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the spectrum of electroacoustics
internet-based journal of sound and fury

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

Send the message:

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to:

majordomo@concordia.ca

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presently participating in discussions on the sonic
arts and all that pertains to electroacoustics.
Sometimes funny, many times interesting,
oftentimes provoking.

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

ÉuCuE
2001-02

October
2001

Oct 3 20h00

Oct 4 17h00

Oct 4 20h00

Oct 5 17h00

Oct 5 20h00

November
2001

Nov 8 18h00

Nov 8 20h00

Nov 9 17h00

Nov 9 20h00

February
2002

Feb 13 20h00

Feb 14 17h00

Feb 14 20h00

Feb 15 17h00

Feb 15 20h00

Feb 16 17h00

Feb 16 20h00

20th anniversary series

ÉuCuE
2001 - 2002

October 3, 2001
20h00 / 8pm

Works presented by Kevin Austin

Électroacoustiques université
Concordia
university Electroacoustics

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

I experienced a moment of disbelief when I learned of the 20th anniversary of electroacoustic concerts here at Concordia University. Could it really be 20 years already? But then of course it could... I remember the first few concerts I attended as a student in 1989 in the Administration building basement in a cramped room, with 8 speakers not more than 2 meters away. The concerts were hot and the 30-40 people in attendance were almost sitting on top of each other - a far cry from the present set-up in the Oscar Peterson Concert Hall.

Since those concerts I have learned of the 'early' days, (amazing stories believe me!), and have managed to participate in the planning of the more recent series. I hope this year will bring many of these old and newer stories to light, and with the aid of our 'Carte Blanche' presenters (all past ÉuCuE 'hosts') share some of the moments together.

I would like to tip my hat to all of the many people who have contributed to these series. From the tech crews who unfailingly manage to set up the speakers/ cables/ power/ mixer to the concert programmers to curators who have aided with complete and 'half-concerts' to the composers and sound projectors who have astounded so many ears, and to the audiences, who have sat in the many different configurations (sometimes putting up with speaker changes mid-concert) in our continuing efforts to get the spatialization 'just right'.

But I'd like to save the highest praise for the one person who started it all and who has nurtured this series, in one way or another, for all of the 20 years: Kevin Austin. It is through his determination and dedication to this art form and his unfailing support for electroacoustics at Concordia that ÉuCuE is an internationally renown and respected concert series.

Bravo Kevin! Bravo ÉuCuE!

Ian Chuprun
ÉuCuE Concert Manager

The pieces in this evenings concert were selected by Kevin Austin

"Today's concert program started as a retrospective of some activities at Concordia. The program was transformed by the September events and is now about peace, introspection, self-knowledge and the unknowable."

DANIEL FEIST	Auxferd Nightburr'd November 2 a m (1986) 2:00
ISTVAN ANHALT	Electronic Composition No 3 (Birds & Bells) (1960) 11:00
DANIEL FEIST	Auxferd Nightburr'd
JAMES TALLON	Like an Empty Road Descending (1983) 18:00
DANIEL FEIST	Auxferd Nightburr'd
KEVIN AUSTIN	SUN (1982) 40:00
DANIEL FEIST	Auxferd Nightburr'd

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March 2002

Mar. 6 20h00

20th anniversary series

ÉuCuE 2001 - 2002

October 4, 2001
17h00 / 5pm

Works presented by

La Communauté électroacoustique canadienne
(CEC)

The Canadian electroacoustic Community

Pieces from the young and emerging sound artist
project 2001

Jeu de temps / Times Play

Électroacoustiques université
Concordia
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Salle de concert Oscar Peterson Concert Hall
université Concordia University
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The CEC's early days were centered largely around communications, making sure people across the country could learn who their colleagues were, what they were doing and where electroacoustic activities were taking place.

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

The concert today features works from one such area, one of great importance to the CEC: the young and emerging sound artist. This group of pieces is in fact the third and final concert in a series which came from the Jeu de temps / Times Play project 2001. The pieces are all by young and emerging sound artists. Biographical information and program notes can be viewed on the CEC's website: <http://cec.concordia.ca/JTTP/>.

Ian Chuprun
CEC Special Project Manager
ÉuCuÉ Concert Manager

Pieces from the young and emerging sound artist
project 2001
Jeu de temps / Times Play

JOSH THORPE	Switch (2000) 6:30
JEAN-FRANÇOIS LAPORTE	Dans le Ventre du Dragon (1999) 10:00
RAYLENE CAMPBELL	Idols of the Children (2001) 6:58
ROBIN DAVIES	Weather or Not (2000) 4:00
IVAN ZAVADA	Paradoxa (2000) 8:00
DAVID MCCALLUM	Assmar (2000) 5:31
MATTHEW KOBER	July 11, 1990 (for the Seventh Generation) (2000) 3:50
DANIEL ROMANO	Noon (2000) 5:00
IAN STEWART	Petroglyph (1998) 7:50
WARREN SPICER	I'll distract myself while you cry like a boxer tears (2001) 7:56

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2001 - 2002

October 4, 2001
20h00 / 8pm

Works presented by Jean-François Denis

Électroacoustiques université
Concordia
university Electroacoustics

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

This year is the 20th anniversary of electroacoustic concerts at Concordia University, and the 30th anniversary of electroacoustics being taught here. Over the years there have been a number of people who have come to the University who have had impact on and have been impacted by the program. Many past students return and tell of fond memories experienced, and many of their stories focus on the people who 'opened their ears' to a new and exciting adventure in sound.

Tonight's presenter, Jean-François Denis, is one of the people who had a strong impact many students at Concordia. Coming from the visual and communication arts, and receiving his Masters from Mills college in San Francisco, he returned to Montréal to take up a teaching position here and to participate in a wide range of artistic activities, usually centering on electroacoustics. As a teacher from 1985-89, he taught both part and full-time electroacoustic courses, he co-hosted or hosted the ÉuCuE concert series and he worked both behind the scenes and right in the firing line to bring, along with Kevin Austin, a Canadian arts organization for electroacoustics into being (the CEC).

As a teacher Jean-François was (and still is) thoughtful and careful in manner yet regularly provocative, challenging the people around him to turn ideas on their sides to re-examine the obvious in a different and possibly unknown, light.

Since teaching at Concordia he has gone on to co-found one of the most important record companies (if not the most important) for electroacoustics: empreintes DIGITales. With almost 60 high quality solo and compilation CDs, his company is leading the way to presenting electroacoustics on its own, and best possible, terms to the globe.

It is a great pleasure to have him back at Concordia.

Ian Chuprun
ÉuCuE Concert Manager

Pieces selected by Jean-François Denis

Today's pieces concern themselves specifically and metaphorically with ideas about space, spaces and spacialization.

JEAN-FRANÇOIS DENIS	4 images 1990 (6:51)
PETE STOLLERY	Onset/Offset (1996) 7:23
YVES BEAUPRÉ	La Pelots Point * (1998-99) 9:33
ANDREW LEWIS	Cable Bay (1999-00) 10:36
GILLES GOBEIL	Derrière la porte la plus éloignée, (1998) 12:01
YVES DAOUST	Bruits (version stéréo) Bruit - Nuit Bruit - Fête (1997-01) c. 29:46

* création

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20th anniversary series

**ÉuCuE
2001 - 2002**

October 5, 2001
17h00 / 5pm

Works presented by
**La Communauté électroacoustique
canadienne (CEC)**
The Canadian electroacoustic Community

Pieces from the young and emerging
sound artist project 2001
Jeu de temps / Times Play
Cache 2001 CD compilation

Électroacoustiques université
Concordia
university Electroacoustics

Salle de concert Oscar Peterson Concert Hall
université Concordia University
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With the advent and popularization of electronic media and internet based communications, the CEC transformed itself from a principally paper based institution into an organization which seeks to continue to foster communications, but which also promotes specific areas within this broad community.

The concert today features works from one such area, one of great importance to the CEC: the young and emerging sound artist. The pieces of today's concert came from the Jeu de temps / Times Play project 2001 and are the top 11 pieces from the competition section of the project. The pieces are all by young and emerging sound artists, and will, pending funding, be pressed to a CD called Cache 2001 and distributed across Canada and to international radio stations. Biographical information and program notes can be viewed on the CEC's website: <http://cec.concordia.ca/JTTP/>.

Ian Chuprun
CEC Special Project Manager
ÉuCuE Concert Manager

Pieces from the young and emerging sound artist
project 2001 Jeu de temps / Times Play
CD compilation Cache 2001

Nicolas BASQUE	Polyèdres (2000) 7:50
Marc BJORKNAS	Anahata Nad (unstruck sound) (2000) 4:53
Guillaume COUTU DUMONT	Arianne Secret (2000) 6:30
Robin DAVIES	Weather or Not (2000) 4:00
Jonathan HERRING	to sing the love of danger (2001) 7:56
Andrea HOLTSLANDER	Steam, Billow (2000) 7:45
Michael KONKIN	From Inside and Out (2000) 6:53
Martin MARIER	Avec ou sans Parapluie (2000) 6:14
Warren SPICER	I'll distract myself while you cry like a boxer tears (2001) 7:56
Ian STEWART	Petroglyph (1998) 7:50
Stefan UDELL	Nolie noseblunt to backside tailslide (2000) 4:27

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20th anniversary series

ÉuCuE

2001 - 2002

October 5, 2001
20h00 / 8pm

Multi-channel works from
the Canadian West Coast
presented by Dr Mark Corwin

Électroacoustiques université
Concordia
university Electroacoustics

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

This year is the 20th anniversary of electroacoustic concerts at Concordia University, and the 30th anniversary of electroacoustics being taught here. In celebration, each evening concert in this year's series is being presented by an ÉuCuE 'host' (either past or present) who over the years has dedicated time and energy to further the experience of Concordia students involved in electroacoustics.

Tonight's presenter, Dr Mark Corwin, is one of the people who has unfailingly dedicated his thoughts, energy, patience and time to Concordia's electroacoustic program. Having come to Concordia in 1989, the dawn of the CD, Dr Corwin immediately launched into bringing the technical side of electroacoustics at Concordia up to speed. Among his duties were to oversee that all the studios were functioning, getting the new concert hall (now called the Oscar Peterson Concert Hall) set up with the latest in audio recording gear, and introducing the digital editing and mixing environments to the electroacoustic program.

His enthusiasm for electroacoustics is unbounded and contagious, and being possessed of a mind where no technical problem is too great to go unsolved, he is regularly the one to turn to when a piece of gear doesn't seem to function correctly.

He is involved in the planning group of a cross discipline and inter-university Institute in media technologies and art which will certainly increase the opportunities for high-level research in the area and focus more attention on the actual and potential uses of sound in multi-modal contexts.

He is presently Chair of the Music Department, and it is a pleasure to know that electroacoustics here at Concordia has such a strong ally.

Ian Chuprun
ÉuCuE Concert Manager

Voices of the Canadian west coast, selected by Mark Corwin. A multi-channel concert.

MARK CORWIN	Spelunker * (1989) 8:20
BARRY TRUAX	Wave Edge * (1983) 9:16
MARTIN GOTFRIT	"Balloon" * (2000) 9:54
HILDEGARD WESTERKAMP	"Into the Labyrinth" (2000) 15:00

Intermission (10 min.)

HILDEGARD WESTERKAMP	Breathing Room * (1990) 3:00
BARRY TRUAX	Island (2000) 19:00
MARTIN GOTFRIT	"All the knowing" * (2001) 9:50
MARK CORWIN	SummersPast * (1999) 7:50

* Stereo works projected into 8 channels

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Mar 6 20h00

20th anniversary series

ÉuCuE

2001 - 2002

Concert VI

November 8, 2001

17h00 / 5pm

A concert of works from

La Communauté électroacoustique canadienne
The Canadian electroacoustic Community (CEC)
and

The Society for ElectroAcoustic Music
in the United States (SEAMUS)

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

The concert today is a presentation in conjunction with the CEC's sister organization in the USA, and features works from composers residing in either the USA or Canada.

Ian Chuprun
CEC Special Project Manager
ÉuCuE Concert Manager

The Society of ElectroAcoustic Music in the United States (SEAMUS) every November organizes a concert listing of participating venues. The ÉuCuE series, in conjunction with the CEC, is happy to participate in this international effort to celebrate and promote the works of artists and composers working in this field.

More information regarding SEAMUS can be found here:
<http://seamus.lsu.edu/>

JOHN DODGE	Korea (1998) 9:00
HIDEKO KAWAMOTO	Summer Rain - Dawn (2000) 13:06
JUDY KLEIN	The Wolves of Bays Mountain (1998) 21:00
ELAINIE LILLIOS	Dreams in the Desert * (2001) 10:47
THEO MATHIEN	Lux Aeterna Luceat Eis Domine (2001) 3:00
ARTHUR YEUNG	from Seaslugs to Butterflies (2000) 6:15

* World Premier

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March 2002

Mar 6 20h00

20th anniversary series

ÉuCuE

2001 - 2002

Concert VII

November 8, 2001

20h00 / 8pm

A carte-blanche concert
presented by Laurie Radford

Électroacoustiques université
Concordia
university Electroacoustics

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

Curator's Note:

I began teaching electroacoustic music at Concordia University in 1991 and had the pleasure of collaborating and co-teaching with Kevin Austin, Mark Corwin, Ned Bouhalassa and Ian Chuprun until 1998 when I left to teach at the University of Alberta.

The nineties was a period of transformation for electroacoustic music in Montréal as well as in the educational system. The classes steadily grew as did the interest and diversity of the student population interested in music technology and the broader world of sound as art. I definitely learned as much or more about sound and music, teaching and learning from the students and my colleagues during those seven years of teaching at the Department of Music as I have from any other educational experience. It is a pleasure and honour to be able to return and participate in the venerable ÉuCuE series of electroacoustic concerts.

Laurie Radford

A carte blanche concert, selected and presented by Laurie Radford.

Laurie Radford	les ponts de l'espace I (Line I - Triangle - Pointe I - Cercle - Pointe II - Line II) (2001) 7:14
Ned Bouhalassa	Jets (1996-98) 10:01
Ian Stewart	Phospor Bronze (2001) 13:00
Robert Normandeau	Malina (2000) 15:02
Stephane Roy	Trois Petites Histories Concrete (Ruptures - Micro-confidences - Pythaghorizons) (1998) 13:00
Laurie Radford	flit (1996) 9:00

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ÉuCuE

2001 - 2002

Concert VIII

November 9, 2001

17h00 / 5pm

A concert of works from

La Communauté électroacoustique canadienne
The Canadian electroacoustic Community (CEC)
and

The Society for ElectroAcoustic Music
in the United States (SEAMUS)

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The concert today manages to feature two areas of importance to the CEC: profiling works by young and emerging sound artists and composers, and creating ties with other national arts organizations such as the Society for ElectroAcoustic Music in the United States (SEAMUS). The CEC, in conjunction with EuCuE is happy to host this concert of works from recipients of the SEAMUS/ASCAP Student Commission.

Ian Chuprun
CEC Special Project Manager
EuCuE Concert Manager

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The pieces played in tonight's concert are a selection of works from some of the past recipients of the ASCAP/SEAMUS Student Commission (the pieces themselves may not be the actual works which won the award). Due to time restrictions, not all the recipients of this award are represented here.

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<http://seamus.lsu.edu/>

MATT INGALLS	f(art) (2000) 6:15
SUK JUN KIM	Midong (1999) 9:58
PETE MOSS	Oscilloccinum (2000) 8:15
DANIEL WORLEY	Freak Show (2000) 7:22
BRUCE HAMILTON	Moto (1998) 7:15
KRISTY MCGARITY	Mystery (2000) 10:48
MICHAEL POUNDS	Critical Mass (1997) 6:35

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**ÉuCuE
2001-02**

October 2001

Oct 3 20h00
Oct 4 17h00
Oct 4 20h00
Oct 5 17h00
Oct 5 20h00

Nov 2001

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Nov 8 20h00
Nov 9 17h00
Nov 9 20h00

Feb 2002

Feb 13 20h00
Feb 14 17h00
Feb 14 20h00
Feb 15 17h00
Feb 15 20h00

March 2002

Mar 6 20h00

**20th anniversary series
ÉuCuE
2001 - 2002**

Concert XX

November 9, 2001
20h00 / 8pm

A carte-blanche concert
presented by Ian Chuprun

Électroacoustiques université
Concordia
university Electroacoustics

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

A bit of personal history:

I first came to Concordia as a part-time student in the mid-1980's. My BFA major was in photography and I was working on getting a minor in film animation. My animation teacher, Joyce Bornstein, after hearing me speak about my upcoming projects suggested I look up a teacher named Jean-François Denis in the Music Department. Having played tuba, trombone and euphonium in high school, but not having continued with it through CEGEP, I was a bit leery about entering the Music Department and wondered what kind of thing Joyce might be getting me into. After speaking with Jean-François, I realized that I might have finally found the art-form that I had been secretly searching. I signed up for a course and my first year of ea was co-taught by Kevin Austin and Jean-François; my early suspicions about the art form being correct: I loved this stuff and wanted to do and know more.

I started going to ea concerts right away and attended EuCuE when it was in the basement of the AD building, in the Chameleon theatre and then in the new concert hall (sitting on stage, under the bright lights, peering into the gloom of the hall).

As the CD was only just taking hold in 1990, most concerts were either from reel to reel or DAT. I managed to listen to many of these tapes again later by discovering the collection buried in the dungeon of the RF building. Listening to these tapes, and my beginning work with the CEC, led me to suggest doing CEC/EuCuE concerts, and with the blessing of the powers that be, I started presenting one or two EuCuE concerts per year.

A year away and a master's degree later, I managed to land a great job team-teaching with Kevin (WWF style) the first year ea course, and officially joined the EuCuE team (actually anyone can officially join the team, ya just gotta show up for the set-up and tear-down more than twice and you're in, but I didn't know this at the time).

And the rest is a story for another day. I hope you enjoy this concert.

Ian Chuprun

A carte blanche concert, selected and presented by Ian Chuprun.

IAN CHUPRUN	Under the Playground (1998) 13:21
PETE BATCHELOR	Steamin' (2000) 3:00
DUGAL MCKINNON	(o) (2001) 17:50
YVES GIGON	Crickpet * (2000) 3:00
ELAINIE LILLIOS	Earth Ascending * (1999) 16:30

* ea and video projection.

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Feb 14 17h00

Feb 14 20h00

Feb 15 17h00

Feb 15 20h00

March 2002

Mar 6 17h00

Mar 6 20h00

20th anniversary series

ÉuCuE

2001 - 2002

Concert X

February 13, 2002
20h00 / 8pm

A carte-blanc concert
presented by Ned Bouhalassa

Électroacoustiques université
Concordia
university Electroacoustics

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

Curator's Note:

When I was asked to prepare a carte blanche concert as part of the 20th anniversary of the concerts, I knew that I wanted it to be unlike anything I had ever heard here when I was student and a teacher. I have selected works that reflect an independent path to making experimental electronic music, one that is traced outside of the traditional boundaries of academia. Along with pieces and excerpts from major international artists, I am very happy to present two new local works: 'Vietnam', by Montrealer Louis Dufort, and 'Blur' by yours truly. Please feel free to dance along with the music - just don't throw out your shoulder in the process...

PS: as this is an anniversary series, I was asked to contribute some anecdotes from my stay at Concordia. I was here as a student and professor for 10 years - how do I distill that into a paragraph? Here are some quick memory captures: making a 1 or 2-minute tape loop that stretched from the first to the second year studio; having the guard walk in on me in the 2nd year studio at 6 am, and almost scaring me off the window ledge where I was placing a mic to record the early birds; discovering Portishead and other bands by reading the students' notes in the studio log sheets; the condemned door in the class suddenly shaking wildly as someone on the other side tries to use it by mistake; hearing students describe ea as, "... it sounds like the giant ball in Raiders of the Lost Ark" 18 different times; being asked the difference between an input and an output during the last class of the year; watching Jean-François Denis ride his bike to class in the middle of a snow storm on Sherbrooke St, wearing only his jean jacket and a tuque; doing a soundwalk in the back of the music building with Claude Schryer and the whole class; finding out how the piano sound board in the 1st year studio got to be so exposed (ask Kevin); live wanking of the highest order with Kevin Austin and others on Lexicon delays; choosing the old comfortable wooden chair for every class, and never, ever actually sitting down on it; editing my first digital audio piece using Sound Designer on a Mac II, and waiting 15 minutes for a 'trim' function to execute (how I hated that little hand with the tapping fingers...); Brent Holland using his own PC setup on a stroller in the hall outside the studio, because he didn't like using a Mac; hosting the Perspectives CEC Days series in the new

concert hall in 1991, feeling comfortable around the creme de la creme of the Canadian ea scene; listening to so much good music every week, in the dark...

Ned Bouhalassa
ned@nedfx.com
<http://www.nedfx.com>

A carte blanche concert, selected and presented by Ned Bouhalassa.

TAYLOR DEUPREE + RICHARD CHARTIER	Specification SEVEN (1999) 5:33
RYOJI IKEDA	matrix (tracks 5-7) (2001) 6:55
Autechre	VI scose poise (2001) 6:55
NED BOUHALASSA	Blur (2002 version) 9:45
KID606	The Morning After (2000) 3:17
LOUIS DUFORT	Vietnam (2002) 9:00
MATMOS	ur tchun tan tse qi (2001) 5:04
OVAL	commers (excerpts) (2001) 9:45

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Feb 14 20h00

Feb 15 17h00

Feb 15 20h00

March 2002

Mar 6 17h00

Mar 6 20h00

20th anniversary series

ÉuCuE

2001 - 2002

Concert XII

February 14, 2002

20h00 / 8pm

Possible Loves and Resonant Contact
Presented by Andra McCartney

Électroacoustiques université
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7141, rue Sherbrooke ouest

Curator's Note:

possible loves and resonant contact

i selected this theme for the concert after finding out what date was planned for it, both as a celebration of love, desire and resonance – and as an alternative to the spectacles of war and terror that have dominated the last few months. i would be happy to answer any questions about the works at the end of the concert. for the love of listening.

- andra

andra@vax2.concordia.ca
<http://andrasound.org>

Dr. Andra McCartney
Communication Studies, Concordia U.

Possible Loves and Resonant Contact

laurie anderson	langue d'amour
hildegard westerkamp	breathing room
vivian adelberg rudow	with love (excerpt)
barry truax	song of songs, afternoon
andra mccartney	still, ringing bells
tribe called quest	the love
tony vaughan	confession
roxanne turcotte	trop tard
james tenney	for ann (rising)
laurie anderson	pieces and parts

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Feb 15 17h00

Feb 15 20h00

March 2002

Mar 6 17h00

Mar 6 20h00

20th anniversary series

ÉuCuE

2001 - 2002

Concerts 13-14

February 15, 2002
17h00 / 5pm

A multi-channel concert
presented by Yves Gigon and Ian Chuprun

February 15, 2002
20h00 / 8pm

A carte-blanche concert
presented by Yves Gigon

Électroacoustiques université
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The 17h00 / 5pm concert:

A multi-channel concert, selected and presented by Yves Gigon and Ian Chuprun.

Mathew Adkins	Deepfield	20:00
PETE BATCHELOR	?????	30:00
David Berezan	Cold Light	11:53
Risto Holopainen	In Vitro	7:23
Jon Nelson	Scatter	8:55

The 20h00 / 8pm concert:

A carte-blanche concert, selected and presented by Yves Gigon.

Yves Gigon	Ephémère	2:20
Yves Gigon	Crickpet	3:00
Yves Gigon	Cercle visqueux	14:03
Allocha Van der Avoort	Tropisme	7:40
Charles Amirkhanian	Bajanoom	3:00
Pete Stollery	Onset/Offset	7:25
Christian Zanési	Grand bruit	20:45

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Feb 14 20h00

Feb 15 17h00

Feb 15 20h00

March 2002

Mar 6 17h00

Mar 6 20h00

20th anniversary series

ÉuCuE

2001 - 2002

Concert 16

March 6, 2002
20h00 / 8pm

A carte-blanc concert
presented by Rosemary Mountain

Électroacoustiques université
Concordia
university Electroacoustics

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

Curator's Note:

I am very pleased to be able to contribute to the tradition of electroacoustics here at Concordia, whether as faculty member teaching courses or as EuCuÉ host.

Choosing works for this concert was difficult but exciting, and I have realized that I would enjoy curating more programmes, if only to include the many more pieces on my "favourites" list for which we do not have time this evening. In making the final selection, I resolved to focus on composers who seem (undeservedly) less well known to Montreal audiences. They include old and new friends, and a former student. Of course, I also took advantage of the situation to play some of my own works – partly because I wrote them in the hope that they would be heard in the wonderful acoustic space of the Oscar Peterson Concert Hall.

Thanks to Kevin Austin for starting and maintaining the EuCuÉ series, to Ian for organizing this year's concerts, to Mark Corwin for invaluable help in setup, to Liselyn and Roddy for providing the live entertainment, and to you the audience, for your curiosity and support.

A carte-blanc concert, selected and presented by Rosemary Mountain.

Artur Fernandes	Folia	1'53"
Dante Tanzi	Heritage	5'51"
Fernand Vandenberg	Vocalis	16'47"
Rosemary Mountain	Linear LR <i>(with Liselyn Adams, flute, and Roddy Elias, guitar)</i>	14'

-- short intermission --

Rosemary Mountain	Bits & Pieces (ver II)	1'53"
Juan Pagan	The Silent Scream	4'32"
John Winarz	Sonic Arches	12'39"
Rosemary Mountain	Eddies in the River of Memory	8'58"

computer with Cool Edit Pro and AudioMulch. **Linear LR** was composed at the request of Liselyn Adams for a concert with Roddy Ellias in 2001. A score for the two acoustic instruments was created and then recorded; subsequently, fragments of the recording and other samples of acoustic sounds produced by the composer on household objects and folk instruments were digitally manipulated and arranged into an accompanying track. **Bits & Pieces: study for a self-portrait** is constructed through the manipulation and superposition of fragments from several previous acoustic compositions. The little piece was an answer to a request to produce a very short example of current activity in digital art for a showcase, but ironically there was no audio system available for play. It was premièred at the HTMLles festival in February 2002, and has since been extended by another few seconds. **Eddies in the River of Memory** was composed during 2001-2002 by means similar to those of Linear LR and Bits & Pieces.

Rod Ellias holds a Master's degree in composition from the Université de Montréal and has over thirty years of performance experience. He has had the good fortune of playing with many fine musicians and with ensembles as varied as the National Arts Centre Orchestra, the Montreal Symphony, Chelsea Bridge and the Johnny Dankworth Quartet. Recent recordings include *The Moon Gives Out the Stars*, *Whale Spirit Rising*, *Bonedance*, *The Guitar Music of Wolfgang Bottenberg*.

Liselyn Adams came to Canada in 1979 after finishing her studies at the New England Conservatory, Boston University, and the Royal Conservatory of The Netherlands. Equally at home on the modern and baroque flutes, she has performed as principal flutist with the Studio de musique ancienne de Montréal, the Carl Philipp Ensemble, Les Nations de Montréal, the Blue Rider Ensemble and as a guest soloist with many ensembles. She is one of the founding members of The Blue Rider
Notes on the composers & pieces:

Artur Fernandes comes from a musical family in Agueda, Portugal, from whom he inherited a keen interest in folk music traditions of his country. He formed the group *Danças Ocultas* (4 accordions) which has become extremely popular for its innovative blend of popular, folk and avant-garde styles. He composed the little piece **Folia** in 1994 while studying composition at the University of Aveiro with Rosemary Mountain. Although it is produced acoustically, the aesthetics seem sufficiently close to electroacoustics that I have included it on this programme by stretching the definition of "ca" to its widest – using electricity in the transmission.

Dante Tanzi (1951), graduated in Philosophy from Milan University and went on to study electronic composition and musical analysis. Since 1985 he has been working at L.I.M. (Musical Informatics Laboratory), Computer Science Department, Milan University. The research conducted at L.I.M. is primarily concerned with the formal description and synthesis of musical processes and the development of tools for multimedia performances. **Heritage** (1998) has been carried out with quite old equipment: Yamaha TX802 and CX5 synthesizers for managing FM sounds, and an 8-bit card for additive synthesis, whose managing programs run on Apple II Digital reverb was Lexicon LXP5. Procedure: Not written by a text editor, but played and edited track after track on a sequencer, while settling and tuning FM sounds. The additive (non-MIDI controlled) sounds, instead, have been settled in form of micro loops (less than 1/2 second) on three tracks, sped up 150 times, and finally processed with a Roland chorus. They appear after 4'30" and after 5'30" until the end.

Fernand Vandenberg (b. 1946, Rombaix) fait des études scientifiques dans les Facultés de Lille et de Paris: classes de M. Beaufils, J.P. Guezec et O. Messiaen. Il suivra les cours de P. Schaeffer et le stage du GRM, puis les cours de composition de Cologne et de Darmstadt avec K. Stockhausen, G. Ligeti, et de

direction d'orchestre avec B. Maderna. Ses oeuvres ont été créées dans les principaux Festivals français de musique contemporaine ainsi qu'à l'étranger. De 1976 jusqu'en 1997, il a assuré la Direction de l'Ecole Nationale de Musique et de Danse du Blanc-Mesnil. En Mars 1997, il est nommé Inspecteur à la Direction de la Musique au Ministère de la Culture. **Vocalis** (1989) a été réalisée dans le studio personnel de l'auteur en 1989 simultanément à une pièce pour récitant et bande magnétique ...**Selon Saint-Just...**; certains éléments sont communs aux 2 oeuvres. L'absence de la voix en direct en **Vocalis** (contrairement à l'autre) m'a fait choisir des sons et des éléments que de la forme générale (d'où le titre).

Juan Pagan (b. 1955, Madrid) has a teaching diploma in advanced harmony, counterpoint, composition and orchestration from the Real Conservatorio Superior de Música de Madrid. He studied with Carmelo Bernaola in Spain, with Franco Donatoni in Italy, and with John Celona at the University of Victoria, British Columbia, in Canada. Author of 50 works, including the radiophonic opera "Estamos en el aire" with text by the Spanish author Leopoldo Alas, three symphonies, chamber and solo as well as electroacoustic music. In 1984 he was awarded the Prix of Rome by the Ministry of Foreign Affairs of Spain. He co-founded and was member of the Executive Board of the Electroacoustic Music Association of Spain (AMEE) and the Composers Association of Madrid Community (AMCC). Currently he is a teacher of Composition at the Conservatory of Alcalá de Henares (Madrid) and leader of the teaching sector of the Comisiones Obreras Union in Madrid Community. **The Silent Scream** was composed in 1986 at the laboratory of the School of Music at the University of Victoria, B.C., in Canada. This work was premiered at the Recital Hall of the Music Building of the University of Victoria. In some moment the sound is going up, by a glissando, until any human person can hear anything. For a few seconds the frequency of the sound is so high that the music became like a scream in the silence. The music can be on the silence and the silence can be on the music.

Some day our music will be played over own eternal silence.
Poetry, philosophy, music, art... four columns of my live but my mind is dancing like a leaf on the wind.

John Winiarz, compositeur montréalais et professeur de musique à l'Université Concordia, est l'auteur d'approximativement 50 compositions vocales, instrumentales et électroacoustiques. Sa musique a été interprétée aux festivals de musique nouvelle à Amsterdam, Darmstadt, Athènes, Bourges et São Paulo. Présentement, il compose une série d'oeuvres qui explore des éléments du romantisme, la mythologie et les cultures à travers le monde. **Sonic Arches** (1985) for electroacoustic soundtracks was inspired from viewing an eleventh century romanesque stone bridge at Puente la Reina, Spain. This venerable hump-back bridge has been trodden by a countless number of pilgrims on their way to Santiago de Compostela. The composition uses scales tuned microtonally in third-tones, sixth-tones, ninth-tones and twelfth-tones (giving 18, 36, 54 and 72 notes within an octave) and was realized using the Synclavier II synthesizer at the McGill University electronic music studio.

Rosemary Mountain was born in Montreal (1954) but at age 9 moved with her family to India and then the US. She returned to Canada at age 16 and in 1975 moved to Nova Scotia to study art. There she met Harry Mountain, sculptor, and the two have been exploring Canada and Western Europe ever since, usually in the guise of studying or, more recently, teaching at a school or university. They returned to Montreal in 1999 and Rosemary is now teaching electroacoustics, composition, and theory at Concordia University. She is currently President of the CECCommunity and a member of the new research institute in media arts and technologies, Hexagram. Although her first works in the electroacoustics field date from 1979, she has spent most of her compositional energies in the last decade on acoustic music, due to the inaccessibility of studio space and equipment. She is now discovering the joys of digital processing on a laptop