



**unbounded remote fields**  
**champs de périodes vagues**

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

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

17:30 Works on tape  
by  
John Winarz

19:00 -environment / pause  
Ofr'Umid Sundaze  
-Austin - Wells - Tallon - Lindsay

20:15 Works on tape and tape and live  
by:  
David Keane, David Setter, Dave Lindsay,  
Mychael Danna, Tim Clement, John Wells, Daniel Feist  
Kevin Austin, Peter Sandmark, James Tallon, Jean-Pierre Séguin

Concert

In performance  
by  
members of

C.E.C.G. - EGG

jeudi 24 mai 1984	17h30 sur bande
vendredi 25	20h15 concert
samedi 26	Galleria des Arts Visuels
dimanche 27	1395 o. boul. Dorchester Blvd. W.
	■ Lucien L'Allier / autobus 150
vendredi 22 juin	13h00
samedi 23	en plein air / outdoors
dimanche 24	campus Loyola campus
vendredi 24 août	l'Université Concordia University
samedi 25	7141 o. rue Sherbrooke St. W.
dimanche 26	■ Vendôme / autobus 106
renseignements / information	entrée libre / free
482-0320 poste 614	

Dave Lindsay, John Wells, Daniel Feist, Kevin Austin  
and Jean Séguin

# PROGRAMME

- A Little Suite
- Prologue and Ode to the Critics
- Metamorphosis III
- Rays
- Selections
- Nigh-Night Flower
- Specks
- Four Fragments

- music for magnetic tape  
by John Winiarz

## — Ot'n'Umid Sundaze

for tape and live  
instruments

KEVIN AUSTIN, DAVE LINDSAY,  
JOHN WELLS, JAMES TALLON

Kevin Austin † Jean Séguin - keyboards  
Dave Lindsay † John Wells - synthesizers

— One Around

for double bass and synthesizers  
Kevin Austin - double bass  
John Wells, Dave Lindsay, Daniel Feist,  
Jean Séguin - synthesizers

KEVIN AUSTIN  
JOHN WELLS  
DAVE LINDSAY  
DANIEL FEIST  
JEAN SÉGUIN

— Twelve Windows

for tape and synthesizers  
JOHN WELLS & DAVE LINDSAY - synthesizers

JOHN WELLS

— Akasha

for stereo tape

TIM CLEMENT  
MYCHAEL DANNA

— Mahatma

for stereo tape

JEAN-PIERRE SÉGUIN

— SIB 2248

for stereo tape

SAM BORSUK

Short Stop One

— Mozaik Elektronikus  
for stereo tape

DAVID KEANE

— So Fresh it goes Moooooo!  
for stereo tape

DAVID SETTER

— Wait !!  
for tape and processors

KEVIN AUSTIN  
JAMES TALLON  
DAVE LINDSAY  
JOHN WELLS

performers:  
JOHN WELLS  
DAVE LINDSAY  
JEAN SÉGUIN

TEXT: KEVIN AUSTIN

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Next concerts: here

FRIDAY 17h 30

SATURDAY 17:30

SUNDAY 5:30 p.m.

Jeudi, le 24 mai, 1984  
17h30

Université Concordia  
Galerie des arts visuels  
1395 o. boul. Dorchester  
Montréal

UNBOUNDED REMOTE FIELDS

A 12-Year Retrospective Concert  
of the Electro-acoustic Music of  
John Winiarz

Music for magnetic tape: 1973-1984

+ A Little Suite (1973)

Prelude  
Interlude  
Postlude

+ Prologue and Ode to the Critics (1973)

+ Metamorphosis III (1974-76)

Rays (1977)

Selections (1978)

Nigh-Night Flower (1979)

Specks (1981-82)

\* Four Fragments (1984)

\* World Première

+ Montreal Première

Notes about the music

A Little Suite (1973)

A Little Suite was composed using an Electronic Music Studios VCS3 Synthesizer at the electronic music studio of the Toronto Conservatory of Music. Some of the rhythmic, melodic, and formal features of this piece show the influence of the music of Erik Satie.

Prologue and Ode to the Critics (1973)

This composition, which was composed at the Toronto Conservatory of Music, mixes text and vocal sounds with the electronic sounds of the VCS3. **The work is dedicated to all music critics of the past, present and (Heaven help us) the future. The composition is in two parts, the first, the Prologue, is a soundscape exploring bell-like sonorities. Special attention may be drawn to its final authentic cadence.**

The second movement (the Ode) is more programmatic and calls for further description. It utilizes a text adapted from Slonimsky's Lexicon of Musical Invective - a fascinating collection and truly inspirational.

The opening tutti depicts the kind of chaotic impression a music critic may hear when confronted with 'new music'. Through the criticisms of 'avante-garde' composers of the past and the transformations of vocal sounds I hope to portray a sense of timelessness in this fine art of musical criticism, a tradition reaching back to antiquity.

This rather impersonal viewpoint is abandoned for a more subjective realm - that of the mind of a music critic (I should have called it Fantastic Voyage). After wandering through flashes of insight we move out through the musical impression (which is backwards) to the opposite pole of a musical composition - the imagination of a creative artist. Here patterns, design and almost magical forces reside. From similar raw materials as those available to the critic the composer constructively builds his creation, his excitement mounting as he reaches his goal.

A burst of colour returns the music to the opening tutti where much of the material is recapitulated. The long drone functions as a mantra bringing all listeners to the 'now' moment where they shall invariably criticize this work.

*Judge not lest ye be judged  
For in judging others we are judged ourselves.*

The short song at the end is a prayer to the muse - may each man cultivate his genius undaunted by the criticism of others.

Metamorphosis III (1974-76)

This piece was begun in Winnipeg using the electronic music studio equipment of the University of Manitoba, and completed at the E.M.S. of McGill University. Although originally conceived as a soundtrack for an experimental film, the work evolved into an independent tape piece. The material appearing in this work covers a wide range, from the howling of dogs to a women's choir singing a Palestrina mass.

Rays (1977) :

The title describes the path of magnetic particles moving through space. The unusual shape is similar to that of a comet with its amorphous luminous head, and its tail which may reach millions of miles.

The sound source consisted of clusters played on a polyphonic synthesizer. The material was then filtered and superimposed upon itself in four layers. Each of the four layers was played back on a variable speed taperecorder, a plan was drawn up to control the rate of change.

### SELECTIONS (1978)

In this piece I attempted to compose a work less abstract and expressionistic than my previous electronic music. I wanted to produce a more objective work using a minimum of manipulation, and to avoid using a discursive musical language, therefore 'concrete', 'real', material was chosen.

From May 24 to May 31, 1978, I made a series of stereo recordings of the events occurring outside of my downtown Montréal apartment window. Each recording lasted for the duration of a seven inch tape travelling at a speed of fifteen inches per second. A master tape was made by superimposing these eight recordings in a density order moving from one to eight and back to one again, while retaining the sequential succession of the week.

A two-channel tape was made by selecting events from the quadraphonic master resource tape. Dynamics, density, texture, and timbre changes were used to shape the piece, and although I resisted the temptation to tamper with the material by using the various tape treatment techniques, I allowed myself to use some tape loops in order to slightly alter the naturalism of this acoustic environment.

This work is not in 'open' form and should not be considered as an 'environment' piece to be heard in an haphazard manner. I consider it to be a structured and shaped piece of music.

### Nigh-Night Flower (1979)

The title refers to the night-blooming cereus, a desert plant which blossoms in darkness, the flower dying before the morning light arrives. The music, however, does not attempt to be literal or programmatic, but intends rather to evoke an atmosphere suggested by the images of the desert, the night, and beauty in transience.

The material on tape consists of a mixture of electronic, natural, and instrumental sounds which were treated primarily by filtering and ring modulation. The tape was composed at the Electronic Music Studio of McGill University.



Specks (1981-82) for tape

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

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

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

Four Fragments (1984)

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

(1)

.....  
command.....  
.....  
.....of the boat of the evening...  
.....  
.....  
Thy face is like.....  
.....  
.....  
.....  
.....

(2)

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

(3)

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

(4)

In my wearied....., me.....  
In my inflamed nostril, me.....  
Punishment, sickness, trouble.....me  
A flail which wickedly afflicts,.....me  
A lacerating rod.....me  
A.....hand.....me  
A terrifying message.....me  
A stinging whip.....me  
.....  
.....in pain I faint (?)  
.....

### Biographical information

John Winiarz was born in St. Boniface, Manitoba on July 17, 1952. He studied composition with Robert Turner at the University of Manitoba (B. Mus. 1975), and with John Rea and Alcides Lanza at McGill University (M. Mus. 1981). He has written many works, ranging from solo to orchestra, as well as electro-acoustic pieces. His music has been performed extensively in Canada, as well as at various concerts and festivals in U.S.A., France, Japan, and Brazil. He has received many awards including First Prize in the 1980 PRO Canada Young Composers' Competition, the 1981 CFUW Creative Arts Award, and Second Prize in the 1982 CBC National Radio Competition for Young Composers. Most recently his composition Trichotomous was the sole Canadian work selected by an international jury to be included in the International Gaudeamus Music Week 1984 at Amsterdam, Netherlands, in September. He has taught theory at McGill University since 1977, and in 1979 joined the Faculty of Fine Arts of Concordia University where he teaches composition, analysis and aesthetics.

OT'n'UMID SUNDAZE is part of a series of works for tape and live performers, started in the summer of 1982, and in some ways, still in progress. The tying point in these 40 minute musical 'environments', is the common tape base. The tape part for all of these works derives from the same three basic tracks, to which is added, various amounts of elaboration. These works are non-directional, much like a hot and humid summer afternoon. Nothing too serious here, just time to munch on some bread, and sip on something refreshing. K.A.

ONE AROUND Like many of its predecessors, a work for synthesizers and string instrument(s). A quiet warming piece. For some the preparation, for some the high point. The sounds float hither and yon and calm interaction does not disturb the cosmic ease. K.A.

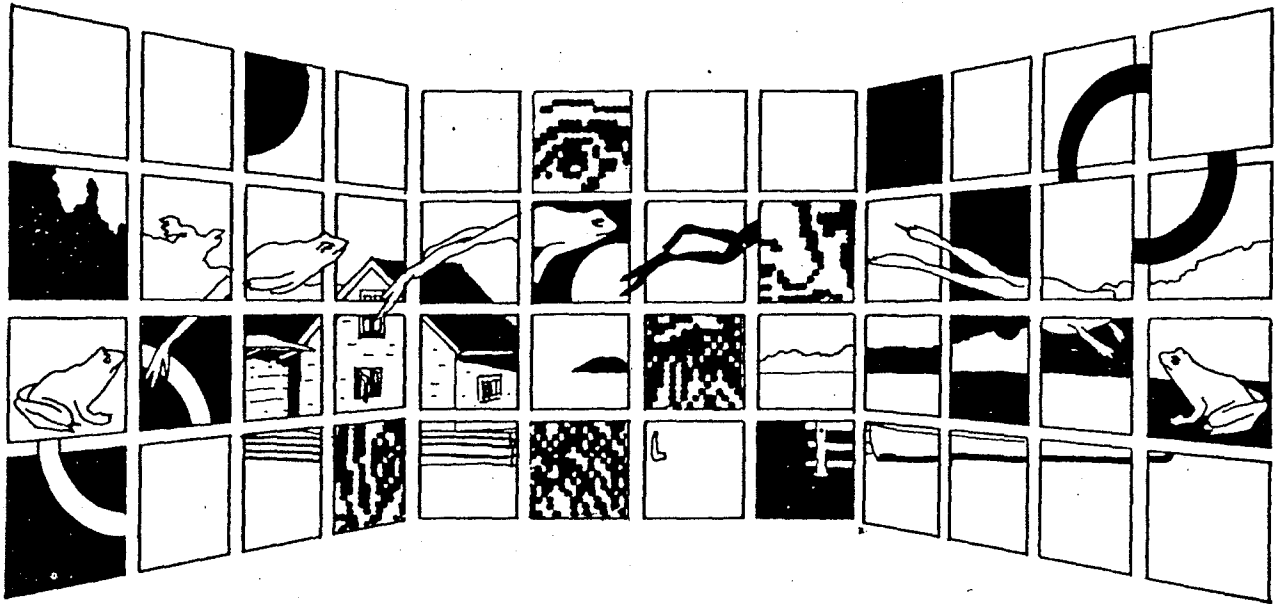
TWELVE WINDOWS Please see attached.

AKASHA This piece was "realized"(as we say) sometime in the summer of 1983- it was a hot day- at Tim's farm near Bancroft, Ontario. A Korg PS-3200 and a Roland JX-3P were the sound sources, recorded with a Teac 38 8 track. Akasha appears on the 1984 Fortuna Rec's release of "A Gradual Awakening"(P.O.B. 1116, Novato, CA 94947, USA)

(M.D.)

MAHATMA (1984) 3'40

Mahatma is primarily concerned with types of linear sound which are altered by oscillator and digital delay. Those sounds come and go slowly were textures and new sounds make an interaction with the original sound and keep the idea of an ambient composition.



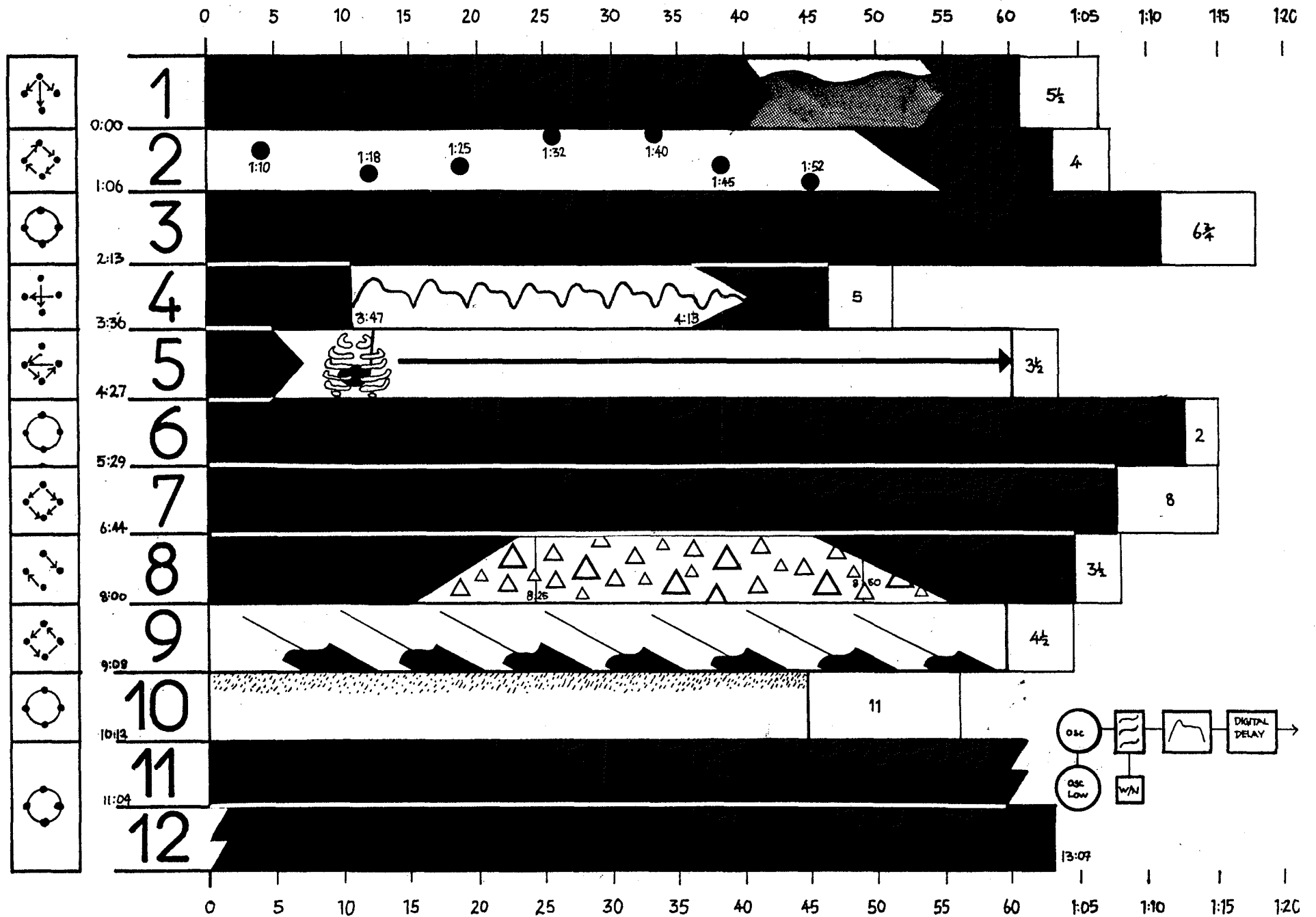
## 12 Windows - John Wells

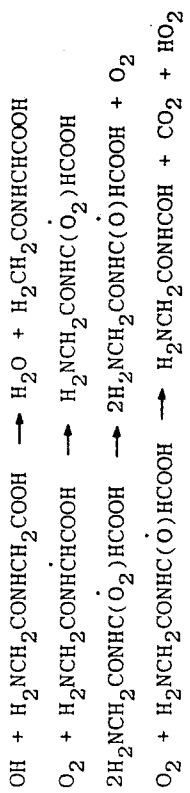
Eighteen segments of differing material have been originated on a Rolland juno 6 and recorded. One half of these have been digitally delayed, organized and mixed down into 12 sections of approximately one minute each, on 4 channel tape. Six sections are treated with overlays and three are canons. There is an option of live accompaniment (determined by the performers) for nine of the sections. The last piece is combined and forms one continuous gesture.

Each "window" has been organized as an entity in itself. Relationships between them are coincidental and for contrast; they may hold events or just be separate windows for interpretation, dominating or laid back. The "views" through the panes may be seen as through drawings in condensation; be distorted or crystal clear, occluded, diffused, reflected. The observer as incidental agent may be looking out or looking in, at different times of day, or location. The music passes through the frames of these 12 windows.

Recorded at home studio in January 1983 and mixed with Kevin Austin at the AV Dept, Loyola Campus, Concordia University.

# 12 windows



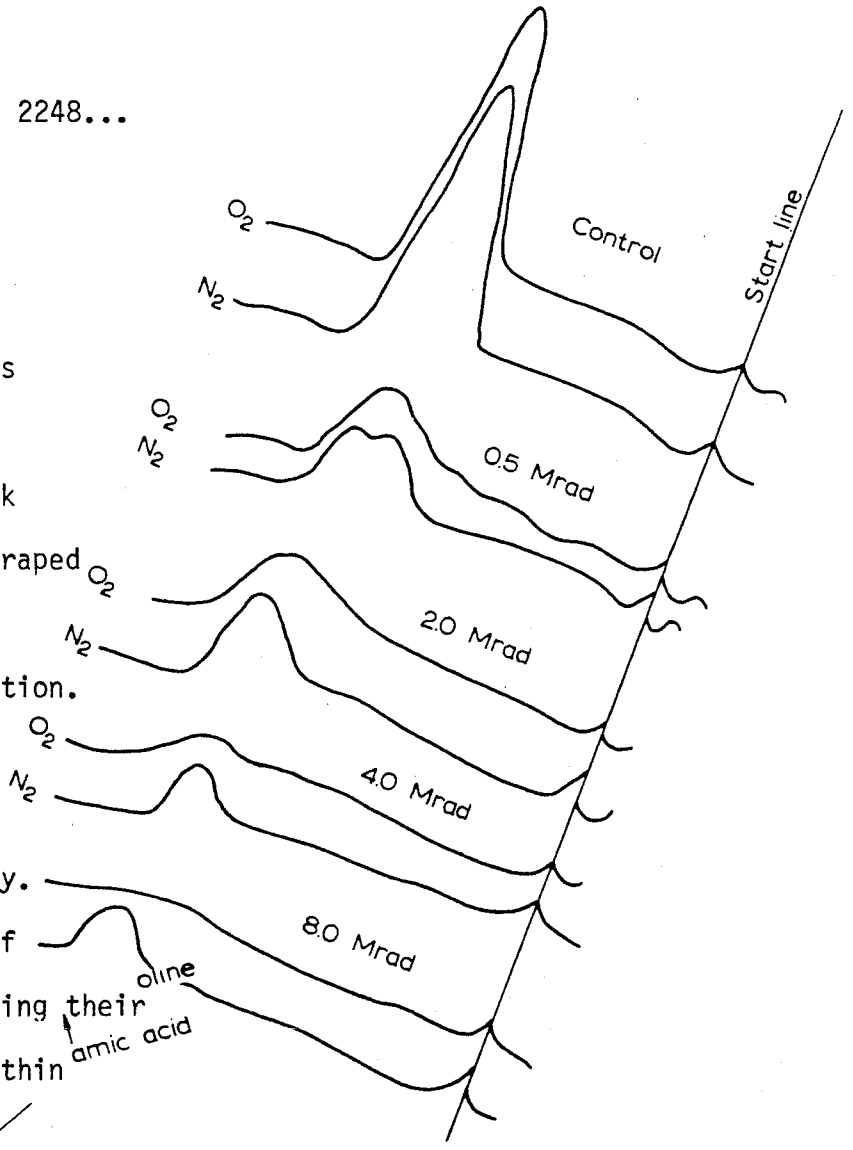
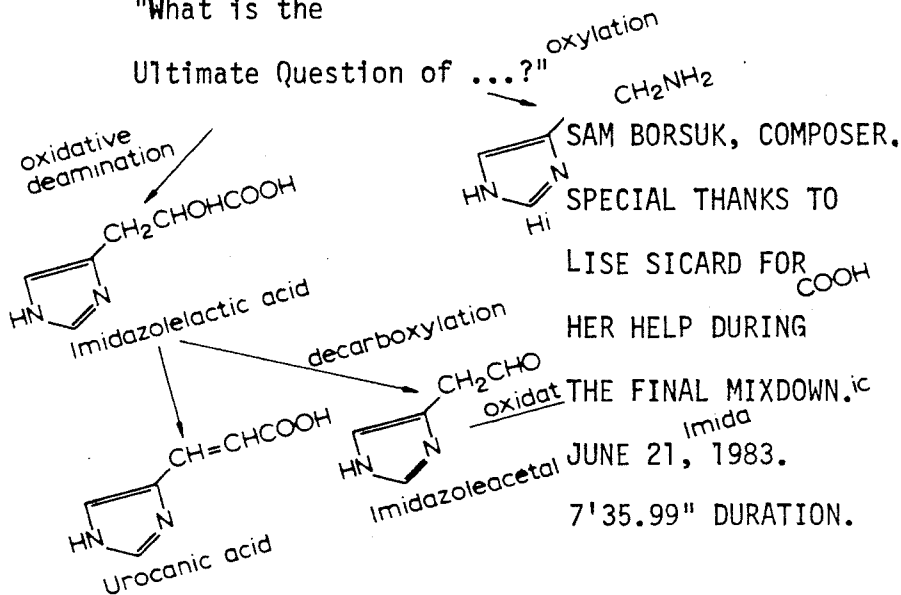


IN THE BEGINNING,  
THERE WAS ...SIB 2248...

Walking down the  
Street, i feel  
Liquid steel eyes  
Piercing my body  
From behind black  
Velvet shadows draped  
Over rods of  
Ice and superstition.  
When i knock  
Upon a door,  
It opens. slighty.  
Finding chains of  
Uncertainty binding their  
Eyes together within  
The cold naked  
Room beyond these  
Portals, i ask,

Alanine  
+  
Serine

"What is the  
Ultimate Question of ...?"



SHORT STOP ONE A work on the grandest of scales. For the mere mortal,  
like myself, a break, an intermission, a time-out, a  
seventh inning stretch, a pause, a chance to chat, a time to try and find a can,  
a time to again fail to break the nicotine addiction, an opportunity to go out for  
a coffee, but, for those of the superior breed, a short stop. K.A.

MOZAIK ELEKTRONIKUS A work based on patterns. The title says it all.  
Composed in 1984. (KA)

SO FRESH IT GOES M000000!! The composer feels that he has nothing to say.

WAIT !! An old favorite. A work that causes a fair amount of envy and grief.  
The subtle line between music, sound and verbal meaning is crossed and  
re-crossed in this twenty minute piece. The break-up and break-down of phonemic  
elements is assisted and sometimes retarded by the processing in this real-time  
composition. The summer of 1982. K.A.

This series of summer concerts continues on tomorrow night with an entirely  
different programme, with works by members of the C.E.C.G., and George DaNova,  
Pierre Gauvin, Alain Thibault and Bill Miller (etc..)

Saturday and Sunday, again with different programmes will contain works for  
tape, tape and slides, tape and live performers, etc., with works by Feist,  
Théberge, Lavoie, Pritchard, Borsuk, Vaugier, Kucharzyk etc etc.

The time between 7:00 and 8:00 will feature environment type pieces, so that is  
a good time to get a little food and sit and enjoy the sounds.

Kevin Austin Director of Concordia Electro-Acoustic Music Studio





*unbounded remote fields*  
*champs de périodes vagues*

Groupe Electro-acoustique  
de Concordia  
(GEC)

Concordia  
Electro-acoustic  
Composers' Group  
(CECG)

17:30

Works on  
tape by  
Andrew Czink and  
Paul Dolden

18:30 tape works by DAVE LINDSAY,  
JILL BEDOUKIAN and KEVIN AUSTIN

20:15

Works on tape and tape and live  
by:

BILL MILLER, GEORGE DANOVA, PETER SANDMARK,  
PIERRE GAUVIN, JEAN SÉGUIN, DAVE LINDSAY,  
JILL BEDOUKIAN, JOSHUA BEDOUKIAN, DANIEL FEIST, KEVIN AUSTIN

CONCERT 2  $\xrightarrow{\text{2}}$

In performance  
by  
members of

C.E.C.G. - EGG

24 mai 1984	17h30 sur bande
vendredi 25	20h15 concert
samedi 26	Galerie des Arts Visuels
dimanche 27	1395 o. boul. Dorchester Blvd. W.
	■ Lucien L'Allier / autobus 150
vendredi 22 juin	13h00
samedi 23	en plein air / outdoors
dimanche 24	campus Loyola campus
vendredi 24 août	l'université Concordia University
samedi 25	7141 o. rue Sherbrooke St. W.
dimanche 26	■ Vendôme / autobus 105
renseignements / information	entrée libre / free
482-0320 poste 614	

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

# PROGRAMME

- works for  
stereo tape

- Pear of  
Bowlers  
In her Setting

ANDREW CZINK

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- Asthenosphere

- Chiaroscuro

- The Melting Voice Through  
Mazes Running

PAUL DOLDEN

---

- Whale song #1

DAVE LINDSAY

- Trenholme Park after Dark

JILL BEDOUKIAN

- Bog the Frog

JILL BEDOUKIAN  
KEVIN AUSTIN

- Florida Sweet

JILL BEDOUKIAN  
KEVIN AUSTIN

- Mozart in Hatteras  
(U. R. F. I)

KEVIN AUSTIN

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

KEVIN AUSTIN

— To Be Around  
for strings and synthesizers  
JILL BEDOUKIAN - violin  
JOSHUA BEDOUKIAN - viola  
KEVIN AUSTIN - double bass  
DAVE LINDSAY, DANIEL FEIST, JEAN SÉQUIN -  
synthesizers

DANIEL FEIST  
DAVE LINDSAY  
JEAN SÉQUIN  
JILL BEDOUKIAN  
KEVIN AUSTIN  
JOSHUA BEDOUKIAN

— String Mobiles  
for strings and tape delay  
DAVE LINDSAY, DANIEL FEIST,  
JILL BEDOUKIAN - violins  
JOSHUA BEDOUKIAN - viola  
KEVIN AUSTIN - double bass

KEVIN AUSTIN

— Pagaille  
for stereo tape

BILL MILLER

— E.T. Picture Show  
for stereo tape

GEORGE DANOVA

— Under current  
for stereo tape

PETER SANDMARK

Short Stop Two

— Dérive  
for stereo tape  
and slides

PIERRE GAUVIN

— Bienvenue - Welcome  
for stereo tape

JEAN SÉQUIN

— Sonergie  
for stereo tape

ALAIN THIBAULT

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Next concerts here:

SAT

17:30

SUN

5:30 p.m.

The first part of today's programme is made up of works selected for this concert by the two Vancouver composers, Paul Dolden and Andrew Czink.

The two of them, along with soprano Nicola Oddy, form the organization, Cassation Group. They perform in the Vancouver area, and are currently planning concerts in eastern Canada.

pear of/bowlers/in her setting is an analogue electronic piece relying quite heavily on studio multi-tracking. The piece uses primarily frequency modulation for timbral synthesis (some other techniques are used as well, but are not dominant). Other than that, the composer hopes that the piece will speak for itself. A.C.

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

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

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

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

(P.D.)

## Chiaroscuro.

Chiaroscuro was composed by using piano and electronic sounds. Throughout the composition many of the same sounds are heard at different tape speeds and with different filtering or equalization. Therefore the title reflects the distribution of these light and dark timbres throughout the composition. For the sake of discussion the composition can be divided into three main sections.

The first section lasts four minutes and forty-five seconds and was composed using mainly sounds from the piano. Many of the more percussive sounds have been enhanced by using an expander and then filtering or equalizing. With this process one can emphasize different transients in the attack. In a similar fashion compression and then equalization is used on many sounds in order to emphasize different parts of the steady state spectrum. The analogue electronic sounds have been selected by their ability to compliment the piano sounds. Throughout the composition timbral fusion between electronic and acoustic sounds is emphasized. The structure of the first section is a series of gestures which generally overlap with each other but sometimes begin and end simultaneously. Most often each time a gesture rebegins the sound has been altered in tape speed or filtering. In addition new sounds are accumulated and some sounds eventually disappear.

The second section is five minutes and forty seconds long and re-uses sounds from the first section. However in the second section there is an emphasis upon obtaining a "drier"-type sound. In addition the piano and electronic sounds in section two no longer co-exist side-by-side as in section one. Instead many of the piano sounds are played through a pitch and envelope follower which synchronizes each piano sound with either a frequency modulate or amplitude modulated electronic sound. Section two consists of four distinct subsections each of which are an imitation or extension of the phase loop ideas developed in the first section. However each subsection is quite distinct because the tempo of the phase cycles vary and different sound objects are used

The third and final section lasts seven minutes and fifteen seconds. The predominate sound is an electronic texture consisting of twenty-four voices created by ninety-six oscillators. This texture changes sound by either maximizing or minimizing the number of overtones in each composite sound or by being transformed from primarily a harmonic texture to an inharmonic texture and vice versa. Embedded within this texture are twelve tracks of piano sounds. The piano sounds are most often imperceptible because their attacks have been removed so that their steady state sound blend in with the electronic texture. In addition many piano sounds are transformed into a sustained timbre by using tape feedback.

The overall sound direction of the composition is from primarily acoustic sounds to electronic sounds. In other words the composition flows from sounds that we already know to new artificially created sounds. In my mind the net effect of this transition is that the listener does not tend to hear the final section as a cliché-sounding bank of oscillators but rather as an evolution of the natural piano sound into a new sound. The sound of the final section makes me visualize an entire piano being bowed in one large sympathetic vibration.

The Melting Voice Through Mazes Running (1983)

(. . . from the composer's own notes . . . )

... was composed using computer and concrete sounds.

... three sections of 7, 4, and 9 minutes

... our perception of continuity and change ..(is)..explored

... in the first section ... each line has a great deal of rubato

... in the second section the rubato element is removed (and)

... the effect is clearly heard as six independent lines ...

... the third section continues this rhythm phasing but on the microlevel of milliseconds

... the average density of the third section is ...330 notes per second, in addition to the twelve channels of concrete sounds

... gradual escalation in the intensity of the music

... the title also refers to ... the dynamic relationship ... between the electronic and concrete sounds, where the computer sounds ... act as a constant maze of rhythm and the acoustic sounds exhibit a more sustained and often voice-like quality

... simple and complex frequency modulation ... on a PDP II-35, DMX 1000 ... at Simon Fraser University, British Columbia, using programmes written by Barry Truax

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

TRENHOLME PARK AFTER DARK (Dec. 9, 1983) is closely modeled  
after Charles Ives'

"Central Park in the Dark - In the Good Old Summer Time - A Contemplation of Nothing Serious" (1898 - 1907) in its structure and ideas. I decided, however, to approach the piece as Ives himself might have approached it had he written it in 1983, with all the technological developments available to him. Ives was true to the musical culture and surroundings of his time, and in the same way I have used only material that is readily heard on a daily basis in our current culture, and which, in fact, was largely recorded in and around Trenholme Park itself. Many thanks to my favorite studio technician at the studios at MetaMusiQuébec for technical assistance and the mix. (JB)



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

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

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

TO BE AROUND For strings and synthesizers, a quiet interaction. A  
welcome back to the continuation of this the second of  
the summer series. KA

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)

Pagaille was composed in Paris at the Paris Conservatory  
with the Groupe de Recherches musicales (G.R.M.) in 1980.  
The French title usually connotes a hurried disorder; however,  
I prefer to think of its more positive aspects, such as  
a lively impetuosity with a certain amount of fun.

Pagaille a été composé à Paris au Conservatoire national  
de Paris avec le Groupe de Recherches musicales (G.R.M.)  
en 1980. Le titre, Pagaille, qui connote normalement un vrai  
désordre, n'est pas sans un aspect positif d'une vive impetuosité  
avec un peu d'humour.

Bill Miller CAPAC

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

Handwritten musical notation on a staff. It features several measures with notes and stems. Dynamic markings include *sfz* and *sf*. The notation is somewhat abstract, with many vertical lines and stems.

Handwritten musical notation on a staff. It starts with a *pp* marking. The notation consists of notes and stems, with some dynamic markings like *sfz* and *sf*.

(MODULE B)

Handwritten musical notation on a staff. It shows a melodic line with notes and stems. Dynamic markings include *mp* and *p*. There are also some vertical lines and stems.

Handwritten musical notation on a staff. It features a melodic line with notes and stems. Dynamic markings include *mf*. To the right of the staff is a box containing the words "ASS", "PAM", and "PIL".

# STRING MOBILE

Handwritten musical notation on a staff. It shows a melodic line with notes and stems. Dynamic markings include *mp* and *sfz*.



Handwritten musical notation on a staff. It shows a melodic line with notes and stems. Dynamic markings include *mf*, *mp*, and *ad lib*. There is also a marking for "3-6 times".

Handwritten musical notation on a staff. It shows a melodic line with notes and stems. A circled "R" is present, with a note below it. A legend below the staff reads "R = resume (return to first pitch)".

R = resume (return to first pitch)



Handwritten musical notation on a staff. It shows a melodic line with notes and stems. Dynamic markings include *sfz* and *sf*.

Handwritten musical notation on a staff. It shows a melodic line with notes and stems. Dynamic markings include *sfz* and *sf*.



Handwritten musical notation on a staff. It consists of many vertical lines, possibly representing a dense texture or a specific performance instruction.

"Undercurrent"

The snow melts, the bush rages with fire, the satellite twirls slowly around in the cold upper atmosphere, the machine hums behind the closed door.

by Peter Sandmark

SHORT STOP TWO The pause that refreshes. You chat, we'll get the rest of the show together. 15 minutes. KA

DÉRIVE

La pièce musicale de cette présentation audio-visuelle est une intégration de différentes découvertes sonores telles que générées par un piano mutilé dont les sons furent modifiés par certaines techniques d'enregistrement où il est question de boucles, de vitesse changeante et d'inversement de la bande. Les images ont été produites durant la même période que la musique et tentent d'agir avec selon une sensibilité complémentaire.

Pierre Gauvin

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.

## SONERGIE

by ALAIN THIBAUT - 1980

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

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

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

### TECHNICAL NOTES ON SONERGIE

This piece, which is entirely realized by an analog synthesizer, uses two techniques of synthesis : 1 - additive, 2 - modulation of the frequency. For the first, I draw upon the works of Jean-Claude Risset on the use of additive synthesis to obtain sounds through a spectrum of dissonance with the computer. The second technique calls upon the studies of John Chowning on the modulation of frequency by numerical synthesis.

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

## SONERGIE (1980)

Alain Thibault

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

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

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

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

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

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

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

### Notes techniques

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

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

Entièrement réalisé au Studio Bruit Blanc , à Montréal.



# unbounded remote fields champs de périodes vagues

Groupe Electro-acoustique  
de Concordia  
(GEC)

Concordia  
Electro-acoustic  
Composers' Group  
(CECG)

17:30

Works on  
tape by: Andrew Czink, Denis L'Espérance  
Eric Brown, Jean-François Denis  
Paul Théberge, Barbara Golden

19:00

environment / pause  
O'Neil / Mid Frydaze - Austin / Wells  
Tallon

20:15

Works on tape and tape and live  
by:

Alain Thibault, Alain Vaugier, Pierre Gauvin,  
Dave Lindsay, Jean Séguin, Paul Théberge,  
Sam Borsuk, James Tallon, Kevin Austin,  
Henry Kucharzyk

Concert 3<sup>00</sup> →

In performance  
by  
members of

C.E.C.G. - EGG

jeudi 24 mai 1984	17h30 sur bande
vendredi 25	20h15 concert
samedi 26	Gallerie des Arts Visuels
dimanche 27	1395 o. boul. Dorchester Blvd. W.
	■ Lucien L'Allier / autobus 150
vendredi 22 juin	13h00
samedi 23	en plein air / outdoors
dimanche 24	campus Loyola campus
vendredi 24 août	l'université Concordia University
samedi 25	7141 o. rue Sherbrooke St. W.
dimanche 26	■ Vendôme / autobus 105
renseignements / information	entrée libre / free
482-0320 poste 614	

James Tallon, Dave Lindsay, Kevin Austin  
and Jean Séguin

# PROGRAMME

- works for stereo tape

- ~~stand dwelling persistent surround~~ ~~ANDREW CZINK~~
- ~~Strawberry Sermon~~ ~~ANDREW CZINK~~
- ~~Possible Orchestras (at the 21<sup>st</sup> harmonic)~~ ~~John Celona~~
- Cycles plus haut DENIS L'ESPERANCE
- Bird Flap Turn ERIC BROWN
- Tri-Cycles JEAN-FRANCOIS DENIS
- Les dix-huit heures PAUL THÉBERGE
- Final Spin BARBARA GOLDEN

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## — Ot'n'Umid Frydaze

for tape and live instruments

KEVIN AUSTIN  
JOHN WELLS  
JAMES TALLON

Kevin Austin † Jean Séguin - keyboards  
Dave Lindsay † James Tallon - synthesizers



—Tree Around

KEVIN AUSTIN

DAVE LINDSAY

for double bass and synthesizers

JAMES TALLON

Kevin Austin - double bass

JEAN SÉQUIN

Dave Lindsay, James Tallon, Jean Séguin - synthesizers

—Piece for Four Track Tape Recorder

Canada Unlimited Number Two

KEVIN AUSTIN

for tape and synthesizers

Dave Lindsay, James Tallon, Jean Séguin - synthesizers

—News Story

PAUL THÉBERGE

- for stereo tape

—The Decision

SAM BORSUK

for stereo tape

—Re-edition

JEAN SÉQUIN

- stereo tape

—Targeting

HENRY KUCHARZYK

- stereo tape

# Short Stop Three

— 1959 - 1984

PIERRE GAUVIN

- for stereo tape  
with slides

— Elle eleveille l'alarme  
for stereo tape

ALAIN VAUGIER

— Quarks' Muzik  
for stereo tape

ALAIN THIBAUT

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NEXT CONCERT : here

Sunday 5:30 p.m.

CYCLES PLUS HAUT was composed in 1983 using a very simple set-up of an oscillator controlled, through a D.A.C., by an algorithm written for an 8080 based micro-processor. (KA)

BIRD FLAP TURN (1981) Composed for the choreographer Cheryl Prophet, this piece has been performed in Vancouver, Ottawa and Montréal, with the dance and in concert. It was composed and performed on a Serge Modular Synthesizer on a Sony Four Channel tape recorder, with a short use of location recorded sounds of a sailboat, masts ringing in the wind, like a giant wind chime (recorded by the composer).

The dance gave me a strong sense of suspended time -- and I attempted to bring the same quality to the music. (EB)

#### TRI- CYCLES

remplir l'espace. rendre l'air épais,  
le faire bouger. changer sa couleur, en  
varier la texture. sentir que le son est  
objet, que la musique est sculpture, aussi.  
casser de gros morceaux, créer des milliers  
d'éclats.

18:00 minutes ( 3 x 6:00 )

08-83

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

Les dix-huit heures (May/1983) Commissioned by Radio-Canada

"Les dix-huit heures" is a radiophonic work which uses an entire day of broadcast material as the basis of its structure as well as its sound material.

The work is inspired by various passages in the book, The Tuning of the World, by Canadian composer R. Murray Schafer. Schafer describes radio as a "sound wall" that isolates and excludes, that programming juxtaposes diverse material in a surrealistic and meaningless way, and that the incessant rhythms and pacing of broadcasting create certain patterns that need to be analyzed because they influence how we live.

A day of broadcast material (18+ hours) from programming on the FM network of Radio-Canada was analyzed and brief extracts of music, commentary, news, cultural programs, etc., were recorded on an 8-track tape recorder. These various layers of sound were then mixed down to form a stereo work of 18+ minutes duration (1 hour = 1 minute). Through this extreme compression of material, themes, juxtapositions, and modulations characteristic of Radio-Canada perhaps become more apparent and, hopefully, a certain global rhythm inherent in the programming structure begins to emerge. (duration: ca. 18'30")

"Les dix-huit heures" was selected by Radio-Canada as their submission to the radiophonic category of the Prix Italia competition, Capri, Italy, September 1983.

Paul Théberge

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

OT'n'UMID FRYDAZE Composed in the summer of 1982, this work is part of a series (three to date), for tape and processed instruments. The common element being some of the tape tracks. The work is forty minutes long, and is a quiet, somewhat featureless time. A time to munch on a bun or sip some wine, the kinds of things to do on a hot and humid Fryday. 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

PIECE FOR FOUR TRACK TAPE RECORDER (Number Two) Started in 1970, and completed in the spring of 1972, this early work is an attempt at a symphony for tape. Live performance has always been a part of its performance. The second movement is played tonight. KA

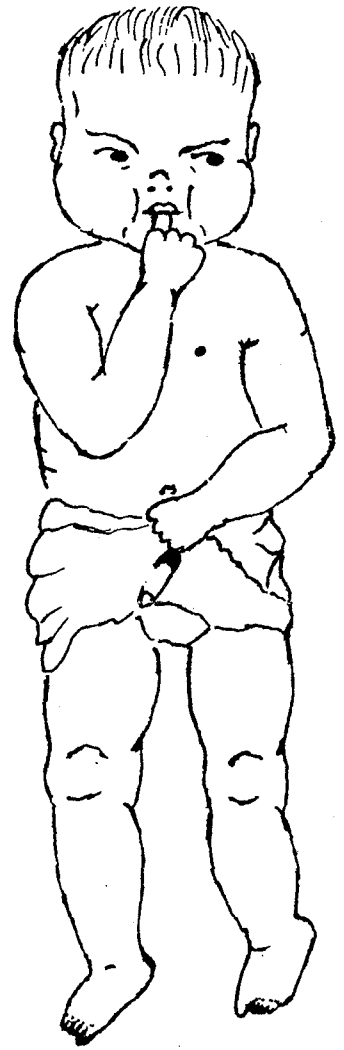
News Story (Dec./1983)

Media news events are often presented today in a fashion that seems to resemble a narrative form - turning real events into fictional events with distorted characters and a warped sense of time. "News Story" attempts to make this process explicit. (duration: ca. 2'40")

THE DECISION See attached

THE DECISION

Inhale. Exhale. Impaled! Thumbnail hangnail?  
 Could wail. But I won't.  
 Sensational! Vibrational! Educational! Recreational!  
 Terminational! So I will!  
 Optical. Visual. Physical. Textural. Horizontal.  
 Whimsical. Magical. Cynical. Typical. Regional.  
 But where the hell am I?  
 Not a soul. Like to roll. Take a stroll. See a mole.  
 Kick some coal in a cubbyhole. Self control.  
 On patrol. To cajole with no one in particular.  
 Grow. Know. Flow. To-and-fro. Tallyho. Time to go.  
 Adagio. But where?  
 Moan. Prone to groan. Unknown. Only half grown.  
 All alone. So maybe I'll stay.  
 Fate? Date? Great! All this prate with no weight.  
 It's getting late. What's the bait? Maybe a mate.  
 I'll play it straight, be sedate and not crash  
 the gate.  
 Jest. Gest. Arrest! Suppressed. Distressed. Prestressed?  
 Obsessed. Invest. Inquest. Getting dressed?  
 Daytime. Playtime. Springtime sometime. In my prime.  
 Like to clime. Play in slime or a chime. Nursery  
 rhyme, pantomime, another time. It's a crime my  
 first time, and I dread it!  
 Scare! Dare! Snare? Prayer! Swear! Despair. Beware.  
 Solitaire. Mal de mer when I get there?  
 Face! Race! Brace!! There's the place!  
 Slide. Glide. Stride. Cried. Red-eyed and stupefied.  
 Sighed. Unqualified. Untried. Mystified. Intensified.  
 Electrified. Ossified. Petrified to go inside!  
 At the jamb. Damn! On the lamb? Leave a dram? No sham.  
 Here I am. My name is Sam.  
 Pa? Ma? Nah... Ta-Ta... Cet froid... Oooooo Panama...  
 Oooooo La-La... Ha, ha, ha, ha... Bah!!...  
 Ahhhhhhhh-ssssssssssssssssss-Ahhhhhhhhhhhhh  
 hhhhh.



"THE DECISION"  
 by  
 SAM BORSUK  
 2'57" @ 15i.p.s.  
 Fall, 1983.

# RE-EDITION

JEAN SÉGUIN  
(CAPAC)

0:00	0:30	1:00
TINK TINK TINK	TINK TINK TINK	TINK TINK TINK PUBRR PUBRR TINK TINK TINK
1:00	1:30	2:00
SHHHHHHH RR RR TOWWWWWWW	SHHHHHHH TINK TOWWWWWWW	SHHHHHHH TINK TOWWWWWWW
2:00	2:30	3:00
TOWW PAWW PIF PHAF PLURK POUU FRT KISCH MARK TOWW PAWW PIF PHAF PLURK POUU FRT KISCH MARK	TOWW PAWW PIF PHAF PLURK POUU FRT KISCH MARK TOWW PAWW PIF PHAF PLURK POUU FRT KISCH MARK	SPITT PURRRRR PURRRRR PAF
3:00	3:30	4:00
02200 2000 2000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 RRR RRR SIQUP AOUK SIQUP EHHK SIP SAK ASSQUPSIE AKKS OUPS		

HENRY A. KUCHARZYK  
1 - 275 HAVELOCK ST.  
TORONTO, ONTARIO, CANADA  
M6H 3B8

TARGETING HENRY KUCHARZYK (1981)  
Capac

This is an electro-acoustic work whose primary source is the human voice. It is subjected to a variety of transformations and occurs in both the natural and a highly altered state.

The text is taken from the concluding remarks made by Mr. Reagan in a television debate during the 1980 U.S. presidential election.

The tape was created at the Yale Electronic Studio. The work also exists in a version for live performers .

SHORT STOP THREE For the baseball fans, this is the seventh inning stretch. For cricket fans this is like the silly mid-wicket. Take a short break while we solve the technical problems. KA

1959 - 1984

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

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

Pierre Gauvin

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

QUARKS' MUZIK see attached

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The last concert of the first group of concerts is here, tomorrow  
afternoon / evening, starting at 5:30.

The series continues at the Loyola Campus, out-of-doors, on Friday, Saturday  
and Sunday the 22, 23 and 24 of June.

Kevin Austin Director of the Concordia Electro-acoustic Music Studio



# ALAIN THIBAUT

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

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

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

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

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

Les titres de chacune des parties sont:

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

14min



**unbounded remote fields**  
**champs de périodes vagues**

17:30

Works on tape by:  
Harry Kirschner, Robert Pritchard,  
Dave Lindsay, Claude Schryer,  
John Oliver, Frederico Richter,  
Hermann Reichberger

10:00

SUN - by Kevin Austin

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

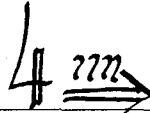
**Concordia  
Electro-acoustic  
Composers' Group  
(CECG)**

20:15

Works for tape and tape and live  
by: Daniel Feist,  
James Tallon, Dave Lindsay,  
John Wells, Jill Bedoukian,

Alain Thibault,  
Jean Seguin, André Lavoie, Joshua Bedoukian

Concert 4



jeudi 24 mai 1984	17h30 sur bande
jeudi 25 mai	20h15 concert
jeudi 26 mai	Galleria des Arts Visuels
dimanche 27 mai	1395 o. boul. Dorchester Blvd. W.
	■ Lucien L'Allier / autobus 150
vendredi 22 juin	13h00
samedi 23 juin	en plein air / outdoors
dimanche 24 juin	campus Loyola campus
vendredi 24 août	l'université Concordia University
samedi 25 août	7141 o. rue Sherbrooke St. W.
dimanche 26 août	■ Vendôme / autobus 105
renseignements / information	entrée libre / free
482-0320 poste 614	

In performance  
by  
members of

C.E.L.G. - EGG

James Tallon, Jill Bedoukian, Daniel Feist, Kevin Austin  
and Jean Seguin, Joshua Bedoukian

# PROGRAMME

- works for stereo tape

• Cordamix

• Dreams and Fantasy

FREDERICO RICHTER

• Divertimento for Latecomers

JOHN OLIVER  
CLAUDE SCHRYER

• Surfaces II

HARRY KIRSCHNER

• Escarpment

ROBERT PRITCHARD

• Everyone's Talking at Once

DAVE LINDSAY

• Movement  
for tape and slides

ROBERT PRITCHARD

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— SUN (S.E. Scape: SUN)  
for tape and optional  
instruments

KEVIN AUSTIN

JEAN SÉGUIN † KEVIN AUSTIN -- Keyboards  
DANIEL FEIST † JAMES TALLON -- synthesizers

# —Fore Ground

for strings and synthesizers

JILL BEDOUKIAN - violin  
JOSHUA BEDOUKIAN - viola  
KEVIN AUSTIN - double bass

DANIEL FEIST, JEAN SÉQUIN, JAMES TALLON  
- synthesizers

JAMES TALLON  
JEAN SÉQUIN  
DANIEL FEIST  
JOSHUA BEDOUKIAN  
JILL BEDOUKIAN  
KEVIN AUSTIN

# —Wait Too!

for stereo tape and electronics

JILL BEDOUKIAN, DANIEL FEIST,  
JAMES TALLON, JEAN SÉQUIN

-electronics

text: KEVIN AUSTIN

KEVIN AUSTIN  
JAMES TALLON  
DAVE LINDSAY  
JOHN WELLS

# —Manito

for four channel tape

JAMES TALLON

## Short-Stop Four

# —Snow Evolved

for four channel tape,  
percussion and double bass

-DANIEL FEIST - percussion  
-KEVIN AUSTIN - double bass

DANIEL FEIST

— Ecoutez  
for stereo tape

JEAN SÉQUIN

— Somewhere in the Alps  
for stereo tape

ANDRÉ LAVOIE

— Deca-Dance  
- for stereo tape


ALAIN THIBAULT

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Thank you for coming.

The summer series continues on  
June 22, 23, 24, out-of-doors,  
at about 1.p.m.

Bring a blanket, some food and drink  
and some sun-tan lotion.



Title of the composition: CORDAMIX  
composer: Herman Rechberger  
production: Experimental studio of the Finnish Broadcasting Union

Program note:

The idea for this composition came to me in those days when I studied the guitar: I fancied that the world is like one enormous stringed instrument, with all its many strings exhibiting their own special characteristics. The materials for this piece where, without exception, concrete sound sources (a process of tape collage). It consists of 12 quotations, played on different stringed instruments from around the world: I. Psaltery, II. Flamenco guitar, III. Balalaika, IV. Violin, V. Bouzuki, VI. Qunun, VII. Dutar, VIII. Tar, IX. Vichitra Vina, X. Ravanhatta, XI. Sarod, XII. Sitar. The order of these elements always remains the same, but their duration is shortened on each repetition (longest ca 36", shortest ca 1"), symbolizing the ever increasing speed of contact between different peoples. From the middle point of the piece onwards this process is joined by its mirror image. This leads gradually to a situation where the elements lose their individuality. More and more new layers of the basic material (modulated in different ways) step into the picture and jam up the works, leading to a crisis situation, resolved only when out of this mass arises a new instrument speaking an universal language. For this I have chosen a folk melody played on the violin by the Indian virtuoso Gajanan Karnad. This work was made with the assistance of Juhani Liimatainen.

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Herman Rechberger was born in Linz, Austria, in 1947. He combined his studies in graphic art with tuition in classical guitar at the Brucknerkonservatorium in his hometown, following this with further musical studies in Zurich and at the Rijkskonservatorie in Brussels. After arriving in Finland in 1970, he attended the Sibelius Academy in Helsinki from 1971-77, taking composition with Aulis Sallinen, guitar classes with Ivan Putilin and recorder under Olli Ruottinen. He received a teaching degree in classical guitar in 1973, and his diploma in composition in 1976. One of Rechberger's specialities is workshop on new notation for children's and youth choirs, for which he frequently makes trips to many towns throughout Finland. He has also conducted a number of his own works and works by other young Scandinavian composers. In 1977 he was elected to the directors' board of the Society of Finnish Composers for a term of three years. He is an active worker for the Finnish section of ISCM, and a founder member of the Korvat Auki (Ears Open) progressive music ensemble. Rechberger took out Finnish citizenship in 1974.

DIVERTIMENTO for LATECOMERS (dur. 12')

J. Oliver and C. Schryer (1983)

The composers prepared a text, which they brought to the electronic music studio, of McGill University, on the morning of April 1, 1983. At that time, they performed an improvisation on the text, in the studio, and recorded it using tape delay, echo effects. The finished piece, here presented, is that improvisation with the addition of panning (movement between speakers), and volume control effects.

Claude Schryer is now completing his Master's in Composition at McGill University where he has studied with both Bruce Mather, and Bengt Hambraeus.

John Oliver is beginning a Doctoral Program, in composition, at McGill, where he has previously studied with both John Rea, and Bruce Mather. Excerpts from his new full orchestra piece, 'Devolution', will be performed by the McGill Symphony, this fall.

Both composers, are founding members of GEMS, a new, new music performing group, at McGill, under the direction of Alcides Lanza.

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

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

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

(HK)

ESCARPMENT (dur. 9' 15") composer: R. Prithard(1984)

This piece was created on the 4-track Soundchaser, music computer, at Brock U., St. Catherine's, Ontario. The 'Escarment' refers specifically to the escarpment bordering on Niagara Lake, which is a favorite of his locations for long winter walks.

Robert Prithchard(b. 1956), has studied composition with C.Hultberg in Vancouver, and various composers, in Toronto, including H. Freedman and G. Ciamaqa. He holds a Master's in Composition from the U. of T., and presently is co-ordinator of the music division at Brock U. He has won many awards for his works, and has been commissioned by several organisations, including the Ontario Arts Council.

Everyone's Talking at Once

March '81

In a large gathering of people, otherwise known as a crowd or party, the gist of communications may be understood by respective participants although the individual fragments of dialogue are not always fully retained due to the hazardous environment in which loud music, noisy nearby conversations, physical contacts(dueto the release of certain creative energies) abound, and internal s stimulus such as organic or chemical substances also alter perceptions. ... especially if the said conversation is of no interest!

In such instances, the mind tends to wander for a few moments. These precious seconds can seem like hours in a space-time continuum. I chose to expand a space of one second between two words; 'once' and 'but' taken from the passage: "I'm sorry, I didn't hear you----- everyone's talking at once. But go on." The development of this space is based upon the tranquility incongruent to the atmosphere of the tranquility, as well as thoughts and thoughtforms passing through at different rates. A combination of known and unknown sounds illustrates the workings of memory in any state of consciousness. Therefore if you hear footsteps, whistles, voices, push-button phones, and airplanes, it's all in your head!

Everyone's Talking at Once was realised at the Kaya Music Sound Studio, Place Victoria Metro Station, and the Concordia University Electro-Acoustic Studio using a party of 4 voices, wine glasses, tape loops, an Aries modular synthesiser, a few gongs and several meters of Scotch 206 1/4" magnetic tape. This interior voyage was completed in March 1981.

Dave Lindsay



MOVEMENT (dur. 14')  
music: R. Pritchard  
visuals: R. Creighton

This piece grew out of a series of works by R. Creighton, and it uses the flow of the body to compare quantized and integrated perceptions of motion by both aural and visual senses. Using movement from the static(quantized), to the kinetic(integrated), the creators of this work, attempt to expand the way in which the environment is perceived.

Robert Creighton has degrees from the Edinburgh College of Art, in Scotland, McMaster U., in Hamilton, and the Humber College of Applied Arts and Technology, in Rexdale, Ontario. He is a lecturer in drawing and printmaking at Brock U., in St. Catherine's, Ontario, and has had many exhibitions of his work throughout Ontario and Scotland.

For notes on R. Prithchard, please refer to notes on the composer's work 'Escarpment'.

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

FORE GROUND      A work for strings and electronics - a placid piece,  
a quiet introduction to the evening, temporal  
interactions, true peace of mind and commonality of spirit.      KA

WAIT TOO!!      The second of this group. A study in the disinte-  
gration of spoken language (or accretion of phonemic  
elements) through time. A study for voice and digital delays.

KA

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).*

SNOW EVOLVED      Evolved from Snow, Snow Evolving. It has been written  
that the composer wrote, "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.  
The instrumental parts were composed in 1984, and the re-mix  
into four channels was done in the MetaMusique Québec Son Studio.  
The work is published by les éditions RHINO PRODS.

(KA)

ECOUTEZ !!      Composed during the 1983 - 1984 academic year. The  
formal structure of duration was fixed.      KA

SOMEWHERE IN THE ALPS      Similarly, composed during 1983-84, with  
the same fixed formal structure as above.      KA

## 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<sup>o</sup>) Technopolis
- 2<sup>o</sup>) You are loved
- 3<sup>o</sup>) Emission spéciale
- 4<sup>o</sup>) Message du président
- 5<sup>o</sup>) Bonheur Reaganien
- 6<sup>o</sup>) Délire Reaganien
- 7<sup>o</sup>) Le plus beau cadeau de Dieu
- 8<sup>o</sup>) Génération x
- 9<sup>o</sup>) Mx
- 10<sup>o</sup>) 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<sup>j</sup>io  
(programmation par ordinateur des projecteurs),

Performance Multi-Média (collaboration)

Alain Thibault



# unbounded remote fields champs de périodes vagues

Groupe Electro-acoustique  
de Concordia  
(GEC)

Concordia  
Electro-acoustic  
Composers' Group  
(CECG)

13h.

Works on tape by:

Kathleen Yearwood, Donna Lytle,  
Tara Workman, Wendy Bartley,  
Susan Clarkson, Marcelle Deschênes,  
Francine Noël, Barbara Golden,  
Micheline Coulambe Saint-Marcoix,  
Jill Bedoukian and

Dave Lindsay, Daniel Feist, Jean Séguin, Kevin Austin

vendredi 22 juin

1984

13h00

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

vendredi 24 août

samedi 25

dimanche 26

■ Vendôme / autobus 105

renseignements / information  
482-0320 poste 614


entrée libre / free

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

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

# PROGRAMME Part 1

- Works for stereo tape -

- Écoutez!
  - 
  - Krikits
  - POT - POURRI
  - 
  - 
  - Mi Homo
- JEAN SÉGUIN
- DONNA LYTLE
- KATHLEEN YEARWOOD
- MARCELLE DESCHÉNES  
ALAIN THIBAUT
- TARA WORKMAN
- TARA WORKMAN
- WENDY BARTLEY

Short Stop Five

# Part 2

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

## ■ To Be Around

-for strings and synthesizers

JILL BEDOUKIAN -violin

JOSHUA BEDOUKIAN -violin

KEVIN AUSTIN -double bass

DAVE LINDSAY, DANIEL FEIST, JEAN SÉQUIN  
synthesizers

DANIEL FEIST

DAVE LINDSAY

JEAN SÉQUIN

JILL BEDOUKIAN

KEVIN AUSTIN

JOSHUA BEDOUKIAN

## ■ ± 2"

-for four channel tape  
and synthesizers

DAVE LINDSAY, JEAN SÉQUIN -synthesizers

DAVE LINDSAY

## ■ Family Games I

-for four channel tape

KEVIN AUSTIN

## ■ Eight Step Minuet

-for four channel tape

DANIEL FEIST

## ■ Trenholme Park After Dark

-for four channel tape

-live mix by Kevin Austin

JILL BEDOUKIAN

## Short Stop Six

# Part 3

-works for stereo tape

- Four Sketches on a Common Theme      SUSAN CLARKSON
  
- Narration de SEATING ARRANGEMENT      FRANCINE NOËL
  
- Tripping to Greece      BARBARA GOLDEN  
KEVIN AUSTIN
  
- Constellation I      MICHELINE COULOMBE  
SAINT-MARCOUX
  
- S.E. Scape: Sun      KEVIN AUSTIN  
-version with optional  
synthesizers -  
DAVE LINDSAY and JEAN SÉGUIN

end  


Next two concerts, here, tomorrow and Sunday

1 p.m. to around 5:30 p.m.

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



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

kathleen Yearwood

KRIKITS

25' 30"

For Marie Chien Noir. Crickets at three in the morning with percussion. Filtered and slowed down a few octaves. The piece can be hypnotic, should be played loud so that the aural harmonics are apparent. After listening to this piece, I realized there were crickets in my head all the time, as when the Tibetan lamas maintain that the holiest music is that which one can hear by stopping the ears to listen to the internal sounds of the body. So they have developed instruments that mimic this inward chorus and so I offer this modern-day interpretation of at least one of the sounds we hear always.



MI HOMO

by Wendy Bartley

Mi Homo was composed in the studios at the Royal Conservatory of Music in Toronto, 1981. Using simple techniques, concrete sources and a bank of twelve oscillators, the work has a direct, almost primitive appeal.

It is more than a plea for equality among men and women; rather it captures the inner anguish felt by many women when confronted with the painful reality that is their history. Quotations from the early church fathers up to the contemporary Marabel Morgan speak to us all of how we have denied full humanity to one of the glories of creation.

Wendy Bartley is a master's student in composition at McGill University. She is currently working on a series of pieces which give musical life and shape to the stories and experiences of women.

SHORT STOP FIVE A work of profound cosmic import. A time to stand, and a time to go. Stretch open the eye-lids, twitch the ear-lids. The hibachi will soon be hot, get a cold drink. The soundscape, inner and outer continue. The singularity of our plurality are. The continuing present allows not the future. K.A.

TO BE AROUND For strings and synthesizers, a quiet interaction. A welcome back to the continuation of this the second of the summer series. KA

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

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

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

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

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

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 humourous 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.

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 MetaMusiQuébec Son studios in May, October and November 1983. Thanks to Kevin for help. D.F.

TRENHOLME PARK AFTER DARK (Dec. 9, 1983) is closely modeled after Charles Ives'

"Central Park in the Dark - In the Good Old Summer Time - A Contemplation of Nothing Serious" (1898 - 1907) in its structure and ideas. I decided, however, to approach the piece as Ives himself might have approached it had he written it in 1983, with all the technological developments available to him. Ives was true to the musical culture and surroundings of his time, and in the same way I have used only material that is readily heard on a daily basis in our current culture, and which, in fact, was largely recorded in and around Trenholme Park itself. Many thanks to my favorite studio technician at the studios at MetaMusiQuébec for technical assistance and the mix. (JB)

SHORT STOP SIX Bein as this is, in many ways, much of a oneness with the previous work in this series, this is, and/or, these are. Soundscapes continues. Hibachis are hot, gotcha-dog? K.A.

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

NARRATION de SEATING ARRANGEMENT Voice, concrete sounds and electronics combined. Sound for an installation. Concordia University studios and home, 1983 - 1984. K.A.

TRIPPING TO GREECE A work produced in the Concordia University Electronic Music Studio in 1978-79. Voice, piano and processing on original poems. It speaks for itself.

(KA)

### CONSTELLATION I

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

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

Constante spirale qui oppose et concilie...

Oscillations de l'éternité du temps...

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

CONSTELLATION I est dédiée à Françoise Barrière et Christian Clozier.

Micheline Coulombe Saint-Marcoux

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

(KA)

There's a unicorn in the garden  
And it's song is the sound of bells  
untolled

Suspended in chaos and blood

And hours spent

Making babies or bread

Spinning straw into gold

Interminably

And the silence in pregnant with Knowing  
Of Death

And of Life within death

and Hope in the void

Sing out, Unicorn

Lay your head in the lap of the virgin

The whore

Lift your sound to the skies

For Truth is the reason of singing

And Passion lifts sounds to the skies

Susan Clarkson