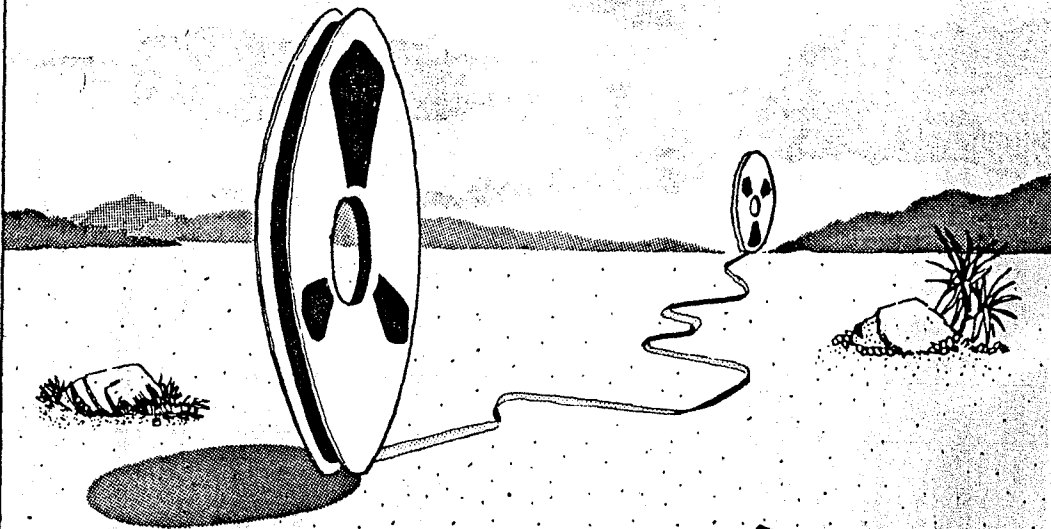
Any composer who is not "well known" (and some of them), will say that getting a first performance is difficult, but the second is much more so.

Because of the "newness" of the sounds, and musical structures, it is necessary to be able to provide repeated performances.

This series continues with a concert, here, Monday evening at 7:30, featuring three works for tape and slides, and one video.



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DE BANDES MAGNÉTIQUES**

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dimanche	28 août		482-0320 poste 614

**entrée libre / free**

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

with

- Eric Fero
- Eddy Ho
- Kevin Aus
- Dave Lind
- James Ta
- John We
- Barbara G
- Donna Ly
- Alain Thi
- Pierre Dost
- Robin Mir
- Charles de

Programme  
on Page

Dimensions II

EDDY HO

Final Spin

BARBARA GOLDEI

—————→ PAUSE THREE

Wait Too!

—————  
KEVIN AUSTIN, I  
JAMES TALLON, I  
text: Kevin

Brain Drain Suite

DONNA LYTLE

————— PAUSE FOUR

Deca-Danse

ALAIN THIBAULT

E. P. A. E.

PIERRE DOSTI  
ROBIN MINA  
CHARLES DE R

All composers are

in counterpoint to these textures, a number of vocal sounds emerge. The restful nature of these vocal sounds contrasts with and emphasizes the insistent and often starkly rhythmic character of the snapping sounds. As the piece moves to its conclusion, a number of the textures resolve into the rhythmic material with which the piece began, thus linking beginning, middle and end into a symmetrical whole.

Eric Fergusson is a 23-year-old native of Vancouver and Toronto. He is currently a third-year student at Queen's University in Kingston, Ontario, majoring in film and music. In 1980 he began composing electro-acoustic music, and this has occupied his musical interest ever since. He hopes to continue his studies in music composition and experimental film after the completion of his undergraduate degree.

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January 3, 1983.

F I N A L

S P I N

A slice of real life.

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

B R A I N      D R A I N      S U I T E

'What is this thing called metaphor?'

- a video soundtrack to exaggerate ambiance  
and highlight metaphor.

PUASE FOUR Those of us who were unable to fully grok Pau:  
(op cit) will have the opportunity to resist acknowle  
it ever existed. Beware the white fluids in the bottles. Isomorphism  
you everywhere. Again 15 - 20 minutes, (or as long as it takes to solve  
insurmountable technical problems).

de vie sur terre. Au cours de  
notre invité, le président Ronald Reagan, a l'occasion  
de rendre un immense service à l'univers en faisant dis-  
paraître l'une des pires sources de destruction qui exis-  
tent: la race humaine. Merci président Reagan!"  
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.  
Musique réalisée dans sa presque totalité avec le synthé-  
tiseur/ordinateur SYNCLAVIER II, dans les Studios Bruit  
Blanc et de l'Université McGill.

Alain Thibault: Compositeur, étudiant en électroacous-  
tique à l'Université de Montréal.

E. P. A. E. du Groupe SONDE Cette pièce a été composée à par-  
tir de sources sonores conçues par le  
groupe Sonde. Nous avons réalisé une oeuvre de musique électroacoustique  
qui ne comporte aucune manipulation sur bande magnétique (montage, varia-  
tion de vitesse, etc..) mais qui tente plutôt de accréer l'esprit d'une musique  
jouée en direct.

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

Ont participé à cette pièce:

Pierre Dostie

Robin Minard

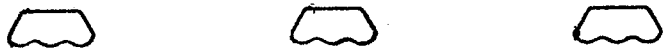
Charles De Mestral

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

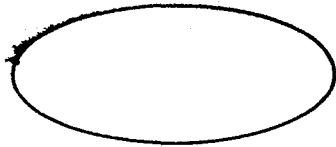
Electro-acoustic Composers' Group.



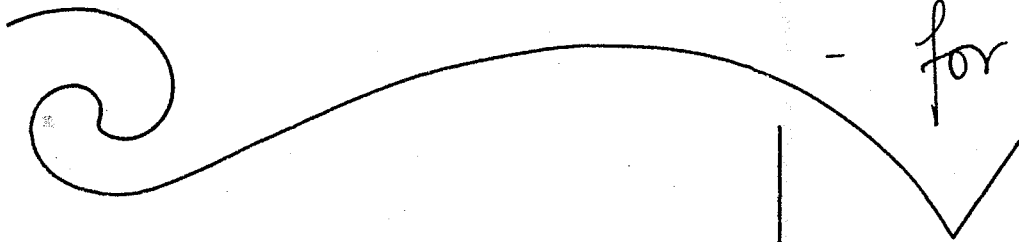
Sound as sonic sculpture



Music as expression of philosophy



Sound as entertainment

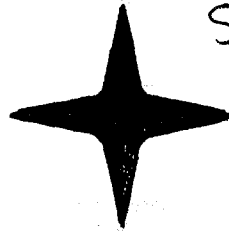


Music as meaning.

Sound as light

Sound as beauty

with visual elements  
abstract to concrete  
If the pictures tell a story, should they also tell a story - same one, or a



- for the composer  
- for the listener

Music as therapy

Music as truth

NEXT CONCERTS  
Kevin Austin

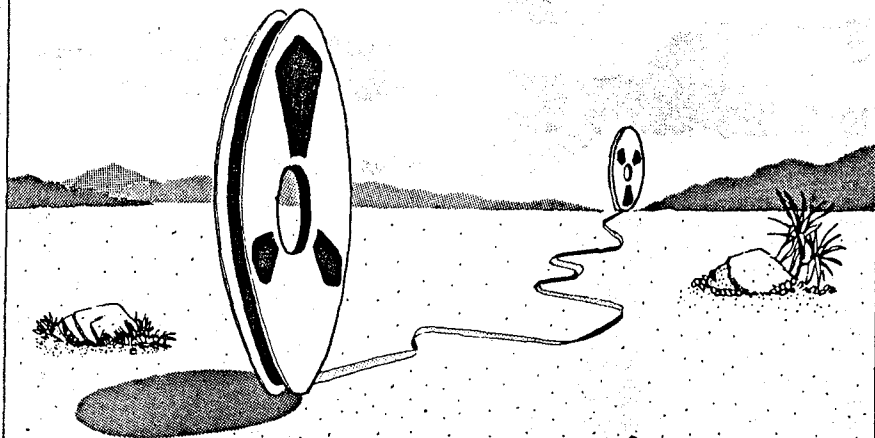
83-JUNE 23/24/25  
83-u-23

# CONCORDIA UNIVERSITY



UNIVERSITE CONCORDIA  
CONCORDIA UNIVERSITY

## THIRTY MILES OF TAPE



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

entrée libre / free

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

1983 - vi - 24  
13:00

with works by:

Borsak  
Dolden  
Kirschner  
Schertzer  
Bedoukian  
Gagnon  
Feist  
Austin  
Tallon  
Wells  
Lindsay

Programme  
listing

on

P. 2



# PROGRAMME:

## Part 1 Works for Tape

Doswa	Robert Schertzer (i)
Rock in the water	John Wells (i)
Dictée	Bernard Gagnon (i)
The Sneeze	Dave Lindsay (i)
* SIB 2248	Sam Borsuk (ii)
Suspicious	Daniel Feist (i)
* Manito	James Tallon (i)
Molten Voice	James Tallon (i)
Moebius Strip	Harry Kirschner (ii)

-PAUSE FIVE

\* Première

(i) CAPAC

(ii) PRO.



## Part 2

Works with live elements

Wait!

James Tallon, Dave Lindsay  
John Wells, Kevin Austin (all i)  
TEXT: Kevin Austin

### \* Bog the Frog: Suite

(i) Ritornello

(ii) Clicketts

(iii) Rit

(iv) Pig-Frog Jet Song (Jet'n'Frog)

(v) Rit

(vi) Froggie Luv Song

(vii) Rit

(viii) Boogey in the Swamp (for Steve)

(ix) Rit

Kevin Austin (i)  
Jill Bedoukian (i)

### \* Three, For Play

James Tallon, Daniel Feist  
Jill Bedoukian, Kevin Austin (all i)

- PAUSE SIX -

\* Premiere

Part 3 Works for Tape

Spheres, Chains, Corridors and Passage Kevin Austin <sup>(i)</sup>  
- live mix version -

\* The Thrill of Rejection Daniel Feist <sup>(i)</sup>, Kevin Austin <sup>(i)</sup>

Asthenosphere Paul Dolden <sup>(i)</sup>

S.E. Scape = SUN Kevin Austin <sup>(i)</sup>

- FIN -

\* Premiere

DOSWA -- A Delicate Process (Decay/Organic/Ssplat/Waaarning/Aaaah)

This is an extended meditative piece in five movements. The overall effect of this "music" is to draw the listener to thoughtlessness and self-realization.

Only a handful of primarily acoustic sounds (mandolin note, pneumatic drill, acoustic saw, electric saw, 3 multi-oscillator tones) were recorded and processed in different ways in each movement (tape splicing, tape reversal, tape delays, ring modulation and frequency shifting).

(RS)

A Rock in the Water 2 1/2 mins. January 1980\*

A collage of impressions recorded on a visit to Newfoundland, the lead-in composed with tape-loops mainly from material edited out of the lightly electronically treated child's song which follows. The wind at the end was recorded in a metro station; back in the city?

\* part one of a work in progress.

(J.W.)

Dictée ⇒

THE SNEEZE December 1979 The Sneeze was inspired by a high-speed photograph I once saw showing the explosive spray of saliva caused by the involuntary action of a human sneeze. This piece is an aural interpretation of this photograph.

The opening statement provides the ground rules for the piece, and invokes the surreal world of slowed down instantaneous actions such as sneezes. The ensuing exploratory journey through this world reaches two climactic peaks, the first being the greater of the two.

Instruments used were voice, piano, a Révox ½ track tape recorder, and several human sneezes.

(D.L.)

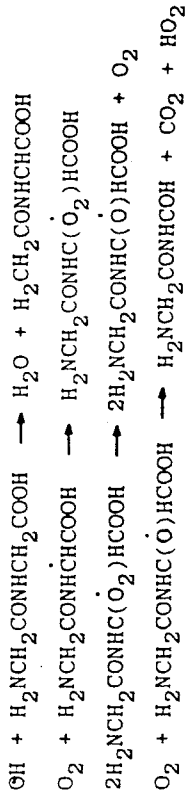
"Dictée" est une sorte de performance sur bande. La majorité du matériel a été exécutée en temps réel. Les instruments utilisés sont la voix et un crayon. J'ai utilisé aussi un peu de sons d'oscillateurs. Un oscillateur fournissait une onde qui était retardée par bande, puis transformée en voltage revenant moduler le son du début: un boucle auto-modulante à retard.

"Dictée" est une réflexion sur l'angoisse des premiers apprentissages de l'écriture ainsi que sur les degrés, les distances de l'écriture.

La dictée vient d'un haut-parleur, alors que les réactions de celui qui écrit et sa perception du haut-parleur sont saisies sur l'autre canal à l'aide d'un micro. On entend successivement et par degrés d'écriture:

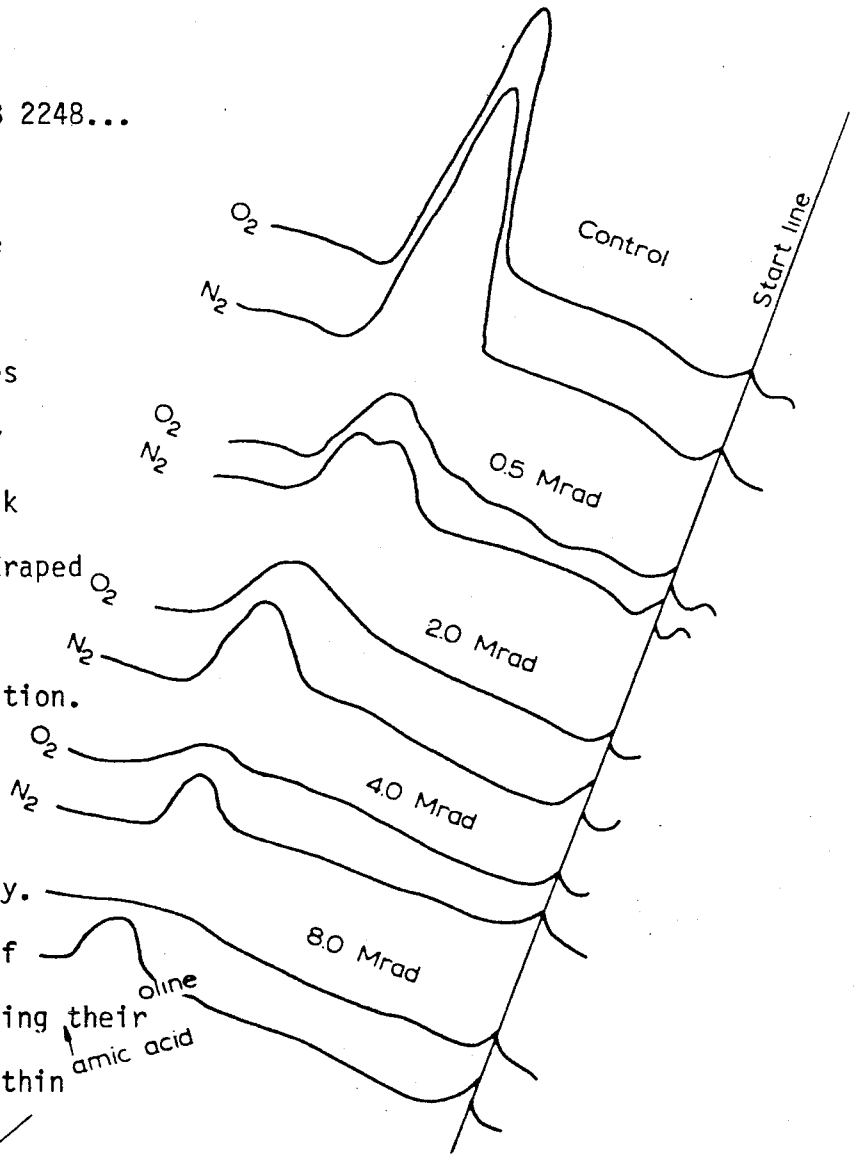
1. La dictée seulement.
2. La présence de quelqu'un qui écoute. Cette présence est signalée par un effet larsen de micro sur l'autre canal, puis une toux. Il est bon ici de spécifier que les effets larsen sont volontaires et contrôlés.
3. Le message change de canal car il devient le bruit du crayon de l'écrivain.
4. Les transformations que le message subit ainsi que l'action d'écrire du personnage qui, on s'en rend compte, se dicte lui-même.
5. Des échos de ses réactions, genre de conscience subjective. Le sujet "joue" du crayon.
6. Des transformations de ses mêmes réactions.
7. Un genre de canon de connivence entre dictateur et dictée et finalement...
8. Eclatement de la personnalité.

(B.G.)



IN THE BEGINING,  
THERE WAS ...SIB 2248...

Walking down the  
Street, i feel  
Liquid steel eyes  
Piercing my body  
From behind black  
Velvet shadows draped  
Over rods of  
Ice and superstition.  
When i knock  
Upon a door,  
It opens. slighty.  
Finding chains<sup>N<sub>2</sub></sup> of  
Uncertainty binding their  
Eyes together within



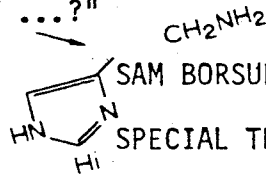
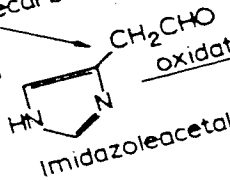
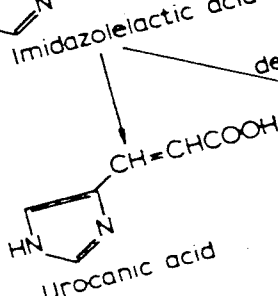
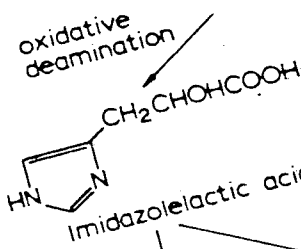
Alanine  
+  
Serine

The cold naked  
Room beyond these COOH

Portals, i ask,

"What is the

Ultimate Question of ...?" oxylation



SAM BORSUK, COMPOSER.

SPECIAL THANKS TO

LISE SICARD FOR  
HER HELP DURING

THE FINAL MIXDOWN.  
JUNE 21, 1983.

7'35.99" DURATION.

(S.B.)

SUSPICIOUS - a visit to my old high school - an aural trip down  
memory lane, taken in trepidation. Concrete sounds,  
voice and tape loops. (1978) (DF)

MANITO. by JAMES TALLON 1983.

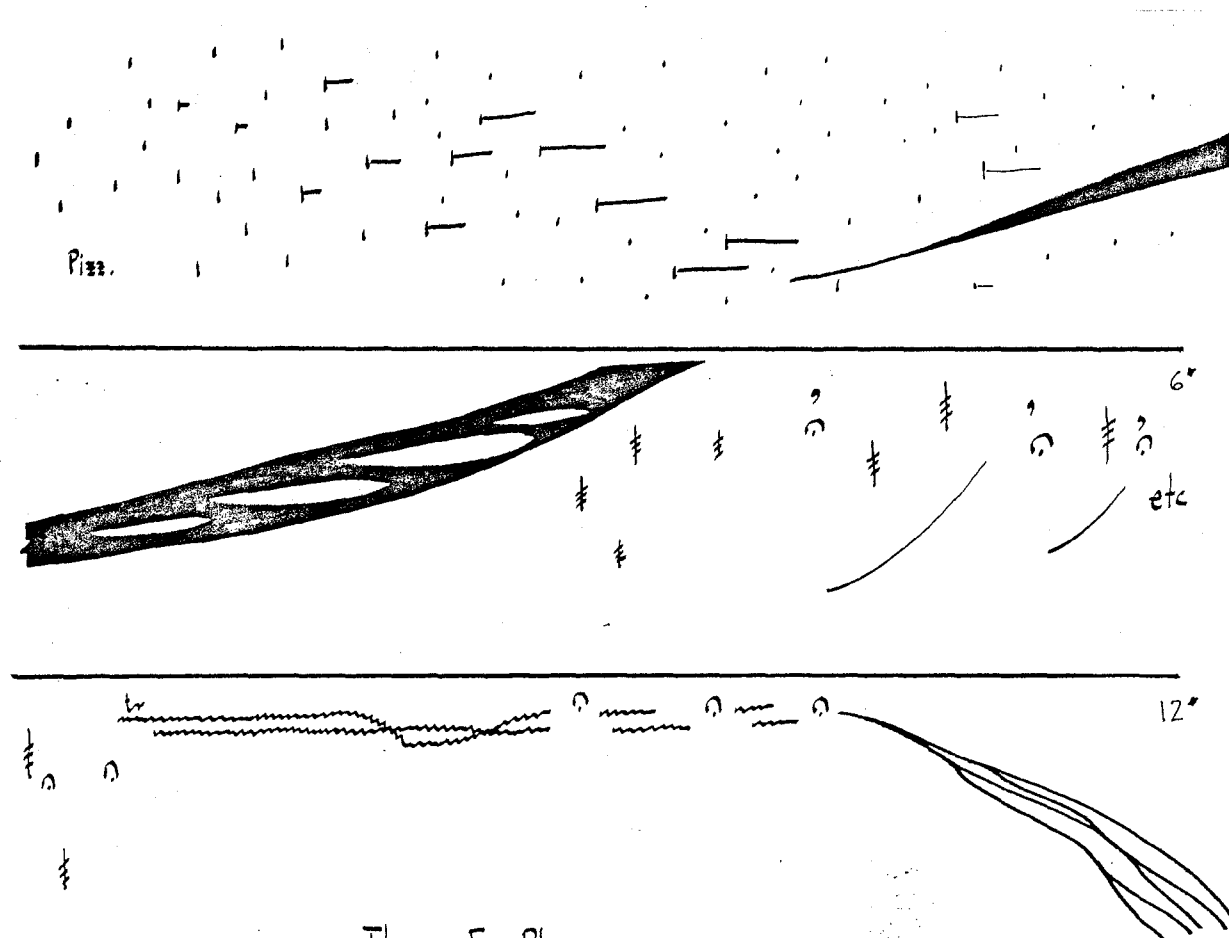
*"The great Manitous or high dieties..... could not be invoked as the ultimate causes of all things. Apparently the Indians..... assumed that the phenomena of nature had always existed somewhere, and..... in their aetiological myths merely described how they had been brought into their present relationship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

MOLTEN VOICE The piece consists of a series of sound images punctuated by excerpts taken from each section and repeated. The sound sources, which include recorded natural and mechanical sounds, simple and complex synthesized sounds, and white noise, the text, the structure and the title all relate to the concept of a transitional process that is both ruthlessly abrupt and incomprehensible except on a primitive level of awareness. Created in the Concordia Electronic Music Studio in the Winter of 1979-80. (JT)

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



Three, For Play

83-vi

JT,KA,  
JB,DF,

Moebius Strip (1981) - tape solo. The piece is designed to be played solo, or to accompany a solo instrument, and it has been performed, by the composer, as "Moebius Strip" for tape and piano.

The basis of the tape solo is pulsation, that is heard at constant speed, accelerating speed, or decelerating speed. The sounds themselves resemble those of non-pitched, wood, percussion instruments. They were, however, created with the Moog Synthesizer, at the McGill Electronic Music Centre.

The pulsation streams are most often heard, at least two at a time, so that any two (or more) pulsation streams are heard as a single complex rhythm, which is subject to change, depending on whether the single pulsation streams are accelerating, decelerating, appearing or disappearing.

The name "Moebius Strip" has significance for the tape and solo instrument version of the piece, and has little significance for the tape solo version. (H.K.)

PAUSE FIVE A work of metaphysical values. No more quest for  
fruth / beauty - just fluids. Stores in both directions.  
East, grocery; west greasies and groceries. Travel lightly. Listen to the  
soundscape. Use the hibachis. Enjoy.

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



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

PAUSE SIX In many aspects, except for its temporal placement in the cosmic order, similar, though different to previous versions of this work. Certain compositional constraints warn against burned fingers in this piece. Repeat as necessary.

## SPHERES, CHAINS, CORRIDORS and PASSAGE

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

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

The Thrill of Rejection : Do you ever have one of those days? You know, you confuse Haydn's 42nd and 43rd Symphonies; you misplace the number of your Swiss bank account; you have to drive the other TR-5; you know, some things never seem to go right. This piece has no siblings, and its parents deserted it upon first sight. Only the kind and gentle word of a caring deaf friend saved it from the ignominy of the near-by bulk eraser. (K.A.)

Asthenosphere (1981). Solo tape composition. Asthenosphere is a region of the earth's interior characterized by less rigid rock which has an ability to flow. The asthenosphere is often responsible for vertical motions observed at the earth's surface such as volcanoes and seismic waves. The composition's continuous flowing sound which rises and falls in activity is suggestive of the title.

Asthenosphere was composed using the sounds of an electric guitar and metal wheel rims. These sounds were isolated and manipulated using classical studio technique. The original performance of the sounds became increasingly less important as the sounds were processed and then reassembled into a new composite whole.

Asthenosphere represents an attempt to create an entire sound world from a minimal number of sound sources. In order to create variety, maximum manipulation of the sounds is often emphasized. However the inherent acoustic properties of the sound sources which cannot be completely masked or destroyed by manipulation gives the composition its continuity. In other words, the composition is held together by timbre relationships established between the sound sources and their permutations. Each section of the composition explores different combinations of these permutations. Each new sound that appears is separate and distinct and yet intimately tied to previous sounds and the overall structure.

Asthenosphere was a semi-finalist in the CBC Young Composers Contest 1981. Asthenosphere has been broadcast on the CBC program "Two New Hours" and has been performed at the Bourges International Festival of Electro-acoustic Music, Bourges France. (P.D.)

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

Notes and Noises "30 mi. / 48 km. of Tape"  
Concert 3

Words on and about electronic music, ideas and the  
Concordia Electro-acoustic Composers' Group

- enjoy the sun!
- lie about
- nap
- read
- cook on the hibachis.

---

Some new pieces, some old favorites  
Some new sounds, some old sounds  
in new guises.

Talk to us : Talk to each other  
Informality

---

Next concerts - tomorrow  
- Sunday

different  
programmes  
every day

Kevin Austin

83-vi-23

- Fri - July 1<sup>st</sup>

Sat - July 2<sup>nd</sup>

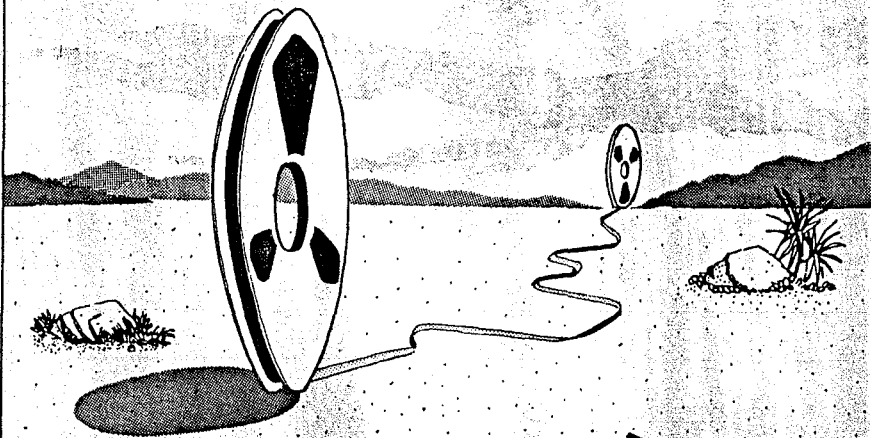
Sun - July 3<sup>rd</sup>

# UNIVERSITÉ CONCORDIA



UNIVERSITÉ CONCORDIA  
CONCORDIA UNIVERSITY

## THIRTY MILES OF TAPE



## QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

summer **concerts d'été à Loyola**

out of doors/en plein air

**(GEC)**

**Groupe Electro-  
acoustique de  
Concordia**

**(CECG)**

**Concordia  
Electro-acoustic  
Composers' Group**

vendredi 20 mai      salle/room **AD-05**  
lundi 23 mai      fête de la Reine      pavillon **Administration** building  
19h30/7:30 pm

vendredi 24 juin      St-Jean Baptiste      campus **Loyola** campus  
samedi 25 juin      ←      l'université **Concordia** University  
dimanche 26 juin      →      7141 o. rue **Sherbrooke** St. W.  
13h/1:00 pm

vendredi 1 juillet      jour de la confédération  
samedi 2 juillet  
dimanche 3 juillet

☉ Vendôme + autobus 105

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

**entrée libre / free**

1983- vi - 25  
13:00

with works by =

Jarvlepp

Lorrain

Danova

Bassal

Coulombe Saint-Marcoux

Tallon

Feist

Austin

Wells

Lindsay

Bedoukian

Bell

Programme

listing on

Page 2



# PROGRAMME:

## Part 1 Works for Tape

BUOYANCY

Jan Jarvlepp <sup>(ii)</sup>

THE ESCAPE

George Danova <sup>(i)</sup>

RIGAUD SINFONietta

Kevin Austin <sup>(i)</sup>

JIM'S GEMS

James Tallon <sup>(i)</sup>

\* ESPOIRS et ILLUSIONS  
d'une SOCIÉTÉ ROUGEUSE

Dominique Bassal <sup>(i)</sup>

A RADIO PLAY IN TWO PARTS Daniel Feist <sup>(i)</sup>

- PAUSE SEVEN -

\* Première

CAPAC (i)

PRO (ii)

Part 2

Works with live elements

WAIT TOO!

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

Dual Concertone  
(Stuffed Gypsey farcé)

Kevin Austin, Shawn Bell  
Jill Bedoukian

ROADSIDE LITTER

James Tallon

1001 ± Changes

Kevin Austin

- PAUSE EIGHT —

All composers CAPAC

Part 3

Works for Tape

The Escape

GEORGE DANOVA (i)

Les Portes du Sombre Dis

DENIS LORRAIN (ii)

Vortex Suite  
(live mix version)

KEVIN AUSTIN (i)

CONSTELLATION (I)

Micheline Coulombe  
Saint-Marcoux (i)

- FIN -

#### BUOYANCY

Cette oeuvre a été composée en trois étapes: 1) enregistrement et montage de sons émis par le violoncelle et joués (en mono) par le compositeur; 2) transformation des matériaux en utilisant le filtrage, les changements de vitesse, un modulateur à anneaux, la réverbération, la conversion d'acuité en voltage, la superposition des couches sonores, l'égalisation et le déphasage (mono); 3) une combinaison quadraphonique de sons transformés préenregistrés et d'un système de délai d'enregistrement de quatre pistes à vitesse variable pour créer un champ artificiel de 360° de sons ambiants qui enveloppent l'auditeur.

La ressemblance entre les échos du son et les vagues de l'eau a conduit le compositeur à intituler l'oeuvre "buoyancy".

#### BUOYANCY

The piece was composed in three stages: 1) recording and editing of cello sounds played by the composer (mono); 2) transformation of the material using filtering, speed variation, ring modulation, reverberation, pitch to voltage conversion, superimposition of layers, equalization and phase-shifting (mono); 3) quadraphonic mix of transformed recorded sounds and the four outputs of a variable-speed four channel tape echo system to create an artificial 360° field of ambient sound to surround the listener.

The similarity between echoes of sound and waves of water has led the composer to entitle the piece "buoyancy".

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))

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)



JIMS GEMS The resolution of strong tensions introduced in this piece, and the relatively restful pace are reflective of the fact that it was composed during a joyous although eventful period of my life. As in Molten voice this piece consists of a series of sound images based on highly differentiated sound sources: white noise, simple and complex synthesized sounds and sounds recorded from a radio. Continuity is manifested in the rhythm and the over-laying of adjoining sections. 'Gems' is a convenient spelling of 'jɔms', which is the phonetic transcription of James. Concordia Electronic Music Studio - Fall 1980. (JT)

Espoirs et Illusions by Dominique Bassal.  
Much talent, much concern.

(KA)

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)

. backwards as forwards same the looks time, people some For. prepared originally as presented be not will piece this that appears it, problems technical unforeseen to Due : SEVEN PAUSE

Ah good, we fixed it at last - sorry for the trouble - - -

A short rest while we make sure that this kind of thing doesn't happen again. Stores left and right. Don't burn your fingers on the hibachis.

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

DUAL CONCERTONE (Stuffed Guppie farcé) is the younger twin sibling conceived later, to Three, For Play, descended from Foreplay (i) and Five for Three to One, PLAY! . The family line dates back into the middle seventies with the ICELMU family of tape delay pieces. The 'Dual Concertone' is conceived as an out-of-doors piece, preferrably for hot, sunny afternoons. (KA)

Dual Concertone 83-vi KA  
JB  
(Stuffed Guppie farcé)

pp  
pizz  
spicc  
Sim.  
(etc.)  
cresc  
ff  
Pizz  
Knock  
Spicc  
Pizz above bridge  
morendo



Roadside Litter Roadside Litter is dedicated to the Roadies, Dave and John. It is based on their carefully culled collections of acoustic and intellectual debris. An eclectic approach was taken to the organization of materials on the tape, with dramatic connotation, visual associations and sound patterns providing the fine structure within an overall framework related to the complexity, variety and "naturalness" of the sounds involved. Processing involves the use of digital delays and equalizers, the latter being used to remove blocks of frequencies from the sound at various times during the performance.

The tape was realized with the assistance of Kevin Austin in the Concordia University eight track studio in January 1983.

(JT)

PAUSE EIGHT It appears, that unlike a previous version of this piece, it is happening in the right direction. Truth and beauty, when partially backwards don't look the same, but that may not change their under-lying reality. Stores left and right. Keep children's fingers away from the hibachis, please.

Vortex Suite A six movement suite, taken from music composed for the dance of the same name by the Montréal dancer, Iro Tembeck, in 1980. Originally played in six channels, tonight's performance is in four.

- (i) GRRTCH : 'Cockroaches' - synthesizer
- (ii) HORNED MINUED : - French Horns
- (iii) SHUDDER-ER-ER : voices - processed
- (iv) HORSIE : voice - an invocation to the race
- (v) SLEEZE : instruments - the bar musicians life after a coupla' years
- (vi) DISCO : instruments - synthesizer entrance to the void ?  
(thanks to Ideas for the bed-tracks)

Created in the Audio-Visual Studios of Concordia University, the Concordia Electronic Music Studio, and at home.

(KA)

Denis Lorrain

LES PORTES DU SOMBRE DIS, cycle pour bande magnétique (1979)

durée: 25 mins.

Conceptuellement, cette pièce utilise un seul élément sonore doté d'une enveloppe dynamique symétrique. Ce son élémentaire est mis en oeuvre à différentes échelles de durées: depuis quelques minutes jusqu'à quelques millisecondes. Par l'exploitation de cette plage de durées et par le jeu de densités variées, on peut parcourir un domaine allant des sons purs prolongés jusqu'aux sons ponctuels isolés, en passant par des bruits plus ou moins rugueux ou des masses lisses.

L'évolution temporelle des caractéristiques appliquées aux sons élémentaires (densité, durée, timbre, intensité, hauteur, spatialisation) est répartie sur trois cycles concomitants, mais asynchrones: deux de contraste minimal et un de contraste maximal. Cette organisation cyclique impose la liberté de choisir un point de début/fin pour chaque exécution de la pièce; elle permet en outre — puisque les sons élémentaires sont chronologiquement symétriques — l'exposition de la pièce dans l'un ou l'autre sens.

Une fois mise en place cette macrostructure forte, les dernières étapes de la composition, puis la synthèse sonore, ont été exécutées par des moyens informatiques. LES PORTES DU SOMBRE DIS ont été réalisées à l'IRCAM (Paris); la première audition en a été donnée au festival Musiques multiples de Saint-Rémy de Provence, en juillet 1979.

d.l.  
9/8/79

## CONSTELLATION I

Par analogie, CONSTELLATION I est une association artificielle de structures (masses, objets, trames...etc) fortement contrastantes dont chacune, tout en privilégiant des éléments particuliers du langage musical électroacoustique, accuse un profil formel nettement marqué dans l'espace et le temps.

Sans être une version électroacoustique similaire, CONSTELLATION I adopte sensiblement l'organisation structurelle d'une oeuvre antérieure: MANDALA I pour cinq instrumentistes. Basée également sur la théorie du mandala, CONSTELLATION I repose essentiellement sur le principe d'unification des forces les plus contradictoires. Des objets/ montage à fort potentiel énergétique articulent, fusionnent les neuf moments contrastants de CONSTELLATION I qui conservent toutefois leur configuration propre dans un vaste mouvement de gravitation.

Constante spirale qui oppose et concilie...

Oscillations de l'éternité du temps...

Commande du Groupe de Musique Expérimentale de Bourges et réalisée dans les studios du GMEB en juin 1981, l'oeuvre a été créée au 12<sup>e</sup> Festival des Musiques Expérimentales de Bourges le 9 juin 1982. Martine Epoque en fera une version chorégraphiée au Festival de Banff en juillet prochain.

CONSTELLATION I est dédiée à Françoise Barrière et Christian Clozier.

Micheline Coulombe Saint-Marcoux

Notes and Noises

"30 miles of Tape"  
"48 km de bandes...."

Concert 4

Words on and about electronic music, ideas, and

the Concordia Electro-acoustic Composers' Group C.E.C.G.  
(Groupe électro-acoustique de Concordia) G.E.C.

- enjoy the weather - enjoy the scenery - nap

- read - eat - enjoy

COOK on the hibachis

---

Some new sounds, some old pieces.

Sound as sound. Not many tunes, not many  
drums.

Sound for its own sake.

INFORMALITY

---

Next concerts

- tomorrow Sunday  
Fri - July 1<sup>st</sup>  
Sat - July 2<sup>nd</sup>  
Sun - July 3<sup>rd</sup>

} different  
} programmes  
} each day.

Kevin Austin

83-vi-23

Part 2

Works with live elements

WAIT TOO!

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

Dual Concertone  
(Stuffed Guppie farcé)

Kevin Austin, Shawn Bell  
Jill Bedoukian

ROADSIDE LITTER

James Tallon

- PAUSE EIGHT —

All composers CAPAC

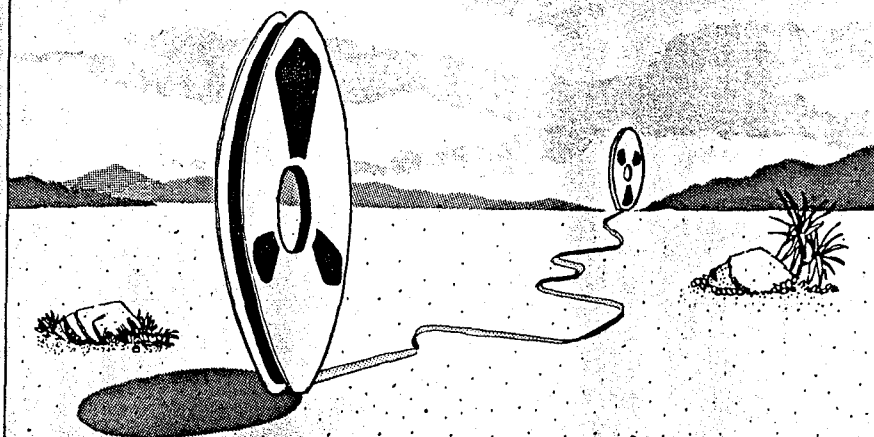


# CONCORDIA UNIVERSITY



UNIVERSITE CONCORDIA  
CONCORDIA UNIVERSITY

## THIRTY MILES OF TAPE



## QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

summer concerts d'été à Loyola

out of doors/en plein air

**(GEC)**

**Groupe Electro-  
acoustique de  
Concordia**

**(CECG)**

**Concordia  
Electro-acoustic  
Composers' Group**

vendredi	20 mai		salle/room <b>AD-05</b>
samedi	23 mai	île de la Reine	pavillon <b>Administration</b> building
			<b>19h30/7:30 pm</b>

vendredi	24 juin	St-Jean Baptiste	campus <b>Loyola</b> campus
samedi	25 juin		l'université <b>Concordia</b> University
dimanche	26 juin		7141 o. rue <b>Sherbrooke</b> St. W.
			<b>13h/1:00 pm</b>

vendredi	1 juillet	Jour de la confédération
samedi	2 juillet	
dimanche	3 juillet	

☒ Vendôme · autobus 105

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

**entrée libre / free**

1983 - vi - 26  
13:00

with works by:

Calder  
Gendron  
Lorrain  
Golden  
Wells  
Feist  
Tallon  
Bedoukian  
Lindsay  
Golden  
Austin

# PROGRAMME:

Part 1

Works for Tape

△□○

Donna Lytle

Snow, Snow Evolving

Daniel Feist

Disillusion

John Wells

Family Games (I)

Kevin Austin

Rondoooo

Normand Gendron

Tripping to Greece

Barbara Golden

Piece for Guitar

Stephen Calder

- PAUSE NINE —

All composers are CAPAC

Part 2

Works with live elements

WAIT!

James Tallon; Dave Lindsay  
John Wells; Kevin Austin  
TEXT: Kevin Austin

THREE, FOR PLAY

Jill Bedoukian; James Tallon  
Kevin Austin; Daniel Feist

FLORIDA SWEET

Jill Bedoukian;  
Kevin Austin

- (i) Sea
- (ii) Bayou, Byme, Byus
- (iii) Okeechobee Rain Dance
- (iv) Gullible
- (v) Sea

-PAUSE TEN ———

All composers are CAPAC

### Part 3

### Works for Tape

Free Running Clocks (I)

Kevin Austin (i)

Manito

James Tallon (i)

The Sneeze

Dave Lindsay (i)

S.E. Scape: Sun

Kevin Austin (i)

Whalesong #1

Dave Lindsay (i)

Frizbee Izbee

Kevin Austin

James Tallon

Dave Lindsay

John Wells

Daniel Feist

Part 3

Works for Tape

Free Running Clocks (I)

Kevin Austin <sup>(i)</sup>

~~Droite~~ replaced by

Manito

~~Denis Lorrain~~ <sup>(ii)</sup>

James Tallon

S.E. Scape: SUN

Kevin Austin <sup>(i)</sup>

(i) CAPAC

(ii) PRO

Snow, Snow Evolving The composer writes, " Real time meets tape time. Voice, record, tape and synthesizer. A departure stylistically. (1979) " (DF) .  
Composed in the studios of CHOM-FM and Concordia University. (KA)



1. STRUCTURALISM: designed two-channel score using basic shapes of geometry ( ) as graphic symbols on frequency/syntax grid.  
Score channel 1: a) statement b) retrograde  
Score channel 2: a) inverted retrograde b) inverted statement
2. POST-STRUCTURALISM: built sounds using the geometric shapes as models. Each model was passed through two interpretations, one transparent and the other opaque yielding for example; **○** becomes first a thin hollow sound, then a thick hollow sound.
3. POST-STRUCTURALIST EXPRESSIONISM: finally, revised and cut tapes ruthlessly, in accord with aural response, and interjected sonic commentary upon prior structure. (DL)

Dis-illusion 8 1/2 mins March 1981

A frustrated man's attempts to reach the heights and depth of sound of digital oscillators using analog equipment. There are the equivalent of 5b oscillators rising up to a plateau of barely perceptible change in a landscape of banked and undulating sound.

(J.W.)

FAMILY GAMES (I) is a piece for four channel tape. The family alluded to is a sonic one, and the sounds produced by this particular automated patch occasionally have a slightly humorous quality. This is only one of any number of possible realizations of this piece..

Composed at the Loyola A.V. Studio in April, 1983. Duration: 4min. 01sec.

K.A.

RONDOOOOO

Comme son nom l'indique Rondoooo est une pièce en trois parties.

Le premier mouvement bouge sur une piste stéréo. Les pas entrecoupés se répètent sur l'écho et montent.

Le deuxième mouvement reprend la même piste mais placée au second plan sur réverbération alors que trois autres pistes s'ajoutent au mixage.

Le troisième mouvement est l'apothéose. Grâce à un procédé spécial de doublage, le troisième mouvement se déplace dans le temps avec une vitesse incroyable.

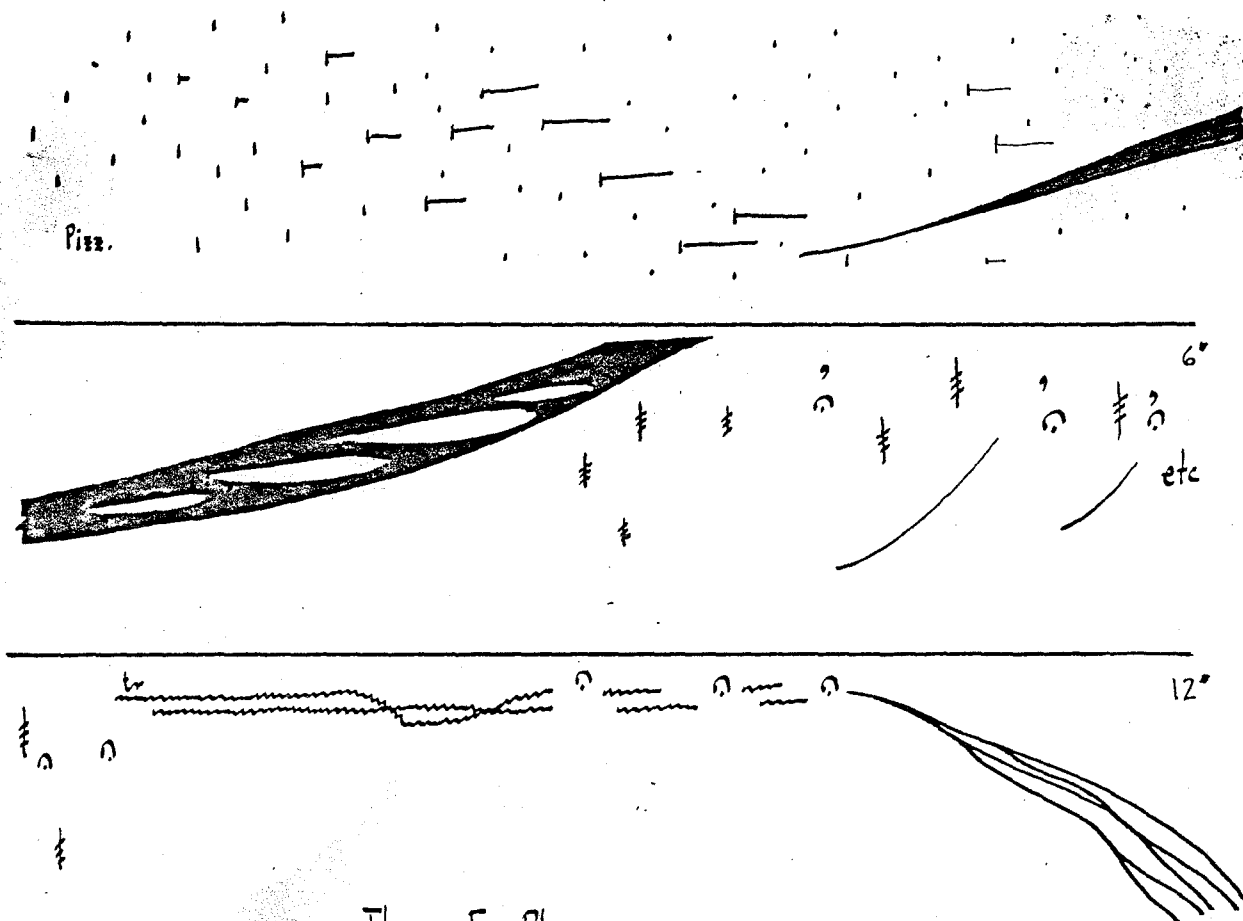
UNIVERSITE CONCORDIA MAI 82  
CAMPUS LOYOLA CAPAC

TRIPPING TO GREECE A work produced at Concordia University.  
Voice, piano and processing. It speaks  
for itself. (KA)

Piece for Guitar A delicate work composed in the Concordia Studio in the  
winter of 1980, the composers' sensitive ear is reflected  
in the straight forward presentation of this piece. The  
piece is for guitar with ring modulation. (KA)

PAUSE NINE A collective composition by all hear, and then some. The  
hardly perceived motion of the sun counterpoints the sonic  
interplay of the wind in the willows. Hibachis for cooking. Food left and  
right on Sherbrooke St.

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



Three, For Play

83-vi

JT,KA,  
JB,DF,

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



FLORIDA SWEET

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

PAUSE TEN A quiet piece. A little respite from the noise and clutter.  
Each little sound like a polished diamond floating in the  
sky of blackest velvet. The little dickie-bird sings. The big dickie-bird  
sings. Don't stand under the big bird, even if you feel that you understand  
the little one. Stretch out. Get up. Make up your mind. Think yourself  
a tan.

FREE RUNNING CLOCKS (I) is an oxymoron, since clocks are anything but  
free-running in the conventionally used sense.  
Pulsed sounds are heard as pitch complexes, paired or grouped members, or as  
sequential elements moving around the four channels. Their rate, envelope and  
density change slowly. Attempts have been made through high frequency notch  
filtering to produce the illusion that the sounds originate in a plane that is  
not that of the loudspeakers. Produced as the first of a series in the Concordia  
University A.V.D. (Loyola) studio in April 1983. K.A.

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

## DENIS LORRAIN

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

### DROITE, hommage à LeCorbusier

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

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

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

d.l.  
Montréal  
9 mars 1981.

denis lorrain : DROITE, hommage à LeCorbusier

pièce radiophonique pour instruments et  
textes de LeCorbusier (18 mins)

commande de la Fédération canadienne des  
diplômées d'universités

Ayant à préciser, pour les rassembler en un faisceau fort, les moyens que l'époque met entre nos mains, — l'outillage avec lequel nous allons tenter d'échafauder une oeuvre, — nous connaissons donc le sentiment qui, débordant nos travaux minutieux, précis et quotidiens, les conduit vers une forme idéale, vers un style (un style c'est un état de penser), vers une culture...

.....  
On peut risquer l'hypothèse que les grandes oeuvres émotives, oeuvre de l'art, naissent de l'intégration heureuse de la passion et de la connaissance.

LeCorbusier,  
Urbanisme.

C'est plutôt le LeCorbusier des années 1920 qui est concerné ici, celui des plans libres et des façades rigoureuses, des tracés régulateurs, de la construction modulaire. Mais l'hommage s'étend à l'ensemble de son oeuvre, sans pourtant entériner complètement les théories fonctionnalistes enthousiastes qui sous-tendaient sa démarche.

DROITE utilise dix matériaux de base, dont les durées sont fixées dans la gamme 5, 6, 10, 15 et 30 secondes et marquées par des repères percussifs, traités à la manière de modules architecturaux, outre deux séquences plus libres (trombone et vibraphone). La pièce s'élabore sur des sons instrumentaux simples et la lecture des textes; mais par de légères transformations du matériau, par tout un jeu de successions, de substitutions ou de déconstruction et de reconstruction, et surtout par l'architecture qui en est constituée, DROITE dépasse cette forme brute, devient un événement beaucoup plus complexe, une structure aux agencements variés, subtils, parfois équivoques.

d.l.  
Marseille  
21.3.76

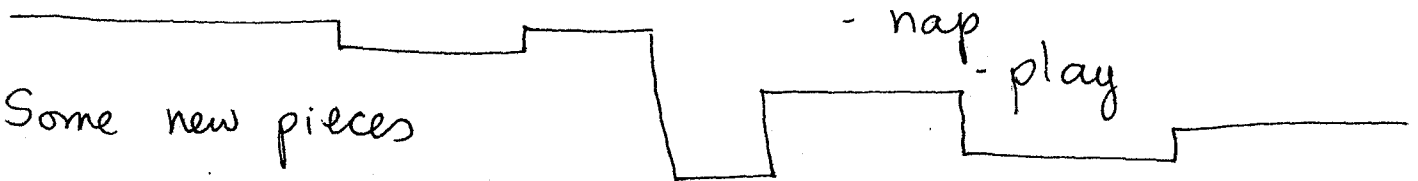
Notes and Noises

"30 m. of / 48 km de"

Concert #5

Words / ideas on/about electronic music, C.E.C.G. (G.E.C.)

- enjoy the weather
- cook on the hibachis
- read



Some new pieces

Some older pieces

- many new sounds

- works on tape ; live processed sounds ; works for tape and live performers

- Informality -

Not many drums

Not many songs

Not many tunes

Sound as

Sound as

sound as

sound as

sound as

sound as

sound as

sound as

sound as

Next concerts

FRI } July { 1 } 1 p.m.  
 SAT } { 2 }  
 SUN } { 3 }

Kevin Austin

83-iv-23

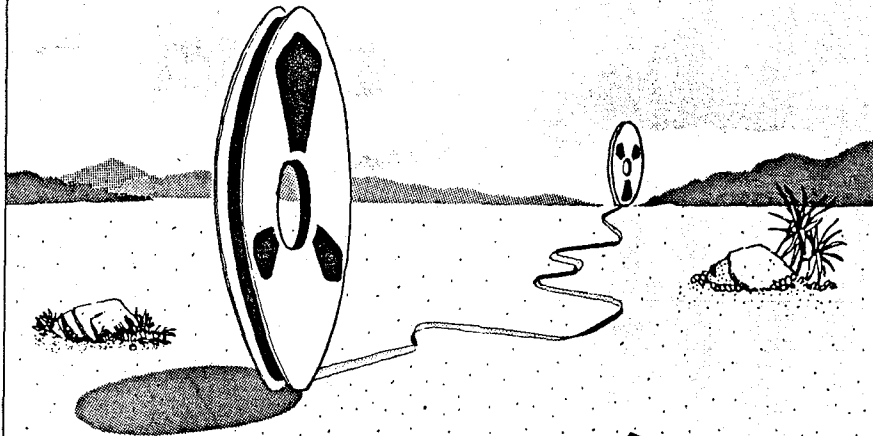
different programmes

# UNIVERSITÉ CONCORDIA



UNIVERSITÉ CONCORDIA  
CONCORDIA UNIVERSITY

## THIRTY MILES OF TAPE



## QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

summer concerts d'été à Loyola

out of doors/en plein air

(GEC)

Groupe Electro-  
acoustique de  
Concordia

(CECG)

Concordia  
Electro-acoustic  
Composers' Group

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

entrée libre / free

1983- vii - 01

13:00

with works by:

Lindsay  
Dolden  
Crossman  
Bedoukian  
Tallon  
Austin  
Feist  
Wells  
Thibault  
Yearwood

Programme



Part the First

Everybody's Talking  
at Once

DAVE LINDSAY

Chiaroscuro

PAUL DOLDEN

Dream Cycle

ALAN CROSSMAN

— PAUSE ELEVEN —

Part the Second

Piece for Four Trade Tape Recorder  
Canada Unlimited Number Two

KEVIN AUSTIN

Three, For Play

Kevin Austin, James Tallon,  
Jill Bedoukian, Daniel Feist

Wait!

Kevin Austin, James Tallon,  
Daniel Feist, John Wells

— PAUSE TWELVE —

Part the Third

Sonergie

ALAIN THIBAULT

Early One Friday

JOHN WELLS

Silently Depressed

KATHLEEN YEARWOOD

L'architecture de

P.U.Q.A.M.

DAVE LINDSAY

Chiaroscuro (1982). Solo tape composition. Chiaroscuro was composed using the sounds of piano and analogue electronic sounds. The title refers to the distribution of light and dark timbres throughout the composition.

In Chiaroscuro I am exploring the piano as a wholistic object, that is an instrument which consists of metal, wood and ivory. Like a cubist painting more than one aspect of the object is simultaneously revealed in an effort to express the total essence of the instrument.

The composition can be divided into three sections of approximately five, six and seven minutes respectively. In the first section most of the sounds are piano sounds which have been mainly filtered and manipulated by speed changes. The electronic sounds have been selected by their ability to compliment the

piano. In the second section the acoustic and electronic sounds no longer co-exist side-by-side as in section one. Instead many of the piano sounds have been synchronized with either a frequency modulated, amplitude modulated or ring modulated electronic sound. In the third and final section the predominate sound is an electronic texture with acoustic sounds embedded often imperceptibly within the texture. Therefore the overall sound direction of the composition is from primarily acoustic sounds to electronic sounds or from sounds we know to new, artificially created sounds. In my mind the net effect of this transition is that the listener does not tend to hear the final section as a cliché-sounding bank of oscillators but rather as an evolution of the natural piano sound into a new sound. The sound of the final section makes me visualize an entire piano being bowed in one large vibration.

Chiaroscuro won CAPAC's Hugh Le Caine Award for 1982.

Dream Cycle, for women's voices, children's voices, music box and electronic sounds, was written in March, 1972, for the Wheaton College Choir. The women's voices are the only live sounds, the others having been recorded or created in the Wheaton Electronic Music Studio. (The children and their voices - are five-year-olds at the Wheaton Nursery School.)

The words are from the poem "Ragged and Eager" by Elizabeth Marsh; the composition uses this text freely, changing the order of the words as well as repeating and fragmenting phrases.

As the title indicates, this is a depiction of the dream -- as a distortion (caricature) of the awakened state. And in a larger sense, both the dream and the "daytime" experiences, as well as intermediate states such as daydreaming and illusion, exist within the general environment of this piece, with any state generating or containing another (as for instance illusion giving rise to reality or a dream including a daydream).



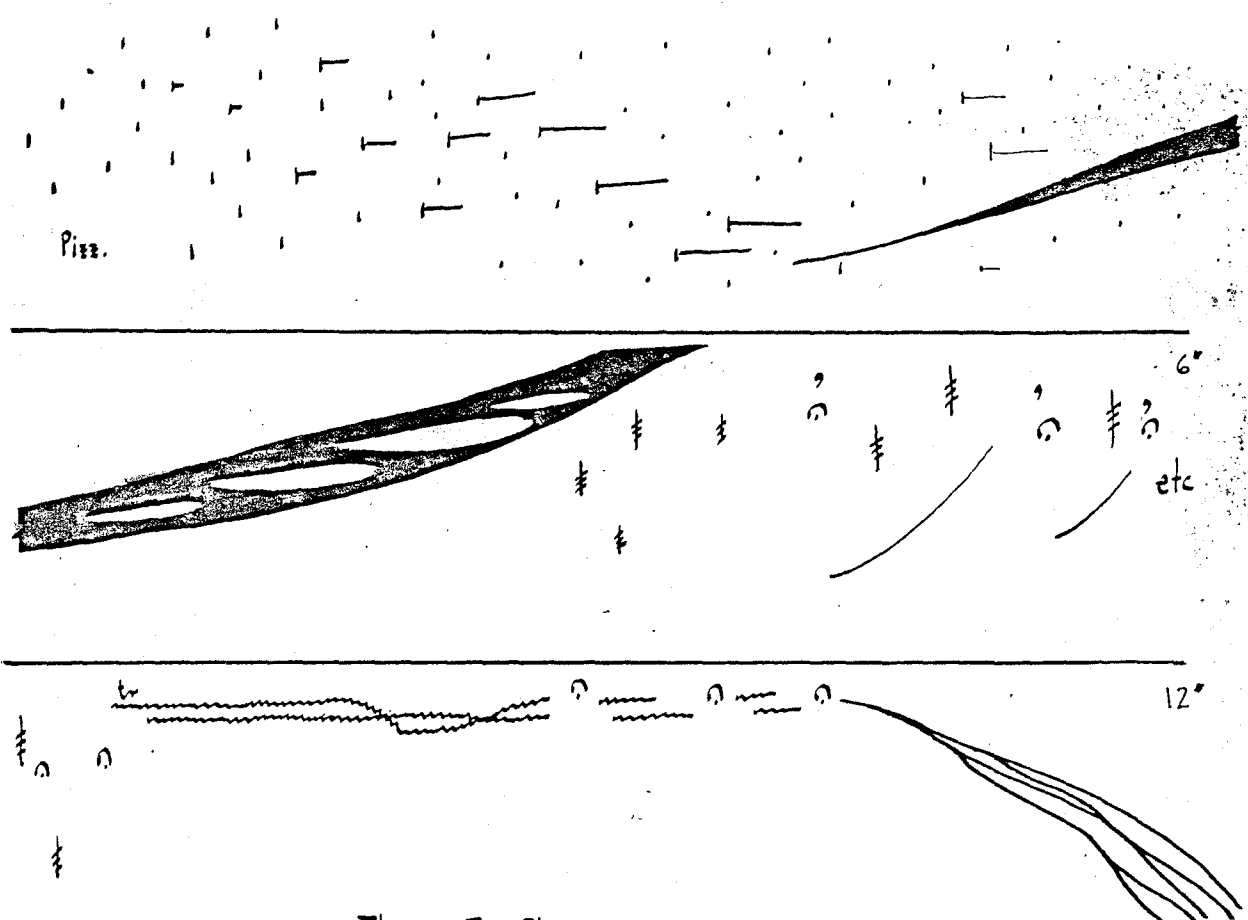
PAUSE ELEVEN This work, as it continues on the series that has been started before it, continues on in the same way, or at least in much the same way as its forefathers and mothers, in so much as it is conceived of as being a work of significant cosmic significance in the articulation of real world truths (of course, reflecting as it inevitably must, the nature of the real thing called beauty). The listener is asked to listen and absorb, feel and be, communicate with nature and have patients while we fix the problems that the next section of the programme is going to cause. (KA)

PIECE FOR FOUR TRACK TAPE RECORDER CANADA UNLIMITED NUMBER TWO

Virtually a symphony on tape, the composition took the better part of two and a half years. The duration of this four movement piece is about 62 minutes. The work exists for solo four channel tape, tape and solo performer, and also for tape with several performers. The principal sources are regenerated voices reading a text, and Classical Studio techniques. The text, while largely obliterated, serves a structural function, inasmuch as when the end of a verse is reached, it was a guide for me to start the next section. The third 'movement' is a quotation piece, which was used as the source material for several other pieces, which were then in turn re-quoted in the revision of this movement. Produced in the McGill University Electronic Music Studios between 1970 and 1973. (KA)

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

PAUSE TWELVE This is the shortest note in this series.  
(Almost.) (KA)



Three, For Play

83-vi

JT,KA,  
JB,DF,

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

Alain Thibault

Einstein nous a appris que Matière et Energie 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.

Early one Friday 6.05 mins. April 1981

A rewritten version of the end section of a tape produced for a dance theatre piece by Odette Oliver and Tassy Tweekman first performed at Le Groupe de la Place Royale in Ottawa. A play between naturally recorded and synthesized sounds evocative of an 'awakening', or at least getting up in the morning and not going to work.

SHORT PIECES

KA/THLEEN YEAR/WOOD

1. SILENTLY DEPRESSED all the noises that come off the strings of the piano and are not heard so well. keys are silently depressed in order to free up string for sympathetic vibration. Coming out of a conversation with Is McDonald...about a society where it is possible to express the spectrum of human experience, rather than to internalize loneliness, grief. Electronics thanks to Wieslaw Woszczyk. 1983

L'ARCHITECTURE DE L'UQUAM was commissioned and completed in March 1981 for the film UQAM by RM TARIENT, a student in Fine Arts at Concordia. The film was completed in October 1982. L'Architecture de l'UQUAM was created as an aural interpretation of the images in the film using a Synthi A in the Kaya Music Studio and mixed at the Electro-Acoustic Studio of Concordia University. The piece attempts to explore the mutation from cold to warmth. This presentation is a mix of the original stereo recording substituting for the film's mono track.

D.L.

Notes and Noises 30m - 48km Concert 6

- Sun, fresh air.

Relax enjoy.

Concerts today, tomorrow and Sunday.

Philosophy takes a holiday. The Spring Triangle is near the horizon as the sun sets, and the summer triangle with the Swan is overhead around 2 a.m.

Corn this weekend should be:

"Knee high on the Fourth of July"

This corn will be eaten at the last of this series of concerts on the 26<sup>th</sup>, 27<sup>th</sup> and 28<sup>th</sup> of August.

New tapes for the concerts are being received every day.

different concerts  
every day

Kevin Austin

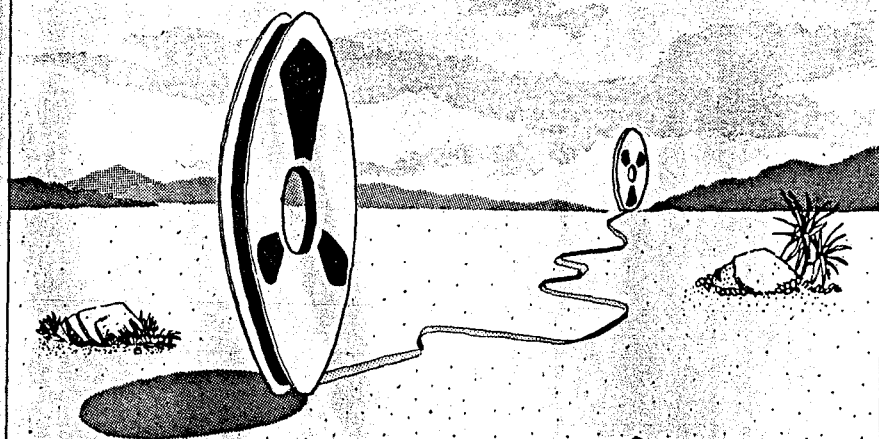
83-vi-30

# CONCORDIA UNIVERSITY



UNIVERSITE CONCORDIA  
CONCORDIA UNIVERSITY

## THIRTY MILES OF TAPE



## QUARANTE-HUIT KILOMÈTRES DE BANDES MAGNÉTIQUES

summer concerts d'été à Loyola

out of doors/en plein air

(GEC)

Groupe Electro-  
acoustique de  
Concordia

(CECG)

Concordia  
Electro-acoustic  
Composers' Group

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lundi	23 mai	île de la Reine	pavillon Administration building 19h30/7:30 pm

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dimanche	26 juin		7141 o. rue Sherbrooke St. W. 13h/1:00 pm

vendredi	1 juillet	jour de la confédération	
samedi	2 juillet	←←←	
dimanche	3 juillet		☉ Vendôme autobus 105

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

entrée libre / free

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

1983- vii - 02

13:00

with works by:

Yearwood

Bedoukian (3)

Wells

Kirschner

Scherzer

Thibault

Tallon

Austin

Feist

Lindsay

Lorrain

L'Espérance

Richer

Programme



PART      ONE

Elemental

John Wells

Surfaces II

Harry Kirschner

Quark's Muzik

Alain Thibault

Cold Sweat in the Night

Robert Schertzer

Bog the Frog; Suite

Kevin Austin  
Jill Bedoukian

i, iii, v, vii, ix - Ritornello ; (ii) Clicketts ; (iv) Frog'n' Jet (Morse Pig) ;  
(vi) Froggie luv Song ; (viii) Boogey in the Swamp  
(for Steve)

- PAUSE      THIRTEEN      —

PART      Two

Twelve Windows

John Wells

±2 Seconds

Dave Lindsay

Wait Too!

James Tallon, John Wells  
Dave Lindsay, Kevin Austin  
TEXT: KEVIN AUSTIN

Three, For Play

Jill Bedoukian, James Tallon  
Daniel Feist, Kevin Austin

Clipperfix-Supersong

Tabitha Bedoukian  
Joshua Bedoukian  
Kevin Austin

Manito

James Tallon

- PAUSE

FOURTEEN —



PART      THREE

P.A., version Luminy (1976)

Denis Lorrain

C.P.R.

Denis l'Espérance

Elegia for a Dying Hero

Frederico Richter

The "Crazy Lady" Scares  
Imaginary Birds

Kathleen Yearwood

∞

Kathleen Yearwood

fin

Elemental 12 mins 1972

The second almost wholly electronic composition he produced at the Slade School of Art Theatre Department sound room which he built in 1972. Titled "Elemental" because it was conceived as a battle between two opposing electro-chemical forces somewhere on the edge of the universe, but more probably at his home in Camberwell. A VCS3 and two revoxes were used.

Surfaces II (1982) is a condensed version of "Surfaces", a piece commissioned by the "la Groupe de la Place Royale", a modern dance company working out of Ottawa. The music was created on the Moog Synthesizer at the McGill Electronic Music Centre.

The listener is encouraged to visualize a large, semi-transparent organism, floating in space. The organism is slowly revolving, sometimes very close, and sometimes far away.

The various surfaces of this organism are made up of layers, when super-imposed, form a composite image, which itself changes as the semi-transparent layers appear and disappear, and as the organism revolves. (HK)

COLD SWEAT IN THE NIGHT This is a study in appropriateness of sounds with respect to time and space to create a piece of music. The conclusion: put it where it feels right. The instruments used were piano, bass recorder, contact miced hacksaw blade twangs, voice (through bass recorder body), 2 - low frequency oscillators, and a rich blend of oscillators. Processing involved tape reversal and a vocoder (with the piano as a carrier for the oscillators). (R.S.)

# 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

L'ART DE L'ORDINAIRE  
SONS

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

PAUSE THIRTEEN Shorter than yesterday!

Plus or Minus Two Seconds uses various short gestures for its compositional material. With these sound fragments, a structure has been created to accommodate synthesizer improvisations based upon one basic treatment of a tuned sine tone.

The piece is in three movements. The first permits the four performers to enter the structure as a door is opened on their respective speakers. This is heard as a short sound complex followed by a long sustained upward glissando to which the players have previously tuned. The players weave among the complexities of the tape, mimicing and drawing ideas from it, creating a foundation for the sound structure.

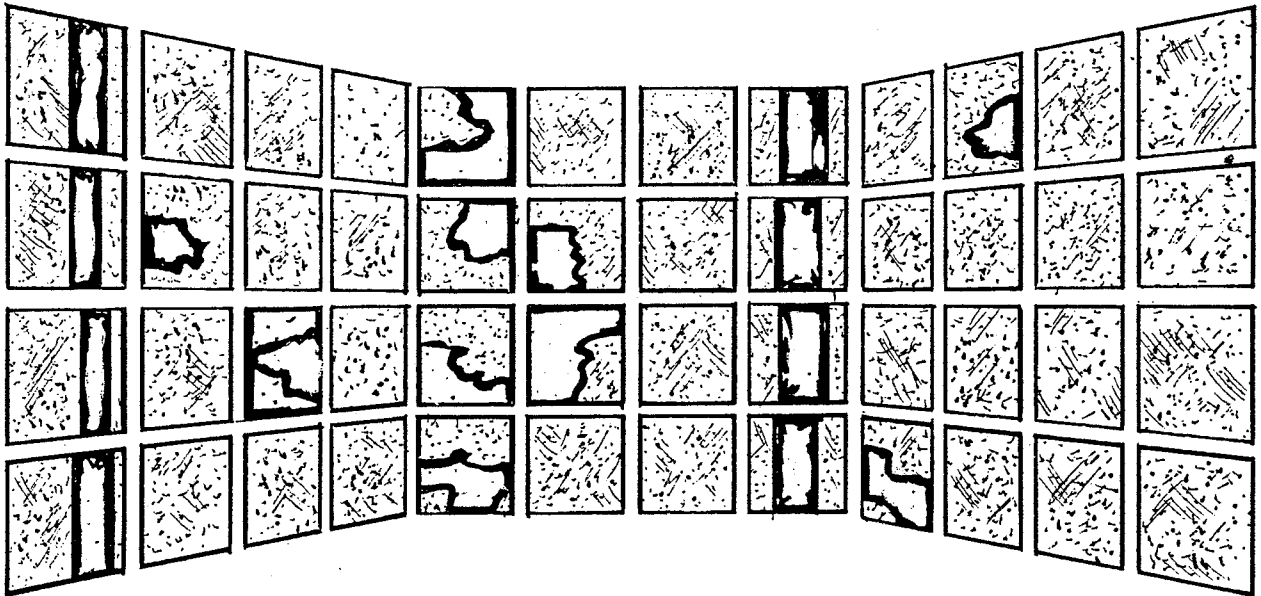
The second movement is of a more sparse nature and permits the players to come forward in the soundscape, and colour the structure.

The third movement symbolizes the completion of the structure. Finishing touches and decoration are provided by the ensemble. This section moves towards a final unification of the material coming from the four speakers. The effect is one of a 'closing in' of the sound source, such that the final gesture occurs in the centre of the space.

'Plus or Minus Two Seconds' was completed and mixed in the eight track studio of the Concordia University Audio Visual Department, Loyola Campus, on February 26, 1983. Instruments used were a JUNO SIX Polyphonic Digital Synthesizer, and a Synthi A.

(D.L.)

# 12 windows



## TWELVE WINDOWS - John Wells

Composed with twelve sections of approximately one minute duration each.

Eighteen units of differing material have been originated on a Rolland Juno 6 and recorded. One half of these have been digitally delayed.

The material has been organized and mixed down onto four channel tape.

Six sections are treated with overlays, three as canons, two as background information for processing in performance, three left untreated, four have live solo accompaniment with one performer for each channel, two have four players, one has two.

Each section has been organized as an entity in itself.

The last piece is combined and extended to make two continuous sections.

Relationships between "windows" are coincidental and for contrast.

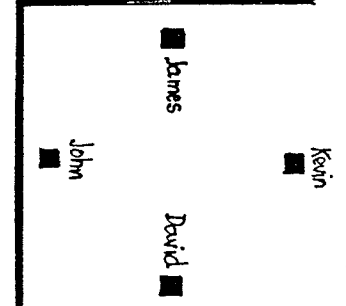
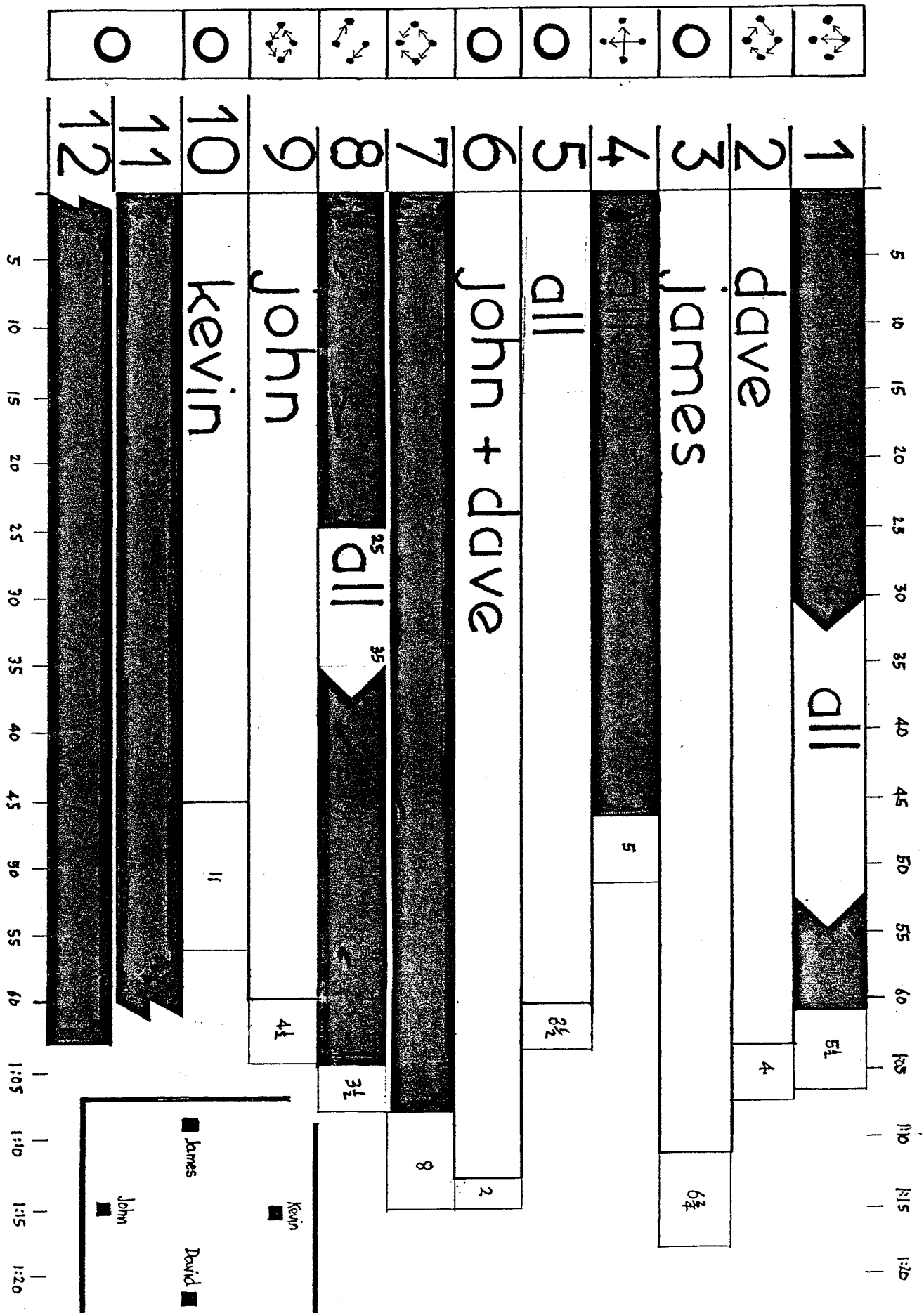
Each section is an event, a window for separate interpretations.

The "views" through the panes may be distorted, be crystal clear, occluded, covered in frost, seen through condensation or drawings in dust. They are at different times of day and season and location.

They move through time, look out and look in. Whoever or whatever receives information through the window is an incidental agent. It is the frame through which the view passes - interpretations would not exist without a "window".

Recorded in January 1983 and mixed at the A.V. Dept, Loyola Campus  
Concordia University

# 12 windows



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

The score is divided into several sections:

- Top Section:** Contains performance instructions such as "shorter", "subito", "sfz", "diminuendo", and "mf". It includes rhythmic notations like "PPP (until tape is heard)", "pp (D:to)", and "etc".
- Middle Section:** A large graphic with a wavy line on the left labeled "even bars getting longer" and a series of overlapping lines on the right labeled "cresc" and "dim.". Dynamics "mf" and "cresc" are indicated.
- Bottom Section:** Lists performance techniques: "Knock", "Pizz", "G.P. Behind Bridge Pizz", and "Slappizz". Each technique is accompanied by a specific graphic representation of the sound or movement.

At the bottom right, there is a signature and date: "Three, For Play KA/DT/DB 93-07-01".

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

CLIPPERFIX - SUPERSONG is a collaborative work, in this realization, for tape (four channel), and live electronics. Sound sources were collected by the composers at various outdoor locations in and around Montréal. The piece opens with sounds of children singing in a métro station, which dissolves into a song. Children's voices are overdubbed through these two sections. (In a later version, children's chorus will sing over the bass line.) After a brief silence, rain and birds end the piece.

K.A.

PAUSE FOURTEEN Shorter yet.

(KA)

Denis Lorrain

P-A, version Luminy (1976)

pour bande magnétique deux pistes.  
durée: 11'30"

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.

Entreprise 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 me permet de clore l'expérience à peu près sans regrets: "voilà ce que ça pouvait être...".

d.l.  
15.12.82



Denis L'Espérance(1952- )

B.A. communication arts(1979),work at the Loyola  
electronic music studio(1978-79),work at the Institute  
of Sonology in Utrecht(1980-81),currently working  
on theoretical aspects of sound synthesis by means  
of formal systems and syntactic theories.Interested  
in the production of an audio-visual system for artists.

-----

CPR(1980)

Sound fields based on the inherent leakage of an over-  
loaded ring modulator(multiplier).A single input is  
used and the output is sent through a delay and  
plate reverb,this is sent back into the modulator  
at a much higher level along with a mixed sequence  
of sounds which support or oppose the process.

Produced in studio 3 at Utrecht.

ELEGIA FOR A DYING HERO

Frederico Richter

This is an Elegia in Electronic and Concrete means for our earth whose  
useful life is dying as well as its cultural life. I introduce the violin  
through Electronic means.


Duration: 9:15"

Techniques:Keyboard from the LeCaine 'Poly', put on low speed and transformed  
(Elegia). Mixer, variable speed, loops, splicing, filters (hi,band, eq),  
reverberation,frquency shifter, sine and square waves.

Free improvisation on the violine transformed and mixed with electronic sounds.  
In the beginning of the Elegia (after violin solo) there are mixed the  
transformed violin passage (n<sup>o</sup> 1).

At last, a violin solo from my Suite for Violin alone (n<sup>o</sup> 2) is mixed (end  
of the piece). (F R - Montréal, April 1982) (McGill EMS)

2. TH "CRAZY LADY"SCARES IMAGINARY BIRDS P.Ross White and K.y.

3.  for solo electrified guitar and tape.

containing rare performances by Kathleen O'Neill(vocals and tele-  
phone),P.Ross White (contrebass) and elec. instrument designed and  
built by Keith Daniel. 1982

Notes and Noises

48km || 30 m. of Tape Concert 7

Sun and air -

1/2 way through this summer series

-cook on the hibachis

-enjoy the sounds

It is noted that in Beethoven's music,  
it is fine to state things twice, and on  
the third time, the idea changes.

In some of today's music, there is no repetition,  
in some, there is very little change.

Tomorrow Sunday -  
concert starts at  
1:00 p.m.

Different  
concerts  
every  
day.