



unbounded remote fields champs de périodes vagues

1 p.m.

Works on tape by:

Kathleen Yearwood, Jean Séguin,
Daniel Toussaint, Andrew Czink,
Jean-François Denis,
Claude Lavigne, Jill Bedoukian,
Kevin Austin, Dave Lindsay, James Tallon

Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composers' Group
(CECG)

CONCERT



/s/l/ /ksl/

jeudi 21	mai	13h00
vendredi 24	mai	en plein air / outdoors
samedi 25	mai	campus Loyola campus
dimanche 26	mai	l'université Concordia University
	1984	7141 o. rue Sherbrooke St. W.
		■ Vendôme / autobus 105
renseignements / information		entrée libre / free
482-0320 poste 614		

In performance, members of C.E.C.G. - EGG
Kevin Austin, Dave Lindsay, James Tallon,
and Jean Séguin

PROGRAMME Part 1

-Works for stereo tape-

■ Écoutez!

JEAN SÉGUIN

■ Song 4 Voices

KATHLEEN YEARWOOD

■ L'étude cynestésique des
transmutations sonores

DANIEL TOUSSAINT

■ Strawberry Sermon

ANDREW CZINK

■ Africo-Rythme

JEAN-FRANCOIS DENIS

↓
and

Short Stop Seven

Part 2

-Works by members of the C.E.C.G.

■ Tree Around

-for double bass and synthesizers
Kevin Austin - double bass
Dave Lindsay, James Tallon, Jean Séguin
-synthesizers

KEVIN AUSTIN
DAVE LINDSAY
JAMES TALLON
JEAN SÉGUIN

■ Whale Song #1

-for stereo tape

DAVE LINDSAY

■ Molten Voice

! Jim's Gems - for stereo tape

JAMES TALLON

■ Wait!

-for tape and processors
DAVE LINDSAY, JAMES TALLON, JEAN SÉGUIN,
KEVIN AUSTIN - delays -

Text:

KEVIN AUSTIN
JAMES TALLON
DAVE LINDSAY
JOHN WELLS
KEVIN AUSTIN

■ Mozart in Hatteras

(U.R.F. I) - for stereotape
! I've a notion it's the sea
(U.R.F. II)

KEVIN AUSTIN

Short Stop Eight

Part 3

-works for stereo tape

■ Sparrows


KATHLEEN YEARWOOD

■ Assemblée Generale

CLAUDE LAVIGNE

■ Florida Sweet

JILL BEDOUKIAN
KEVIN AUSTIN

end


Next concert, here, tomorrow
at 1 p.m., to about 5:30.

different programme.

KATHleen YEArwood

SONG 4 VOICES

18'

This is the completed version of the study done in August, 1983 (for those of you who care). The bass line vibrates at about 16 cps and all of the material is electronically treated. I am not particularly facinated by the means by which they were treated, I'm more intersted in how they sound when they're finished. Everything we hear is treated by the hearing aparatus, modified and de- coded by the brain, which is so much electric circuitry and fields anyway, so.

This piece will be used as 'ambient music' in Powerhouses' Anti-Nuke show, which will tour Canada. It is an anti-nuclear family piece.

-L'ETUDE CYNESTESIQUE DES TRANSMUTATIONS SONORES: Daniel Toussaint, (1981).

Cette pièce est de musique concrète à caractère environnementale. En plus des techniques de montage de la bande magnétique on trouve l'utilisation d'un délai analogique.

DANIEL TOUSSAINT, de Québec travaille depuis 5 ans avec Yves Daoust au Studio de Musique Electroacoustique du Conservatoire de Musique de Québec. Il a par ailleurs étudié la composition instrumentale avec Clermont Pépin et Hermando Santiago. La direction générale que prend son travail est du domaine électroacoustique.

STRAWBERRY SERMON This piece was commissioned by Vancouver Co-op Radio with the assistance of the Canada Council. It was realized in the Electro-acoustic Music Studios, Sonic Research Studios and Computer Music Facility at Simon Fraser University, British Columbia, 1983 - 84. A.C.

AFRICO-RYTHME

comme un paysage africain: des instruments
de percussion au loin, jouant des rythmes
toujours différents; des chants étranges,
plus proches. comme une danse invoquant
d'autres esprits.

. 19:10 minutes

copie 1

HALF-TRACK STEREO 19 cm/s TAIL-OUT

02-83

c jean-françois denis
p.o. box 9043
mills college
oakland ca 94613

n.b.: made as walk-in, intermission or walk-out
music at low level although...

SHORT STOP SEVEN Stepping out of type for a moment, but not out of sequence,
numerical or otherwise, this work of this finite series is
like an accompanied recitative in eighteenth century opera. This period of time,
usually put aside to let the ear relax, is put aside to let the ear relax. The
Montréal composer, Fean-François Denis, currently of Southern California, wishes to
have his tape, that is acting as basso continuo to the cosmic respitativo, function
as continuo-um. Carry on as usual. Hibachis here should be hot, have a cool drink. KA

TREE AROUND As the twig is bent, so grows the tree. A close cousin of its relatives. A quiet time of contemplation and meditative interaction. Repose and response. KA

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

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)

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 'jɒms', which is the phonetic transcription of James. Concordia Electronic Music Studio - Fall 1980. (JT)

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)

MOZART IN HATTERAS and I'VE A NOTION IT'S THE SEA
Played at the same time, the two sets of sounds form a unified field of sound. The field is remote. The continuous and fluid song of the Southern Mockingbird can be compared to that of a rural Mozart. The song, beautiful and inventive loses nothing at half-speed. Recorded at a noisy corner in Buxton, N.C. 84-v.

K.A.

SHORT STOP EIGHT Stepping back into the type, this work, as part of our/my continuing present, presents itself, presently, ineluctably in the modality of the way it are. A time to chew on something salty, drink something sweet, and to re-lotion the back. Roast the other cheek. K.A.

SPARROWS

10'

Electronically treated sparrow songs, filtered and slowed down a few octaves. Made at the EMS, McGill university, April 1984.

ASSEMBLÉE GÉNÉRALE L'argument principal d'assemblée générale est né une nuit de 1976 d'un "jam" verbal entre amis épuisés réunis autour d'un micro et d'un monstre monopiste et archaïque. Ce sont les discours et autres badineries qui vont et viennent pendant la pièce. Le décor et l'atmosphère de l'"assemblée" ont été produits plusieurs années plus tard au studio de musique électro-acoustique de l'université Concordia. Ils consistent en des voix, flûtes à bec, guitares transformées aux magnétophones et synthétiseur. Une seule piste a été générée par le synthétiseur. La distribution des sources entre les deux canaux a été faite au synthétiseur, aucun "pan pot" n'a été utilisé. Cette oeuvre a été commandée et publiée par les éditions RHINO PRODS enr.

C. L.

FLORIDA SWEET

It was amazing: there was weather every single day!

The slow waters of the Big Cypress Swamp and the Everglades is being slurped up to help spew raw sewage from Interval Ownership Condominiums.

The movements are: (i) Ocean

(ii) Byou, Byme, Byus

(iii) Gullible

(iv) Okeechobee Rain Dance

(v) Ocean



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champs de périodes vagues

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

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

13h. Works on tape by:

Kathleen Yearwood, Andrew Czink,
Daniel Toussaint, John Celona,
Jean Séguin, Normand Gendron,
Christian Calon, Daniel Feist,
James Tallon, Kevin Austin,

concert

2 juin	13h00
dimanche 24	en plein air / outdoors
1984	campus Loyola campus
vendredi 24 août	l'université Concordia University
samedi 25	7141 o. rue Sherbrooke St. W.
dimanche 26	■ Vendôme / autobus 105
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482-0320 poste 614	

In performance, members of C.E.C.G. - EGG

Dave Lindsay, Daniel Feist, James Tallon, Jill Bedoukian, Kevin Austin,
and Jean Séguin

PROGRAMME Part 1

- Works for stereo tape -

■ Écoutez!

JEAN SÉQUIN

■ Knock; Turn

KATHLEEN YEARWOOD

■ La Sonate Desoxyribonucléique

DANIEL TOUSSAINT

■ stand dwelling persistent surround

ANDREW CZINK

Short Stop Nine

Part 2

-Works by members of the C.E.C.G.

- Freed Images (I)
for strings and synthesizers
Jill Bedoukian - violin; Kevin Austin - cb.
Dave Lindsay, Daniel Feist, James Tallon,
Jean Séguin - synthesizers
(segue)

DAVE LINDSAY
DANIEL FEIST
JILL BEDOUKIAN
KEVIN AUSTIN
JAMES TALLON
JEAN SÉGUIN

- Deer Barks
-version for double bass and synthesizers
-Kevin Austin - double bass; Dave Lindsay,
Daniel Feist, James Tallon, Jean Séguin - synthesizers

KEVIN AUSTIN

- I Never Had a Chance
- for stereo tape

DANIEL FEIST

- Manito
- for four channel tape

JAMES TALLON

- String Mobiles
- for strings and tape delay
JILL BEDOUKIAN, DAVE LINDSAY, JAMES TALLON,
DANIEL FEIST, JOSHUA BEDOUKIAN - violins
Kevin Austin - double bass

KEVIN AUSTIN

Short Stop Ten

Part 3

-works for stereo tape

■ Possible Orchestras (at the 21st harmonic)

JOHN CELONA

■ Rigaud Sinfonietta

KEVIN AUSTIN

■ Paradis

CHRISTIAN CALON

■ Neila

NORMAND GENDRON

end


Next concerts,
here,
Aug. 24, 25, 26

ECOUTEZ !! A call to ears! Composed in 1983 - 1984 in the Concordia Electro-acoustic Music Studios. K.A.

Tape IV kathleen Yearwood

KNOCK; TURN 18'

A voice piece using vocal multiphonics and filters. A duet with a dog. Completed at EMS in May 1984. Thanks to Eric for all the help this year.

-LA SONATE DESOXYRIBONUCLEIQUE: Daniel Toussaint, (1981),
1-Preface,
2-Prologue,
3-Epilogue.

Cette pièce utilise des sons concrets et synthétiques (ARP 2600) en plus d'un appareil à délai analogique.

stand dwelling → over →

SHORT STOP NINE A short stop and/or a long pause. The plurality of this singularly unique event of this type allows only so much description. Hibachi is hot: Read the Note to Short stop Eight to gain or seek To gain greater Insight. K.A.

FREED IMAGES (I) As with other works of this genre, this is for live string(s) and electronics. A departure in some ways, as free association(s), sonic and otherwise that is, may tend to play a larger rôle in the evolution and devolution of this. The out-of-doors plays strange tricks on linear thought patterns; imagine, free!

K.A.

has as its only sound source the recording of a soprano sax. this sound is manipulated extensively through 'classic' tape studio techniques (splicing, filtering, speed change, looping) as well as digital delay and digital delay feedback loops at various transpositions. Complex new sounds are created through multi-layering of more simple altered component sounds (derived from the previously mentioned studio techniques), with each of these components having a unique dynamic contour. The layers vary from a single track of solo sax sound to the maximum of combined altered and original materials of 36 tracks. The piece began as almost a documentary of the situation of the street musician, and essentially remains so, but on a somewhat abstracted (more musical) plane. Initial attempts at representing the street musician (sax soloist) within the city soundscape by layering recordings of traffic noise seemed to make little impact. The sounds and the lo-fi sonic environment were far too commonplace, and were heard as such. The attention was not brought to the disparity between the anthropomorphic (human) scale of the musician with the synthetic (machine, 'extra-human') scale of the surrounding soundscape. The street noise remained too sonically redundant, the levels and rates of change becoming quickly predictable to the ear. By abstracting the idea of large scale street noise, and truly synthesizing an overbearing broadband sound block, the effect became increasingly powerful. Building from scratch like this gave me the control to keep the sound constantly varying, and in generally unpredictable ways (there are some exceptions). By using only the soprano sax as soundsource a spectral unity is achieved throughout and, on the conceptual level, suggests that the synthetic scale (that which has no clear human scale referent) is composed of, or springs from the human...maybe pointing to the human to be conscious and in control of, and be responsible for, such developments to the sound environment of urban areas.

DEER BARKS As the title says, deer barks are at the bottom of this piece.

A work for tape, processed, and live strings, this piece is a new venture in the planning and structuring of a work. Non-linearity lies at the base of this, and in an attempt to explore new formal principles, the players actions and processes are controlled by their interpretation of symbols that are presented to them on cards, which function as a 'mobile' score. The piece moves along in the epic fashion, i.e. by the continuous addition of events, rather than in the dramatic fashion, i.e. the structural accumulation of events which promote inexorable forward motion.

The initial sound is that of a small White-Tail Deer 'barking', when surprised while eating in coastal forest habitat in Virginia. Composed in January 1984 in the composers home studio. (Yes, this is a tape loop.) K.A.

I Never Had A Chance: DREAM SEQUENCE ONE THROUGH TWENTY-EIGHT

Based on twenty-eight ~~weeks~~^{years} of hard living,
and three weeks of nightmares.

A piece for tape, filters, synthesizer and digital delays,
featuring Chris Michaels.

One man against the world
and
against himself.

1981: Produced in the Electro-acoustic Studios at Loyola and at home. D.F.

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).

STRING MOBILES Another view of Calder's world. The same materials placed in various and (almost) ever changing relationship(s). The performers choose the elements and their sequence before any performance. New elements are added between performances, and new perspectives of original members of the set are found and explored. Composed in the summer of 1983, and additions in 1984, the work employs strings and tape delay. Sample pages of the score are attached. (KA)

SHORT STOP TEN This unique event, pause, temporary cessation of activity, respite, break, short-stop, is. Who wants insight anyway if you can cook on the hibachi and get a cool drink to help get around the drying heat of our sun. K.A.

John Celona

Program Notes

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.

RIGEAUD SINFONNIETTA A piece of multi-track fluff that never seems to get its name spelt the same way once. (or twice for even that matter.) Composed as (?) part of a playlet for children in the month of May, 1977. All done with a Synthi AKS. K.A.

(MIDDLE B)

STRING
MOBILE

// //

r = return (return to first pitch)

// //

// //

CALON, Christian

PARADIS

1984

(19:50)

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 ?

Christian Calon:

He was born in Marseille in 1950 but doesn't remember that part. Lives in Montreal. He pursued literary studies and has fun fiddling with electronics and phonetics. Some have known him as a journalist or a shipper but he doesn't want to talk about it. He hates sidewalks and red lights too; so he built his own studio. Loves raunchy Rock & Roll. He ain't superstitious but PARADIS is his 13th work. Still doesn't know what they're talking about with this "music" thing. Got to go now.



unbounded remote fields
champs de périodes vagues


Works,
on tape, and
live by:

Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composers' Group
(CECC)

Keith Daniel, Daniel Feist,
Mychael Danna, Yves Daoust,
Eric Brown,
Tara Workman, Susan Clarkson,
Jean-Francois Denis, Denis Lorrain,
Robert Schertzer, Kevin Austin, John Wells,
Jean Séquin, James Tallon, Jill Bedoukian,
Steven Calder, Dave Lindsay

vendredi 24 août

Concert 

13h00

en plein air / outdoors

campus Loyola campus

l'université Concordia University

7141 o. rue Sherbrooke St. W.

☉ Vendome / autobus 105

entrée libre / free

PROGRAMME

FRIDAY

PART I

Rain Dance
-stereo tape

Robert M. Schertzer

Dipper Turn
-stereo tape

Kevin Austin

Bienvenue
-stereo tape

Jean Séguin

Wave Link One
-stereo tape

Kevin Austin

Gloating Bleeps
Walking in the Street
-stereo tape

Tara Workman
Tara Workman

Variations pour la Saint Jean-Baptiste
-stereo tape

Jean-Francois Denis

Rhythm Study
-stereo tape

Steven Calder

If listening is not a Hearing
-stereo tape

Susan Clarkson

Nova Persei
-stereo tape

Mychael Danna

SHORT STOP

ELEVEN

PART II

Wait!

-for stereo tape with

live processing

text:

Daniel Feist, Jean Séguin, } processing
Jill Bedoukian, Kevin Austin }

Kevin Austin, John Welle,

Dave Lindsay, James Tallon

Kevin Austin

Suspicious

Daniel Feist

-stereo tape

~ QUODLIBET ~

Générique (R) -for stereo tape

Denis Lorrain

Fugue

-for synthesizers

Shawn Bell, Kevin Austin -synthesizers

Shawn Bell
Kevin Austin

Générique (I) -for stereo tape

Denis Lorrain

ACCO -for live electronics

electronics { Daniel Feist, Jill Bedoukian,
Jean Séguin, Kevin Austin }

Daniel Feist, Jill Bedoukian,
Jean Séguin, Kevin Austin

Générique (Σ) -for stereo tape

Denis Lorrain

ACCOMMA -for live electronics

electronics { Daniel Feist, Kevin Austin
Jill Bedoukian, Jean Séguin }

Daniel Feist, Jean Séguin,
Kevin Austin, Jill Bedoukian

SHORT STOP TWELVE

PART III

Suite #1
-stereo tape

Keith Daniel

Sand/Water
-stereo tape

Eric Brown

La Gamme
-stereo tape

Yves Daoust

Quatuor
-stereo tape

Yves Daoust

W E L C O M E

Each of these three days of concerts, Friday, Saturday and Sunday, begins with the same work, RAIN DANCE, by the Montréal composer, Robert Schertzer.

This piece was composed in the composer's home and re-mixed in the MetaMusiQuébec Studios in the summer of 1983, and the winter of 1984. Designed for performance in diverse environments, these performances are accompanying the start and continuation of an environmental sculpture, and this whole, in turn is accompanied by DIPPER TURN, Friday, N. U. S., Saturday, and STAR WINK on Sunday, by Kevin Austin. The similarities of these works with Rain Dance lies principally in the compositional principles. Rain Dance evolves from the sounds of the composer's kitchen and spinet piano, recorded and processed on a four-channel cassette machine, with digital delay lines that are used to capture a small part of the on-going sound, and re-circulate it for further processing, and while the process and general direction of the work is quite clear, the actualization of the sounds and there exact temporal distribution are not predictable.

Dipper Turn and Star Wink employ as a basic process, the structuring of a small amount of pitched material in a kind of snake or worm-like fashion, and while the overall direction and nature of the progression through these pitch sets is relatively predictable, the exact realization and specific sonic features are not.

The fibre-sculpture which takes place is in the form of a wrapping, re-wrapping and un-wrapping of various semi-permanent and movable objects within and without the performance space. Join in!! - but please do not un-do someone elses work, unless it's isomorphic with the generative principles of the week-end.

The corn will be started soon, and the sculpture will continue all week-end.

W E L C O M E

BIENVENUE/WELCOME:

Entirely composed on an Aries synthesizer in Loyola and mixed on the 8 channel tape recorder in Loyola's A.V.dept., the piece is only meant to create a sonic environment. Have a seat, feel at home and welcome.

J.S. April 84. 7:47 min.

(J.S.)

WAVE LINK ONE. An intermezzorial sonic fresco. The ocean waves up on all of its shores. It functions as smoothing element between diverse forces, different levels of cosmic tides. The non-repeating pattern, the unpredictable predictability. 1983 and 1984. K.A.

"GLOATING BLEETS"

NOISES FROM A BLACK BOX. THE HEAD AND MIND AND HUMAN UTTERANCES HAVE MIXED FEELINGS ABOUT BEING CONNECTED TO THE MECHANISM. THIS PIECE WAS THE BASIS FOR A 16MM FILM CALLED HEAD PEICES.

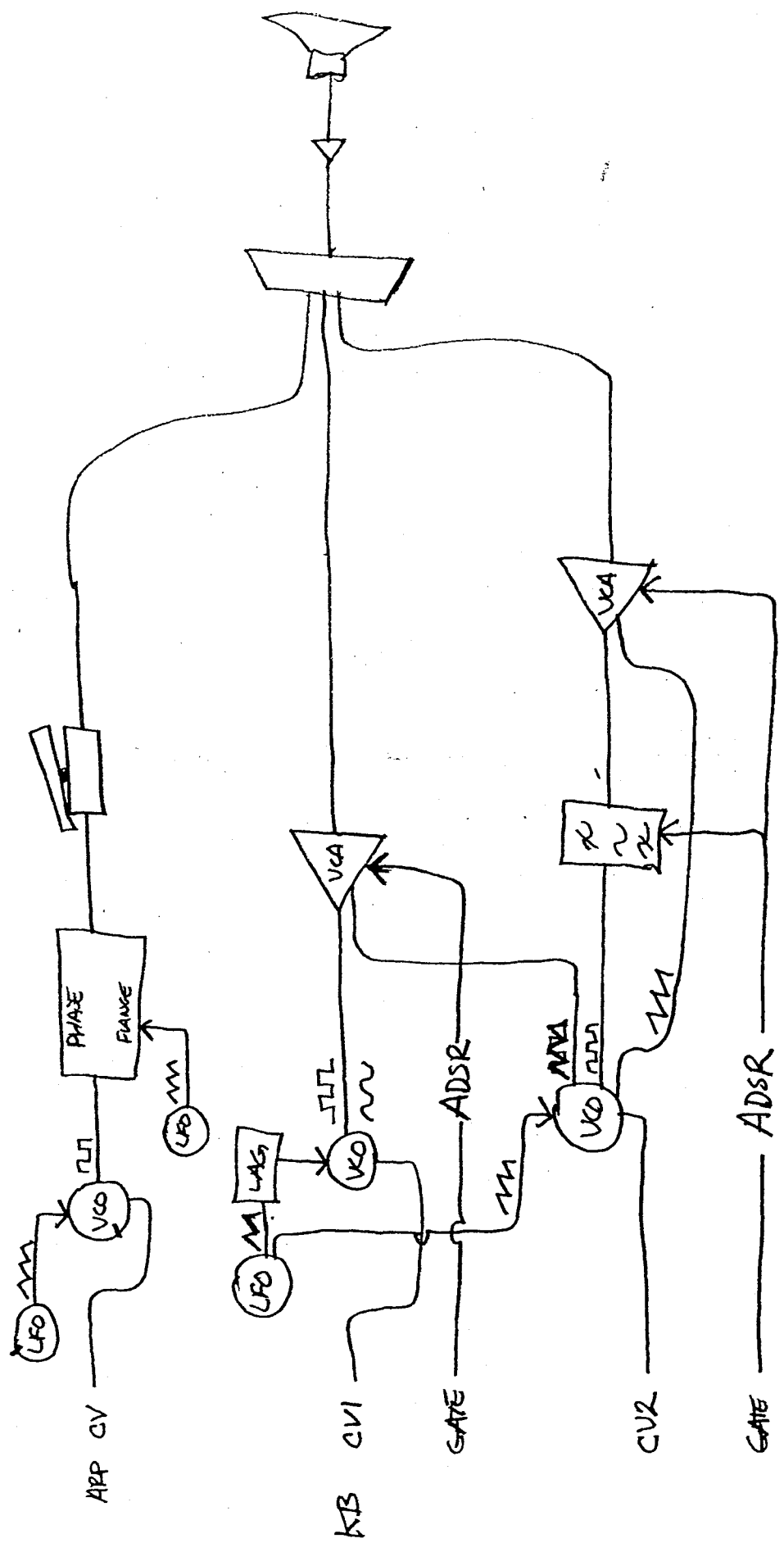
WALKING IN THE STREET

HIGH PITCHED VOICES CHANT AS THEY WATCH THE COLORFUL BOYS WALK BY. GIRLS LIKE TO LOOK TOO. THIS PIECE IS THE SOUND TRACK FOR A 16MM EXPERIMENTAL FILM CALLED "FIVE CRYSTAL ROSES".

VARIATIONS pour la SAINT JEAN-BAPTISTE - attached

RHYTHM STUDY. Composed in 1981 - 1982 in the Concordia Electro-acoustic Music Studio, this piece, a study in non-repeating patterns and hidden and not hidden inner voices and sounds that are and are not there, exists in two versions. Today, we hear the high speed version. (Note the internal voice sounds.) (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.)



70cm FM radio

3:12

"VARIATION POUR LA SAINT-JEAN-BAPTISTE, LOUVE ET CAUVES" 26 JUN 81

~~1- 19cm/s 1/2 track stereo~~ 1- 28cm/s 1/2 track stereo MASTER 2- LOUVE

NOVA PERSEI was composed in the composer's home studio using a KORG PS-3200 with untempered tuning, and an eight channel tape recorder. This piece won the Silver Medal in the CAPAC Hugh Lecaine Competition (1983). (K.A.)

short stop eleven At this point in the afternoon, the concert becomes an interior affair for a few moments. The sounds that surround form the basic warp of this piece, with the weave and pattern being that created by the nature of the cosmos before the void. The entropic patterning of this region-mindspace is unique, and hopefully, non-isomorphic with itself. The corn is well under way. 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.

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)

QUODLIBET (Lat., quod libet, what is desired), piece containing several . . . (tunes) put together in unusual and (usually) ingenious fashion - such as . . .

(A New Dictionary of Music - Penguin, 1973)

Générique (I)

Générique (Σ) for two track tape (1974)

Générique (R)

durations: 8 minutes each

Génériques was produced at the Utrecht Instituut voor Sonologie in 1973-74. The first performances were in Utrecht and Bourges in 1974.

These pieces form a family, connected by inclusion relations: RCSCI. (i.e. I is contained within Σ, which is contained within R.) The pieces can be performed independently, or in arbitrary order.

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

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

Générique (R) is further derived from (Σ) by means of a second selection, and spatial redistribution, performed by logical circuits.

Générique (I) is thus a sort of raw block of sound material. Of the other pieces presented, Générique (Σ) has been, so to speak, carved out of Générique (I), and (R) out of (Σ). You will thus hear different "soundscapes" of the same "sound", different aspects of the same material, much in the same way as one would find important differences in the individual perceptions of members of any concert audience.

d.l. 15.12.82 (KA)

(I) - iota (Σ) - sigma

A C C O and A C C O M M A A generic work. An accompanimental piece. An accommodating oeuvre.

In accord with its leader(s). The accomplice. Of account. The accoutrements of the second part. Not a common activity. Less than a full stop, less than a colon, more than a breath of fresh air, new perspectives, modified perceptions, a soapstone support. K.A.

oeuvre commandée par le GMEB
et réalisée à Bourges
LA GAMME (1981) durant le mois d'avril 1981
création mondiale:
Festival de Bourges, juin 1981

Le studio de Bourges (GMEB, France) m'a invité à venir faire une musique. C'est, dit-on, l'un des plus beaux studios au monde. J'y suis. Autour de moi, dans tous les sens, s'étalent des appareils électroniques. Le vertige me prend quelque peu devant toutes ces machines à triturer les électrons. J'ouvre la fenêtre pour respirer un peu d'air frais.

De la cour me parvient une rumeur sonore provenant de l'école de musique attenante au studio. Des gammes montent, descendent, lentes et posées, rapides, nerveuses, hésitantes, naïves, virtuoses. Les sons se mêlent, s'enchevêtrent, unifiés pourtant par un même besoin: posséder son instrument, maîtriser l'angoisse de l'inconnu, de l'informe, créer un ordre. Je referme la fenêtre.

Je me sens un peu comme un peintre devant une toile nue, le vide. Je vais m'approprier une petite tranche d'espace-temps.

QUATUOR

Yves Daoust

21 min.

J'ai réalisé cette oeuvre 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'oeuvre 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.



unbounded remote fields
champs de périodes vagues

Works on
tape, and
live, by:

Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composers' Group
(CECG)

John Celona, Alain Thibault,
Yves Daoust, Jean Séguin,
Robert Schertzer,
Susan Clarkson, Barbara Golden,
Marcelle Deschênes, Kevin Austin, James Tallon,
Glendon Diener, Keith Daniel, Jean Séguin,
Normand Gendron

13h00

en plein air / outdoors
campus **Loyola** campus
l'université **Concordia** University
7141 o. rue **Sherbrooke** St. W.

Ⓢ Vendome / autobus 105

samedi 25
dimanche 26

août

Concert 9

entrée libre / free

PROGRAMME

Saturday Concert

Part 1

Rain Dance
- stereo tape

Robert Schertzer

N.U.S.
- stereo tape

Kevin Austin

Pot Pourri
- stereo tape

Marcelle Deschênes
Alain Thibault

Nurse
Final Spin
- stereo tape

Barbara Golden
Barbara Golden

Listening is not
a Hearing
- stereo tape

Susan Clarkson

Short → Stop → Thirteen →
PART TWO

Bienvenue / Welcome
- stereo tape

Jean Séguin

Wave Link Too
- stereo tape

Kevin Austin

Mozart in Hatteras
I've a notion it's the Sea
- stereo tape

Kevin Austin
Kevin Austin

Like an Empty Road Descending
- stereo tape

James Tallon

Fugue

- for synthesizers - Shawn Bell, Kevin Austin

Shawn Bell, Kevin Austin

Son-a-tre

- for synthesizers

James Tallon, Jean Séguin,
Kevin Austin - synthesizers

James Tallon

Jean Séguin

Kevin Austin

Possible Orchestras (at the 21st
Harmonic)
- stereo tape

John Celona

Trio Sonata

- for synthesizers

James Tallon, Kevin Austin
Jean Séguin, - synthesizers

James Tallon

Jean Séguin

Kevin Austin

⇒ Short → → → Stop → → → Fourteen ⇒ ⇒

Suite #2

- stereo tape

Keith Daniel

Neila

- stereo tape

Normand Gendron

Quatre Images Sur le nom de BACH
- stereo tape

Glendon Diener

Carnaval (fragments)

- stereo tape

Yves Daoust

W E L C O M E

Each of these three days of concerts, Friday, Saturday and Sunday, begins with the same work, RAIN DANCE, by the Montréal composer, Robert Schertzer.

This piece was composed in the composer's home and re-mixed in the MetaMusique Québec Studios in the summer of 1983, and the winter of 1984. Designed for performance in diverse environments, these performances are accompanying the start and continuation of an environmental sculpture, and this whole, in turn is accompanied by DIPPER TURN, Friday, N. U. S., Saturday, and STAR WINK on Sunday, by Kevin Austin. The similarities of these works with Rain Dance lies principally in the compositional principles. Rain Dance evolves from the sounds of the composer's kitchen and spinet piano, recorded and processed on a four-channel cassette machine, with digital delay lines that are used to capture a small part of the on-going sound, and re-circulate it for further processing, and while the process and general direction of the work is quite clear, the actualization of the sounds and there exact temporal distribution are not predictable.

Dipper Turn and Star Wink employ as a basic process, the structuring of a small amount of pitched material in a kind of snake or worm-like fashion, and while the overall direction and nature of the progression through these pitch sets is relatively predictable, the exact realization and specific sonic features are not.

The fibre-sculpture which takes place is in the form of a wrapping, re-wrapping and un-wrapping of various semi-permanent and movable objects within and without the performance space. Join in!! - but please do not un-do someone else's work, unless it's isomorphic with the generative principles of the week-end.

The corn will be started soon, and the sculpture will continue all week-end.

W E L C O M E

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 OPERAaaaAH, présenté à la Société de Musique Contemporaine du Québec, en mars 1983.

Immense collage modulaire, OPERAaaaAH 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 Barets 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

Nurse: While the purists may wish to fault the ladies techniques, she definitely has ideas. A strip of real life. Characteristics of the composer's intellectual elitism are to be found throughout this work, which while originally composed for four channel recorder, and performed in concert by the Mills Workshop at Mill's College in 1980, appears here in a stereo version, assembled and mixed from the original materials, in such a way as not to obscure the fine structure of the underlying complexity metaphore, but rather in a most simple and determined global form approach to the parametric dimensions of the work, do not bind her to the production of, and therefore being restricted to, a forthright pointed statement of her values within the reality that she feels that she often finds herself constrained within. She would like to thank Ross for engineering the piano, and unidentified friends for the most meaningful vocals. (KA)

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

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

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

short stop thirteen The central argument of this piece, with and/or
without corn, revolves around the number "13".
It is #13 in the series of works. It was going to be number 13 before it
was and/or is. It will continue to have been 13 after it is and/or was.
Was/is/will it be 13 from before and/or after time has forgotten the void
and/or vice versa. If the corn sticks in your teeth, picket. K.A.

BIENVENUE/WELCOME:

Entirely composed on an Aries synthesizer in Loyola
and mixed on the 8 channel tape recorder in Loyola's
A.V.dept., the piece is only meant to create a sonic
environment. Have a seat, feel at home and welcome.
J.S. April 84. 7:47 min.

WAVE LINK TOO An episodic sound sculpture. The seas cyclical splash
on all of its island land masses. It smooths from
level to undulated, diverse boundaries release their differences to its
also linking properties. 1983 - 1984 K.A.

MOZART IN HATTERAS The continuous and fluid song of the Southern
Mockingbird can be compared to that of a rural
Mozart. The song, beautiful and inventive, loses nothing at half-speed.
Recorded at a noisy street corner in Buxton, North Carolina, 84-v. KA

I'VE A NOTION IT'S THE SEA Ocean perspectives. Close up the
detail. Give up the detail, and
gain a wider sense, move further back, and absorb. It sounds like this
even now. Recorded near the Avon pier, North Carolina, 84-v. KA

LIKE AN EMPTY ROAD DESCENDING This multi-movement work was composed in the peace and relative tranquility of the rural Eastern Townships in the summer of 1983, being re-mixed in the early summer of 1984 in the MetaMusique Québec Son Studio. The work calls upon the conscious and un-conscious recollection of a non-equally tempered tune that threads its way through the work. The work was commissioned by, and is published by " les éditions RHINO PRODS ", Montréal. (K.A.)

John Celona

Program Notes

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.

SON - A - TRE and TRIO SONATA A pair of works based upon an extension of certain baroque period principles and performance practices. It was expected that the soloists in both the most important baroque musical form (opera seria), and in the recreational form 'par excellent', the Trio Sonata, would have developed the highly admired skill of extemporization. Unlike the real model however, this trio sonata is played by three people rather than four.

K.A.

short stop fourteen Or is it fourteen? Why not XIV, or D, or 0014.

Does it matter by what name the number is called? Is the void (and or was the void) still 'void' before there was a name for it. Does the non-existence of the name void its existence, and/or the possibility of its past, present and/or continuing present (presence) Corn?
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.

N E I L A "La pièce "Neila" a été composé fin 82 debut 83 et
completé en janvier 1984. Cette pièce est un montage sur
huit pistes, avec utilisation du delais. Le déroulement de la pièce est
un suspense comparable à celui qu'on retrouve dans le film Alien, mais
en inversant la chronologie de l'intrigue.
N. G.

The work was composed in the Concordia University Audio Visual Studio,
and was commissioned by, and is published by " les éditions RHINO
PRODS " , Montréal.

K.A.

Yves DAOUST

CARNAVAL (fragments)

..."c'est-à-dire que ce qui attirera les premières foules, ce ne fut pas une sortie d'usine, un train entrant en gare (il aurait suffi d'aller en gare ou à l'usine) mais une image du train, une image de sortie d'usine. Ce n'était pas pour le réel mais pour l'image du réel que l'on se pressait aux portes du Salon indien."

(Edgar Morin, Le cinéma ou l'homme imaginaire, éd. de Minuit, Paris, 1958)

"La musique est la bande audible de la société, production exceptionnelle où s'entendent les conflits et les pouvoirs, les bruits et les ordres, ou se miment les terreurs et les consolations fondamentales, les meurtres et les sacrifices rituels".

(Jacques Attali, BRUITS, Puf, 1977)

"Jeu de masques, jeu de miroirs où se reflètent nos désirs, nos angoisses, nos contradictions, la fête est aujourd'hui l'objet d'incantations obsessionnelles où chacun projette sa mémoire et son imagination: ici, la nostalgie des rites et des symboles d'un ordre perdu, la crainte du changement, l'appel à l'unanimité, au consensus et aux célébrations collectives; là, l'attente d'une libération, d'une rupture, d'un mode d'être poétique nourri de spontanéité et de participation, la quête de nouveaux rituels intimes et d'une nouvelle "fantaisie" sociale."

(Henry Dougier, AUTREMENT, dossiers trimestriels, 7/76)

La version de CARNAVAL que vous entendrez ce soir est un assemblage de style "pot-pourri", réalisé à partir de fragments des différents moments qui ont constitué l'événement "CARNAVAL", à "l'Espace libre", les 3 et 4 février ~~1982~~. (co-production ACREQ - mimes OMNIBUS)

"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 utilizing 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.

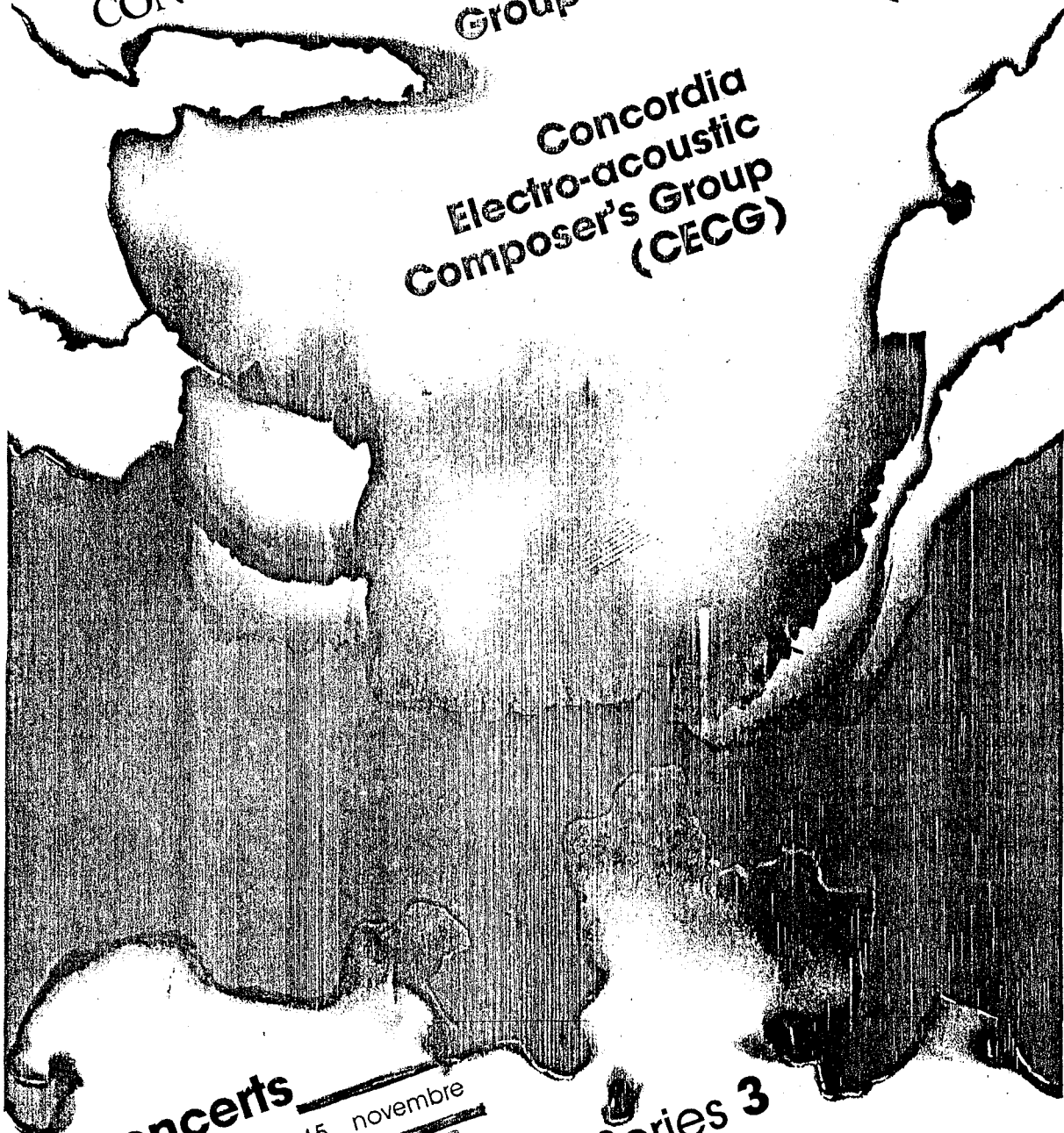
Glendon Diener
December, 1982

UNIVERSITE CONCORDIA
CONCORDIA UNIVERSITY



Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composer's Group
(CECG)



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

UNIVERSITÉ CONCORDIA
CONCORDIA UNIVERSITY



Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composer's Group
(CECG)

Concerts

les lundis

1984	17	septembre
	15	octobre
	10	decembre
1985	14	janvier
	11	mars
	22	avril

renseignements/information
482-0320 poste 614

Series 3

20h15

salle/room AD 131
pavillon Administration building
campus Loyola campus
l'université Concordia University
7141 o. rue Sherbrooke St. W.
Montréal

☐ Vendôme · autobus 105

entrée libre/free

PROGRAMME

sunday

Part I

Rain Dance

-stereo tape

Robert Schertzer

Star Wink

-stereo tape

Kevin Austin

A Listening is not
A Hearing

-stereo tape

Susan Clarkson

Trial & Beat it

-stereo tape

Neil Schwartzman

Bienvenue / Welcome

-stereo tape

Jean Séguin

Family Games (I)

-four channel tape

Kevin Austin

Clipperfix - Supersong

-four channel tape

Tabitha Bedoukian
Joshua Bedoukian
Kevin Austin

Free Running Clocks

-four channel tape

Kevin Austin

⇒ Short Stop Fifteen ⇒

Part II

Wait Too !!

-for stereo tape and processors

Daniel Feist, Jean Séguin

Jill Bedoukian, James Tallon

Shawn Bell, Kevin Austin

} processing

text: Kevin Austin

Kevin Austin, James Tallon,

Dave Lindsay, John Wells

Wave Link One

- stereo tape

Kevin Austin

Manito

- four channel tape

James Tallon

Quodlibet

toot !!

*for synthesizers

Jean Séguin, James Tallon,

Daniel Feist, Jill Bedoukian

Kevin Austin

Droite — Denis Lorrain

Kevin Austin

Daniel Feist, James Tallon

Jean Séguin, Jill Bedoukian

le gang !!

*for synthesizer

*performed by Daniel Feist, Jean Séguin,
James Tallon, Kevin Austin

dual concertone

Jill Bedoukian, Shawn Bell, Kevin Austin

- Shawn Bell, Kevin Austin - synthesizers

Short Stop Sixteen

PART III

Sand / Water
-stereo tape

Eric Brown

Snow, Snow Evolving
-stereo tape

Daniel Feist

The Thrill of Rejection
-four channel tape

Daniel Feist
Kevin Austin

Eight Step Minuet
-four channel tape

Daniel Feist

Quatuor
-stereo tape

Yves Daoust

Paradis
-stereo tape

Christian Calon



W E L C O M E

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The corn will be started soon, and the sculpture will continue all week-end.

W E L C O M E

A LISTENING IS NOT A HEARING A splendorous sonic study in
sibilance. A sound poem for
voice, processes, speeds, electronic reverberations, spaces of minds and
spaces. 1984 (K.A.)

TRIAL & BEAT IT A first computer music study. Rule number one:
always back-up your work, as you never know when
you'll accidentally erase it, or the power will go off, or it will some-how
go to that great big byte-eater in the sky. Rule number two: see rule
number one. Composed in the summer of 1984 with the SynclavierII computer
music system at Dartmouth College. (K.A.)

BIENVENUE/WELCOME:

Entirely composed on an Aries synthesizer in Loyola
and mixed on the 8 channel tape recorder in Loyola's
A.V.dept., the piece is only meant to create a sonic
environment. Have a seat, feel at home and welcome.
J.S. April 84. 7:47 min.

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.

CLIPPERFIX - SUPERSONG Children at play, a song, . . . ,

Composed in the spring of 1983. (K.A.)

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.

SHORT STOP FIFTEEN The days shorten, the nights grow to reach the same number of hours. But for now, sun and air and corn. Eat up, it's only a short stop, and this is the second to last. (K.A.)

W A I T T O O !! A simply repeated phrase. Simply a repeated phrase. A phrase simply repeated. A repeated phrase simply. Simply repeated, a phrase. A simply repeated phrase, repeated, processed, altered, unaltered, delayed, phased, phrased by delay, sounding repeated, repealed, peeled. For tape, processors, with optional live voice and synthesizers. Summer, 1982, too!! K.A.

WAVE LINK ONE An intermezzorial sonic fresco. The ocean waves up on all of its shores. It functions as smoothing element between diverse forces, different levels of cosmic tides. The non-repeating pattern, the unpredictable predictability. 1983 and 1984. K.A.

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).

toot !! AND le gang!! are two works of a soloistic and accompani-
mental character and texture. One could
see the works as two movements of a 'concerto for tape and performers'.
The baroque concepts of concerto and ownership are interesting starting
points for works within this series. (One thinks most directly of the
Bach/Vivaldi violin-harpsichord concertos.)

D R O I T E Denis Lorrain - see attached

SHORT STOP SIXTEEN A quiet contemplative work, the general theme of
which is the thought of will it be possible to
remember what time was, when time ceases, that is, when eternity begins,
it will be as if nothing else has ever existed, or maybe it hasn't. (KA)

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 .

SNOW SNOW EVOLVING It has been written that 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. (K.A.)

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.

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 ignomⁱⁿity of the near-by bulk eraser. (K.A.)

EIGHT STEP MINUET A stylistic departure. Composed entirely with sounds from the synthesizer. That is not true. In three large sections, but eight smaller steps. Three breaks. Composed in the Sonic Tonic and MetaMusique Québec Studios in May, October and November 1983. Thanks to Kevin for help. D.F.

QUATUOR

Yves Daoust

21 min.

J'ai réalisé cette oeuvre 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'oeuvre 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.

CALON, Christian

PARADIS

1984

(19:50)

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 ?

Christian Calon:

He was born in Marseille in 1950 but doesn't remember that part. Lives in Montreal. He pursued literary studies and has fun fiddling with electronics and phonetics. Some have known him as a journalist or a shipper but he doesn't want to talk about it. He hates sidewalks and red lights too; so he built his own studio. Loves raunchy Rock & Roll. He ain't superstitious but PARADIS is his 13th work. Still doesn't know what they're talking about with this "music" thing. Got to go now.

UNIVERSITÉ CONCORDIA
CONCORDIA UNIVERSITY



Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composer's Group
(CECG)



Concerts

			novembre
1984	jeudi	15	
	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

UNIVERSITÉ CONCORDIA
CONCORDIA UNIVERSITY



Groupe Electro-acoustique
de Concordia
(GEC)

Concordia
Electro-acoustic
Composer's Group
(CECG)

Concerts

les lundis

1984	17	septembre
	15	octobre
	10	decembre
1985	14	janvier
	11	mars
	22	avril

renseignements/information
482-0320 poste 614

Series 3

20h15

salle/room AD 131
pavillon Administration building
campus Loyola campus
l'université Concordia University
7141 o. rue Sherbrooke St. W.
Montréal

Ⓜ Vendome · autobus 105

entrée libre/free

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.

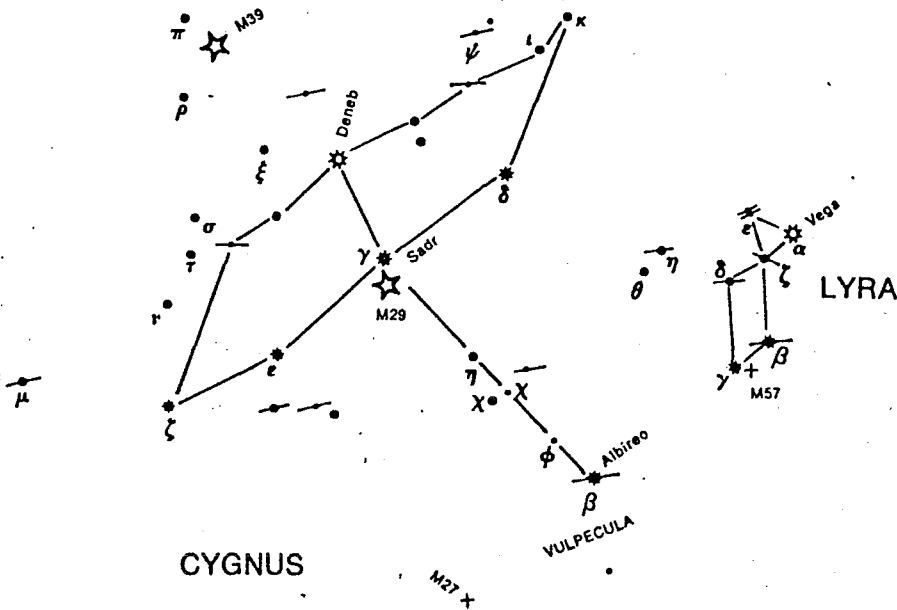
The audience is invited to participate in the activities as they seem fitting.

**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



Mid-Summer's Meditation (I)



Crépuscule Estival (I)

a complex sound
tapestry with
works by:

Doris MAY, Marcelle DESCHÊNES,
Ann SOUTHAM, Jill BEDOUKIAN,
Alain THIBAULT, James TALLON, Shawn BELL,
Jean SÉQUIN, Denis LORRAIN, Kevin AUSTIN

Meditative Menu

first course

→ Earthy Delights
- stereo tape

Doris May
Kevin Austin

second course

→ Tour J
- stereo tape

Marcelle Deschênes

→ Opéra Lilliput pour
6 raches molles
- stereo tape

Marcelle Deschênes

third course

→ Sonergie
- stereo tape

Alain Thibault

→ Deca-Dance
- stereo tape

Alain Thibault

fourth course

→ Roadside Litter
- stereo tape

James Tallon

→ Wave Link One
- stereo tape

Kevin Austin

segue ⇒ Smorgasbord

⇒ Sun
- stereo tape

Kevin Austin

⇒ The Reprieve
- stereo tape

Ann Southam

⇒ Dipper Turn
- stereo tape

Kevin Austin

⇒ Clap-click
- for synthesizers (a)
and microphones (b)
performed by the
composers

James Tallon (a)
Jean Séguin (a)
Jill Bedoukian (b)
Shawn Bell (b)
Kevin Austin (a)

⇒ Florida Sweet
- stereo tape

Jill Bedoukian
Kevin Austin

⇒ Froggy Bits
- stereo tape

Kevin Austin

Notes and other information about these concerts.

EARTHY DELIGHTS, in performance by Doris May, is a work about her and her thoughts, feelings and being. A work, the fibre of which comes from her present and her past, comments and sings of her life, past and present. Sounds taken from the environment and texts from the Bible, and her own re-writing, with commentary, on the creation. Voices, sounds of children, song, whales and birds, wrapped with wool and love.

The tape was prepared between late 1983, and June 1984, with the assistance of Kevin Austin.

MARCELLE DESCHENES is one of the two other featured composers in these concerts. Jour J, which is played in both concerts, Opéra Lilliput pour 6 roches molles, and Pot Pourri are part of her collected oeuvres of tape works. Notes on these works can be found on following pages.

The collected works of ALAIN THIBAULT, for the first time presented in one concert series, are the third course in this summer treat of sounds. Part of Pot Pourri and his four electro-acoustic works, in order of composition, Sonergie, Quarks' Muzik, Deca-Dance, and E.L.V.I.S., will be played revealing this talented young composer's mastery of style, medium and idea, in his characteristically virtuouse output.

The fourth course is the beginning of the continuous sound tapestry that will characterize the rest of the evening. With Roadside Litter of James Tallon, and Trenholme Park After Dark of Jill Bedoukian, both of which will be cross-faded into Wave Link One and Too (respectively), we have city soundscape sonic frescos. The ocean supersedes the sound of buses and Métro.

SUN and S.E. Scape - Sun introduce the aspect of live performance for the first time in a more prominent fashion in the evenings unfoldings.

Remarkably similar in form and construction, these two works evolve in markedly different ways on the two evenings.

Tonight, the web of sound will thin, and a non-intrusive performance of P.A. Version Luminy by Denis Lorrain will punctuate the continuum of Sun. The Reprieve by Toronto composer Ann Southam was composed for the dance, choreographed by Patricia Beatty of the Toronto Dance Theatre, in 1976. .

The sound fabric will weave itself back into the full acoustical space available, and Dipper Turn will take over the role of cantus firmus in this process of slow textural absolution. The first performance of Clap-Click will begin and pass un-noticed to the watchful ear. Froggy Bits and Florida Sweet will swell the fibre of the sound blanket, as their environmental sounds artfully insinuate themselves through the textures.

The last two works of this the first evening, I've a notion it's the sea and Mozart in Hatteras, bring the summer twilight meditation to a peaceful conclusion.

K.A.

Please feel free to cook on the hibachi.

DESCHENES, Marcelle

Jour 'J'

Eco-Fable-Atomique (version 1984)

Jour 'J'

Jour fixé pour une attaque, une opération militaire.
Petit Robert

Eco-

Chacun de ces ETRES EST comme un maillon de la chaîne et ce maillon dévore celui qui le précède pour ETRE dévoré par celui qui le suit. La boucle de LA VIE EST une boucle qui se génère en se dévorant. Elle EST de caractère phagique dans le détail, autophagique dans l'ensemble. LA PLURIBOUCLE EST donc un formidable TURNOVER, de naissances, vies, morts s'entre-détruisant et s'entr'engendrant les unes les autres. Et, ce tourbillon, C'EST L'ETRE même de l'ECO-organisation (dé-organisation/réorganisation permanente).

Edgar Morin, La Nature de la Nature

Je n'aime pas les fleurs
Je n'aime pas la nature
Je préfère les natures mortes.

Antonin

Fable-

Les fables ne sont pas ce qu'elles semblent être.

Jean de la Fontaine

Atomique

The atomic bomb is a paper tiger... Terrible to look at, but not so strong as it seems.

Mao Tsé-Toung

Musique mixte pour 2 clarinettes, 3 trombones, 3 groupes de percussion, jouets d'enfant et bande magnétique.

MOLL, c'est le modé mineur allemand et c'est aussi l'homonyme de molle-féminin de mou- qui dans le contexte des roches prend le sens de vie, de respiration. L'aspect minorisant du premier sens nous amène au monde des petites choses: petits intervalles, petits sons, petits instruments ou jouets d'enfant, petits bonhommes, petit monde, celui des enfants.

M	Symétrie
O	Cycle, cercle
LL	M éclaté, déformé. Elle. Ailes.
opéra	O : interjection traduisant un vif sentiment (joie, admiration, douleur, crainte, colère). PER: Dans la nomenclature des composés chimiques, préfixe exprimant un excès de la quantité normale d'un élément. AH : Interjection expressive, marquant un sentiment vif (plaisir, douleur, admiration, impatience, etc.).
lilliput	Référence à petit monde mais aussi, pays imaginaire.
6 roches molles	Daniel, Caroline, Marie-Josée, Stéphane, Marie-Josée ¹ , Stéphane ¹

Titres des séquences

1. Le monde est une goutte d'eau
2. Lucia di Lammermoog
3. Naissance des roches molles
4. "Zig!..Zig! Zig!..Tu es là?...Es-tu blessé?
- Je ne crois pas. Je suis tombé sur une chose molle."
(Zig et Puce)
5. Insectes secs et baïller aux corneilles
6. Etoile variable
7. Insectes amertubes et boire la mer avec une paille
8. Etoile double
9. Un fourmi? ou...jeu vers une synchronisation
10. Si by the Sea
11. Sirènes
12. J'ai perdu le si de ma clarinette
13. "Comme la lune se lève rouge!" (Wozzeck)
14. Super Nova et étoiles pulsantes.
15. Etoile du matin
16. Vaisseaux fantômes
17. London bridge is falling down
18. Le monde est une bulle d'air

Commande de la Société de Musique Contemporaine du Québec (mars 1976)

Premier prix de musique mixte au 6è Festival de Musique Expérimentale de Bourges (1978)

SONERGIE (1980)

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 par 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.

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.

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

Notes techniques

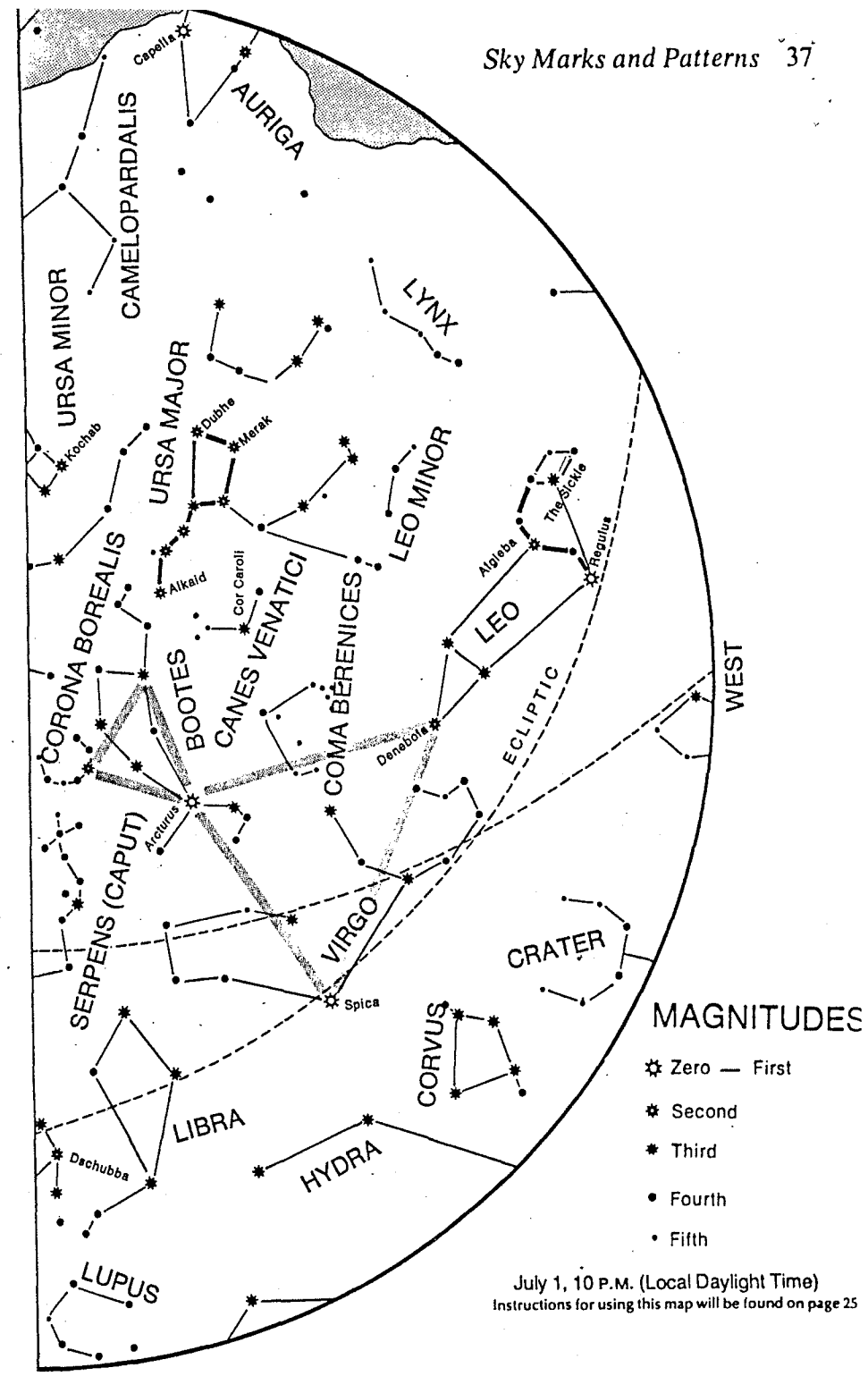
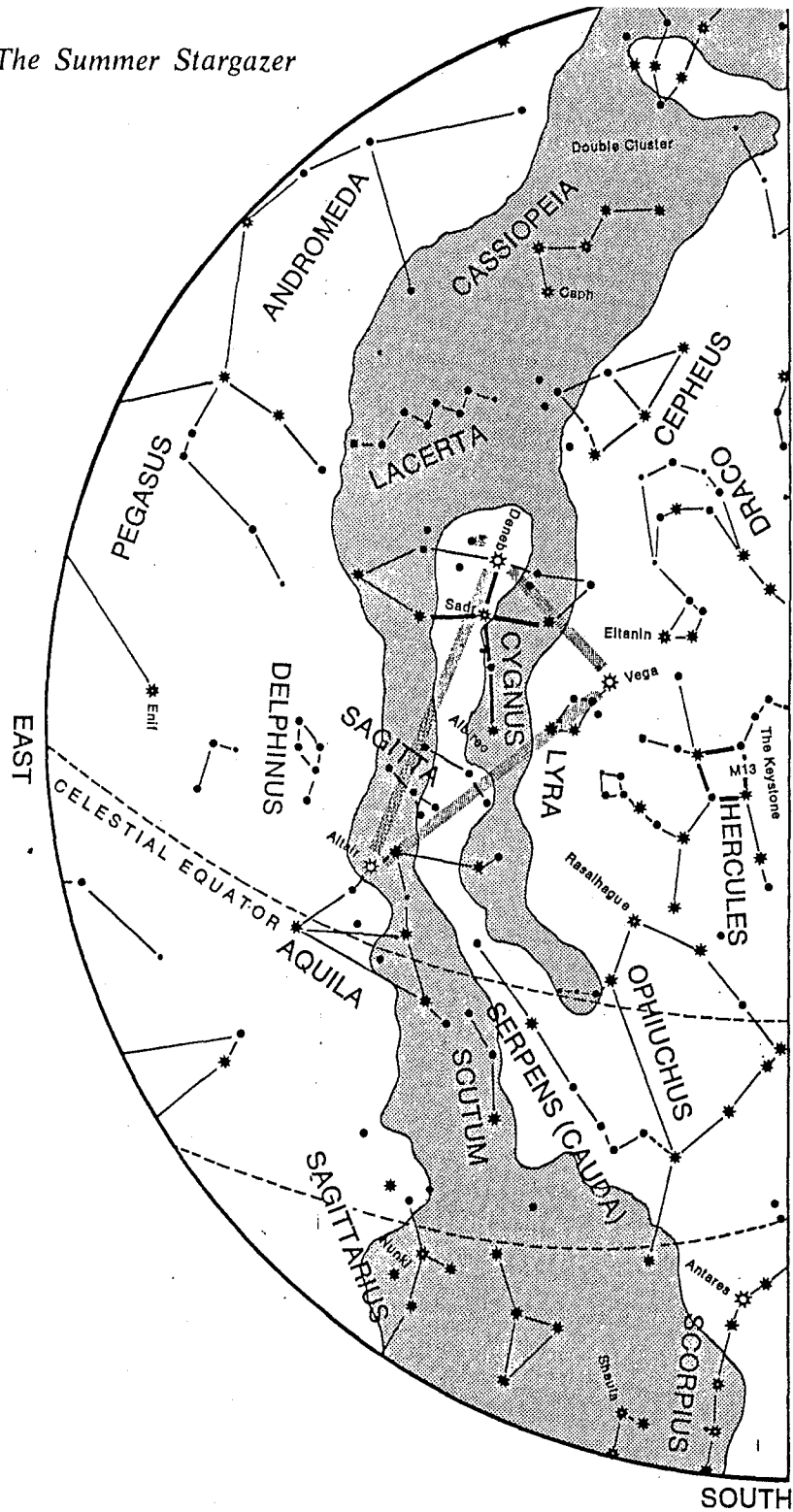
La musique a été réalisée dans sa presque totalité avec le synthétiseur/ordinateur Synclavier II. Son système de conversion analogique/numérique a permis entre autre de mettre en mémoire des extraits de discours du président Reagan et de les articuler, transposer ou transformer selon une partition préalablement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

Réalisation : Studios McGill, Université de Montréal, Bruit Blanc

Multi-Images : Alain Thibault (conception visuelle), Jacques Collin
(photographie et réalisation technique), Yoshua Ben^Jio
(programmation par ordinateur des projecteurs),

Performance Multi-Média (collaboration)

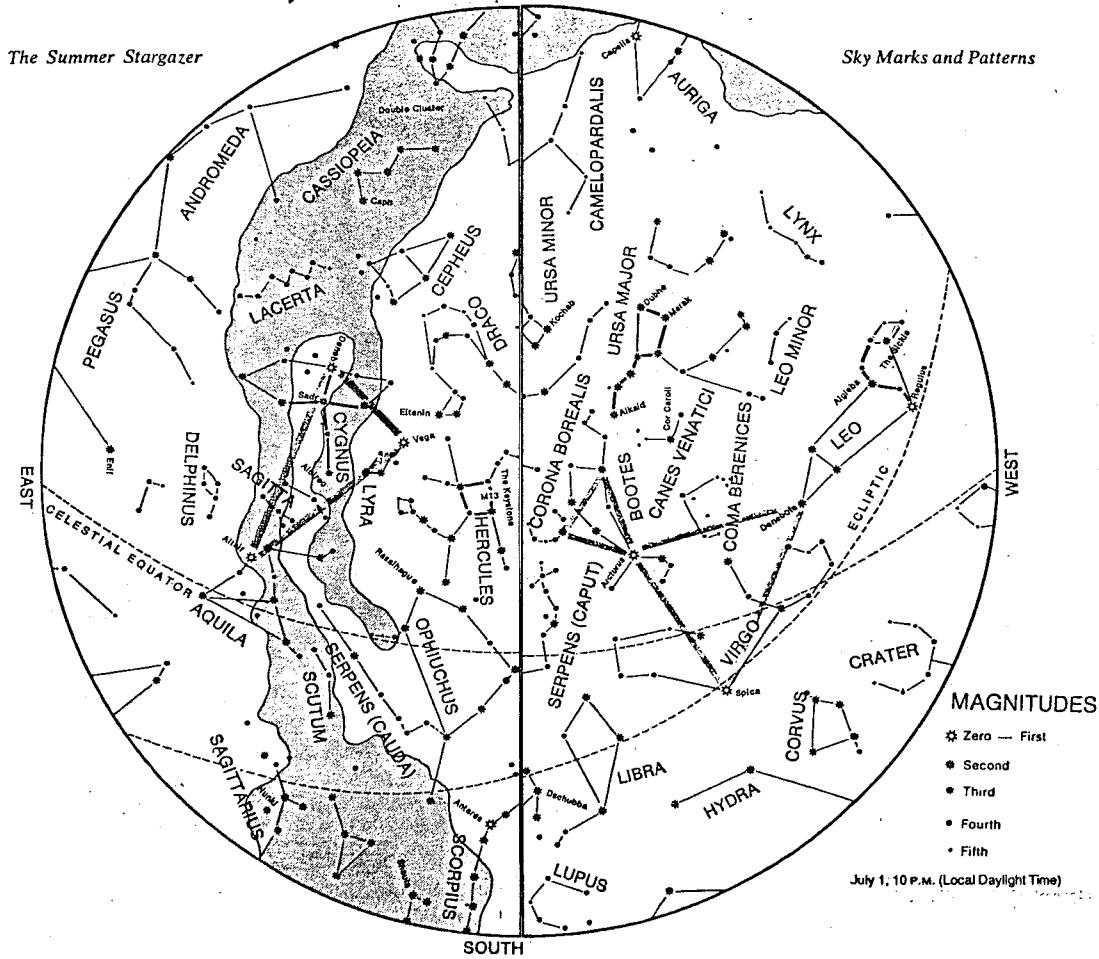
Alain Thibault





Crépuscule Estival (II)

Mid-Summer's Meditation (II)



a complex
sound tapestry
with works by:

Doris MAY, Marcelle DESCHÊNES,
Shawn BELL, Daniel FEIST, Alain THIBault,
James TALLON, Jean SÉQUIN, Dave LINDSAY,
Jill BEDOUKIAN, Kevin AUSTIN

Meditative Menu

first course

→ Earthy Delights
-stereo tape
Doris MAY
Kevin Austin

second course

→ Jour J
-stereo tape
Marcelle Deschênes
→ Pot Pourri
-stereo tape
Marcelle Deschênes
Alain Thibault

third course

→ Quark's Muzik
-stereo tape
Alain Thibault
→ E.L.V.I.S.
-stereo tape
Alain Thibault

fourth course

→ Trenchline Park after
dark
-multi-track tape
(live mix)
Jill Bedoukian
→ Wave link Too
-stereo tape
Kevin Austin

segue ⇒ Smorgasbord

⇒ like an empty road descending
-stereo tape
James Tallon

⇒ S.E. Scape - SUN
-stereo tape
Kevin Austin

⇒ Whale Song #1
-stereo tape
Dave Lindsay

⇒ Bog the Frog
-stereo tape
Jill Bedoukian
Kevin Austin

⇒ Click-clap
-for synthesizers^(a)
and microphones^(b)
performed by the
composers
Daniel Feist^(a)
Shawn Bell^(b)
James Tallon^(a)
Jean Séguin^(a)
Dave Lindsay^(a)
Jill Bedoukian^(b)
Kevin Austin^(a)

⇒ Star Wink
-stereo tape
Kevin Austin

⇒ Tears of early morning rain and cat fade away
-stereo tape
(U.R.F. III)
Kevin Austin

⇒ Byou in the morning
-stereo tape
Kevin Austin

Mid-Summer's Meditation
Electro-acoustic Concerts

The Concordia Electro-acoustic Composers' Group (C.E.C.G.) invites the public to two evenings of electro-acoustic music, out-of-doors, called, 'Mid-Summer's Meditation'.

To take place in the quadrangle behind the Administration Building of the Loyola Campus of Concordia University, these two different concerts will feature music by the Montréal composers Marcelle Deschênes and Alain Thibault.

Starting around 5 p.m., on Saturday the 21st and Sunday the 24th of July, with a performance/installation by the Montréal fibre-artist, Doris May, of her recently completed work, "Earthy Delights" the concerts will continue with works by Deschênes and Thibault, and will be followed by environmental electro-acoustic musics by James Tallon, Jill Bedoukian, Dave Lindsay, John Wells, Daniel Feist and Kevin Austin. The works will be performed live and on tape, and will create a continuous, gentle, meditative sound fabric, combining sounds of the city, the country, the mountains and the ocean.

Food can be prepared on the hibachis, and a blanket and pillow will allow you to gaze at the dusk gulls and twilight stars and planets.

Saturday, JULY 21, 5 pm to about 10 pm

Sunday, JULY 22, 5 pm to about 10 pm

FREE -All welcome-

Quiet, restful, meditative mid-summer's evenings.



CRÉPUSCULE ESTIVAL

Communiqué

Concerts electro-acoustique

Le Groupe Électro-Acoustique de Concordia (G.E.C.) vous convie à deux soirées en plein air de musique électro-acoustique intitulées "Crépuscule Estival".

Ces deux différents concerts mettront en relief des oeuvres des compositeurs Montréalais Marcelle Deschênes et Alain Thibault et auront lieu derrière l'édifice administratif du Campus Loyola (7141 Sherbrooke 0).

Les samedi et dimanche 21 et 22 juillet, les concerts débuteront vers 17:00 avec une performance de la plus récente oeuvre de l'artiste Doris May: "Earthy Delights". On poursuivra avec des oeuvres de Deschênes et Thibault qui seront suivies par la musique électro-acoustique environnementale de James Tallon, Jill Bedoukian, Dave Lindsay, John Wells, Daniel Feist et Kevin Austin. Les oeuvres seront exécutées en direct et par le biais de bandes magnétiques, elles créeront une texture sonore méditative continue et légère, combinant des sons urbains, ruraux, alpins et marins.

On peut préparer sa nourriture sur les hibachis. Une couverture et un coussin vous permettront de contempler les mouettes, étoiles et planètes à la tombée du jour.

Samedi, le 21 juillet, de 17:00 à environ 22:00

Dimanche, le 22 juillet, de 17:00 à environ 22:00

Admission GRATUITE - Tous sont bienvenus -

Soirées de la mi-été, calmes, reposantes et méditatives.

Notes and other information about these concerts.

EARTHY DELIGHTS, in performance by Doris May, is a work about her and her thoughts, feelings and being. A work, the fibre of which comes from her present and her past, comments and sings of her life, past and present. Sounds taken from the environment and texts from the Bible, and her own re-writing, with commentary, on the creation. Voices, sounds of children, song, whales and birds, wrapped with wool and love.

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The fourth course is the beginning of the continuous sound tapestry that will characterize the rest of the evening. With Roadside Litter of James Tallon, and Trenholme Park After Dark of Jill Bedoukian, both of which will be cross-faded into Wave Link One and Too (respectively), we have city soundscape sonic frescos. The ocean supersedes the sound of buses and Métro.

SUN and S.E. Scape - Sun introduce the aspect of live performance for the first time in a more prominent fashion in the evenings unfoldings.

Remarkably similar in form and construction, these two works evolve in markedly different ways on the two evenings.

Tonight, the web of sound will thin, and the world première of Like an empty road descending, by James Tallon, will lazily spread itself out. Composed in the summer of 1983, and finished in the summer of 1984, this multi-movement work calls upon conscious and un-conscious recollection of a non-equally tempered tune that threads its presents throughout.

The sound fabric will weave itself back into the full acoustical space available, and will slowly give way to a performance of Whale Song #1, by Dave Lindsay. This work, which recently received its national radio broadcast première, relates a descent from air into ocean. The fabric continues to open, unfold and be.

Bog the Frog of Jill Bedoukian and Kevin Austin will insinuate itself into the prevailing texture, while Star Wink creates a cantus firmus. The blending of Click-Clap, for live performers and synthesizers will pass un-noticed to the watchful ear.

The last two works of the evening, Tears of ealy morning rain and cat fade away, and By'ou in the morning, bring the summer twilight meditation to a peaceful conclusion.

K.A.

Please feel free to cook on the hibachi.

*. E.L.V.I.S. (1984)
Electro-Lux, Vertige Illimité Synthétique

Alain Thibault

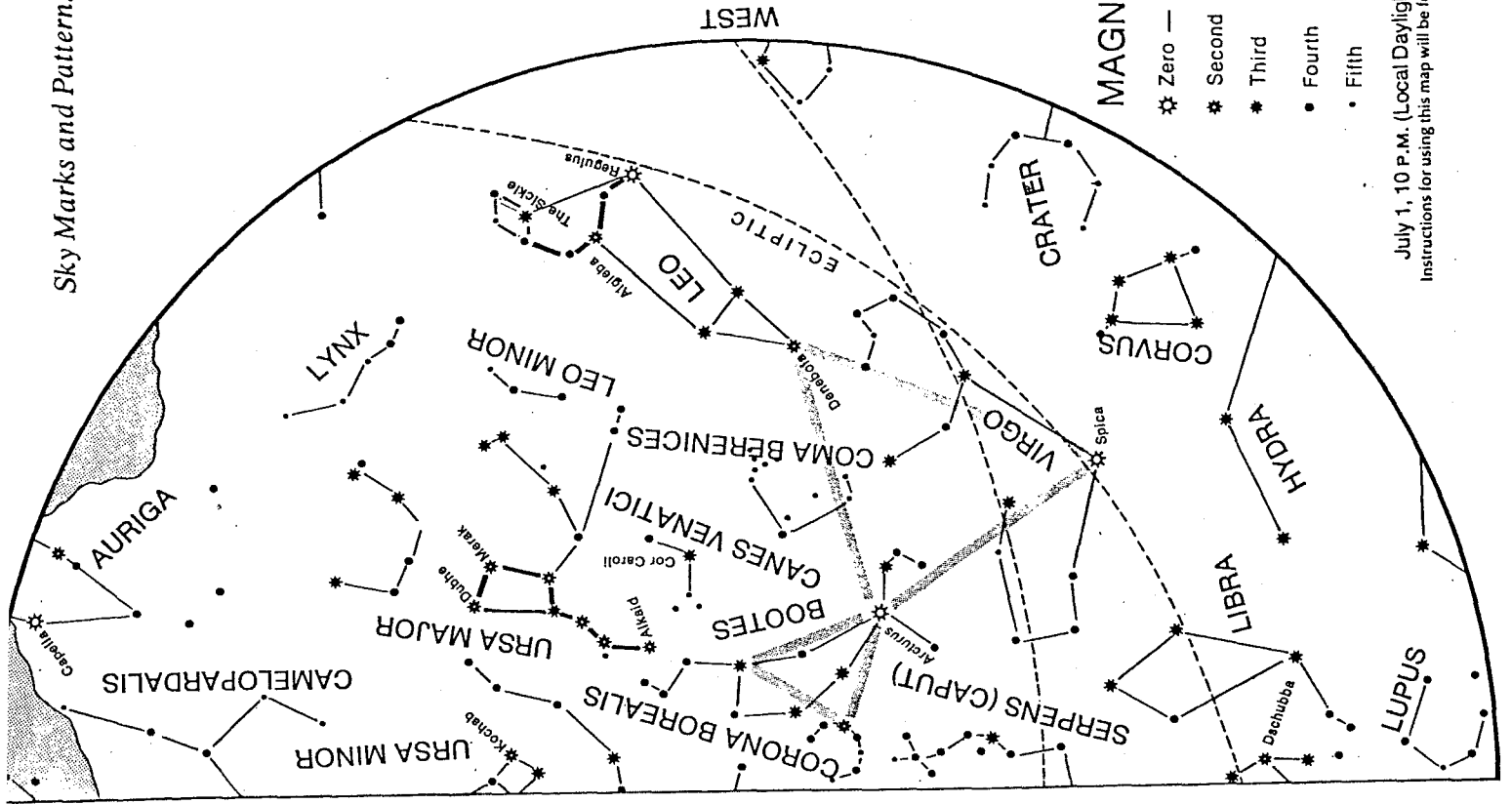
Nous nous trouvons à l'intérieur d'un labyrinthe vivant.
L'espace et le temps sont les formes de ce labyrinthe.
E.L.V.I.S. est une construction artificielle, un ARTEFACT,
destiné à nous aider à trouver l'issue, une issue qui change constamment.
E.L.V.I.S. n'est pas une religion, mais une technologie très avancée.
Quand on se dégage du labyrinthe nous sommes libérés de l'espace et du temps.

Les sections de la pièce sont déduites des huit phases de mutation de la
vie décrites dans le livre de Timothy Leary "La Révolution Cosmique".
"... le robot biologique pour s'envoler vers les étoiles, doit rentrer
en soi-même, devenir maître de son corps, de son cerveau, de son ADN..."
(T. Leary)

Alain Thibault

La réalisation de cette oeuvre a été rendue possible grâce à la généreuse
contribution du fond de développement de la recherche, Campagne des années
80, et du programme Intervention Nouvelle, Art et Innovation du Ministère
des Affaires Culturelles du Québec.

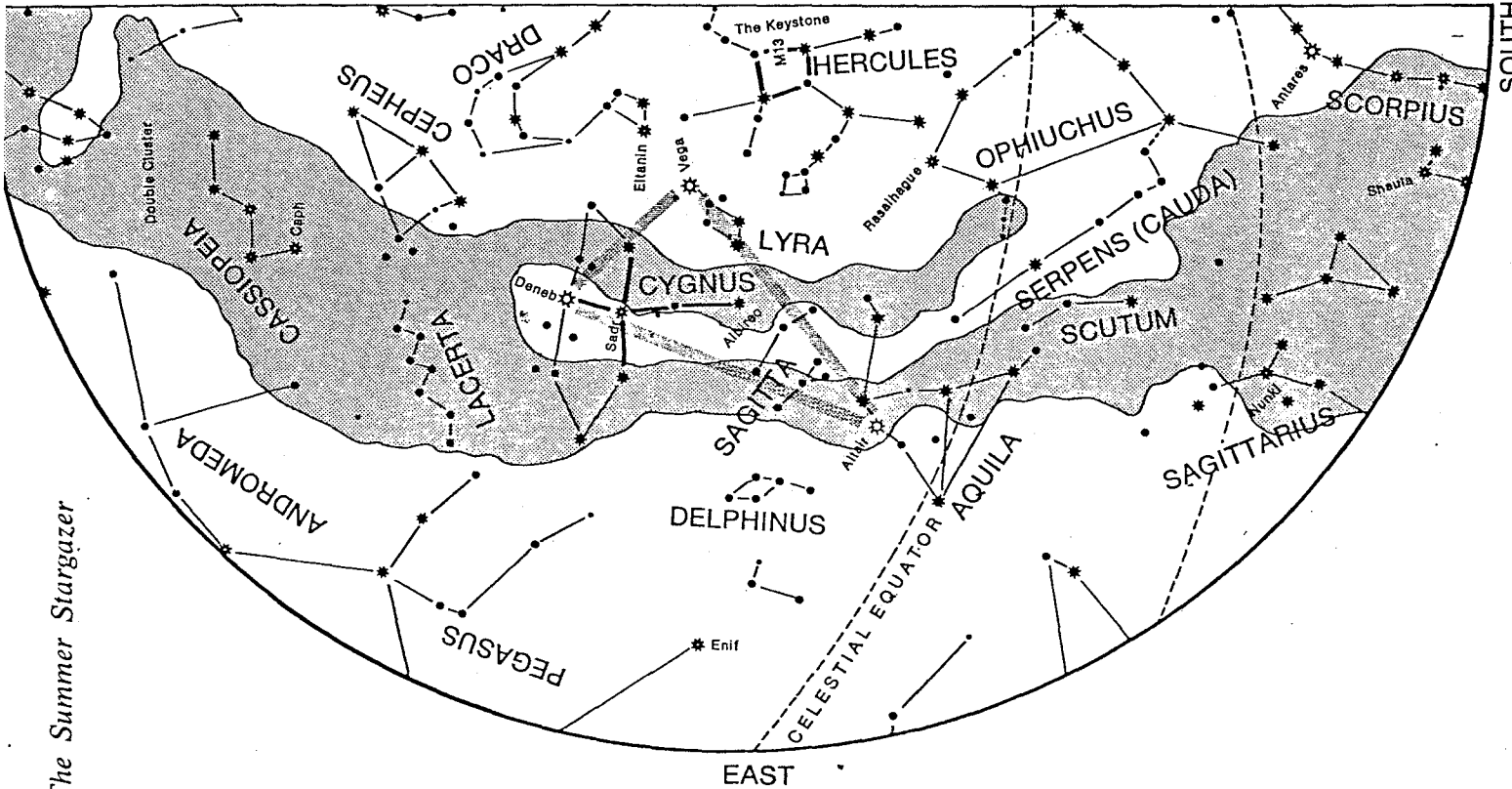
La musique a été réalisée dans le studio de la Faculté de Musique de l'Uni-
versité de Montréal ainsi qu'au studio Bruit Blanc.



MAGNITUDES

- ☆ Zero — First
- ★ Second
- Third
- Fourth
- Fifth

July 1, 10 P.M. (Local Daylight Time)
 Instructions for using this map will be found on page 25.



SOUTH

EAST

Summer 1984

Composers - compositions
(59) (205)

Robert Schertzer
Susan Clarkson
Neil Schwartzman
Eric Brown
Yves Daoust
Christian Calon
Denis Lorrain
Tabitha Bedoukian
Joshua Bedoukian
Marcelle Deschênes
Alain Thibault
Barbara Golden
Keith Daniel
Normand Gendron
Glendon Diener
John Celona
Tara Workman
Jean-François Denis
Steven Calder
Mychael Danna

Tim Clement
Doris May
Anne Southam
Kathleen Yearwood
Daniel Toussaint
Andrew Czink
Donna Lythe
Wendy Bartley
Francine Noël
Micheline Coulombe St. Marcoux
Frederico Richter
John Oliver
Claude Schryer
Harry Kirschner
Robert Pritchard
André Lavoie
Denis L'Espérance
Paul Théberge
Pierre Gauvin
Claude Lavigne

David Keane
Alain Vangier
Sam Borsuk
Paul Dolden
Bill Miller
George Danova
Peter Sandmark
Daniel Feist
Kevin Austin
John Wells
James Tallon
Dane Lindsay
Jill Bedoukian
Shaun Bell
Jean Séguin
David Selter
Jean-Pierre Séguin
John Winarz
Henry Kucharzyk

Summer 1984

Composers
(58) (59)

- compositions
(205)

Robert Schertzer^{III}
 Susan Clarkson^{IIII}
 Neil Schwartzman^I
 Eric Brown^{III}
 Yves Daoust^{IIII}
 Christian Calon^{II}
 Denis Lorrain^{IIII}
 Tabitha Bedoukian^I
 Joshua Bedoukian^I
 Marcelle Deschênes^{HTT}
 Alain Thibault<sup>HTT
HTT</sup>
 Barbara Golden^{IIII}
 Keith Daniel^{II}
 Normand Gendron^{II}
 Glendon Diener^I
 John Celona^{III}
 Tara Workman^{II}
 Jean-François Denis^{IIII}
 Steven Calder^I
 Mychael Danna^{II}

Tim Clement^I
 Doris May^{II}
 Anne Southam^I
 Kathleen Yearwood^{IIII}
 Daniel Toussaint^{II}
 Andrew Czink^{III}
 Donna Lythe^I
 Wendy Bartley^I
 Francine Naël^I
 Micheline Coulombe St. Marcoux^I
 Frederico Richter^I
 John Oliver^I
 Claude Schryer^I
 Harry Kirschner^I
 Robert Pritchard^{II}
 André Lavoie^I
 Denis L'Espérance^I
 Paul Théberge^{II}
 Pierre Gauvin^{II}
 Henry Kucharzyk^I

David Keane^I
 Alain Vangier^I
 Sam Borsuk^{II}
 Paul Dolden^I
 Bill Miller^I
 George Danova^I
 Peter Sandmark^I
 Daniel Feist<sup>HTT
II</sup>
 Kevin Austin<sup>HTT HTT
HTT HTT HTT HTT</sup>
 John Wells^I
 James Tallon<sup>HTT
III</sup>
 Dave Lindsay^{HTT}
 Jill Bedoukian<sup>HTT
II</sup>
 Shawn Bell^I
 Jean Séguin<sup>HTT
IIII</sup>
 David Selter^I
 Jean-Pierre Séguin^I
 John Winarz^{HTT III}
 Claude Lavigné⁽⁸⁾
 Collectives<sup>HTT HTT
HTT HTT</sup>