

# C. E. C. G. NEWSLETTER

Concordia  
Electro-acoustic  
Composers'  
Group

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

1985 - i  
Number .0001

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85 - i - 30

Production team:

Editor/publisher: Kevin Austin  
Printer/collating: John Wells and Dave Lindsay  
Translation : Jean Séguin  
Envelope stuffing: Electro-acoustic Music Classes at Concordia

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Concordia University  
7141 Sherbrooke St. W.  
Montréal  
Qc. CANADA H4B 1R6

*Kevin Austin*

# C. E. C. G. NEWSLETTER CECG NEWSLETTER

janvier 1985

NUMERO .0001

Groupe  
Electro-acoustique  
de  
Concordia

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85 - ii - 02

Equipe de Production:

Rédaction / publication: Kevin Austin

Montage / impression: John Wells and Dave Lindsay

Traduction: Jean Séguin

Mise en enveloppe: Classe d'électro-acoustique de Concordia

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                  Montréal, Québec, CANADA        H4B 1R6

#####

CALENDAR // Calendrier	Montréal(ais)			
10 feb/fév	Musique à Tangente	Concert	3655 St-Laurent	12h - 23h59
14 / 15 feb/fév				19h - 21h30
16 / 17 feb/fév	C.E.C.G./G.E.C	1395 o.boul. Dorchester		15h - 18h/19h-21h30
11 mar/mar	CECG/GEC	Concert (Loyola)		20:15
19 to 22 mars/March	<u>McGill University Contemporary Music Festival</u>			
4 april/avril	GEMS	Concert	McGill University	
22 avril	CECG/GEC	Concert (Loyola)		20:15
3,4 - 10,11,12 mai	A.C.R.E.Q.	<u>FESTIVAL</u>		
16,17,18,19 May/mai	CECG/GEC	" 4/10/7 "	Summer Series	(Loyola)



File Copy

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Mise en enveloppe: Classe d'électro-acoustique de Concordia

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# CONCORDIA UNIVERSITY



Music Department

Groupe  
Electro-acoustique de  
Concordia

CONCORDIA  
ELECTRO-ACOUSTIC  
COMPOSERS'  
GROUP

\*\*\*\*\*

1984  
17 september  
15 october

→ 10 december  
1985

14 january  
11 march  
22 april

20:15

room AD - 131  
Loyola Campus

entrée libre

## Concert 3 Series III

focus:

Music from Montréal(ers)

**THEN** // Now

Here & There  
and always

works on tape by: Alcides Lanza, Glendon Diener,  
Barbara Golden, George Danova,  
Pierre Bouchard, Kevin Austin

live electronics works by: Dave Lindsay, John Wells,  
Jean Séguin, Ilana Steele, Joan Baller,  
Kevin Austin

## Concert Programme

Part I

- ⇒ <sup>(i)</sup> Star Song  
- for synthesizer  
and tape  
John Wells\*, Dave Lindsay\*,  
Jean Séguin\*, Kevin Austin\*
  - ⇒ Rigeaud Sinfonietta  
- stereo tape  
Kevin Austin
  - ⇒ Quatre Images Sur le Nom de BACH  
- stereo tape  
Glendon Diener
  - ⇒ ekphosis IV (1971-III)  
- stereo tape  
Alcides Lanza
  - ⇒ <sup>(ii)</sup> My Pleasure  
- stereo tape  
Barbara Golden  
text: Melody Sumner
  - SAKI BREAK -
  - ⇒ <sup>(i)</sup> SNOW PEAS  
flute - Ilana Steele  
clarinet - Joan Baller  
Ilana Steele  
Joan Baller  
Kevin Austin
  - ⇒ The Escape  
- stereo tape  
George DaNova
  - ⇒ E.T. Picture Show  
- stereo tape
  - ⇒ <sup>(i)</sup> Movimento in Trano-Art  
- stereo tape  
Pierre Bouchard
  - ⇒ Rigeaud Sinfonietta  
- stereo tape  
Kevin Austin
- (i) World première (ii) Canadian première

# CONCORDIA UNIVERSITY



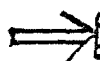
Music Department

Groupe  
Electro-acoustique de  
Concordia

CONCORDIA  
ELECTRO-ACOUSTIC  
COMPOSERS'  
GROUP

\* \* \* \* \*

1984  
17 september  
15 october  
10 december  
1985  
14 january  
11 march  
22 april



20:15

room AD - 131  
Loyola Campus

entrée libre

\* \* \* \* \*

## Concert 4 Series III

focus:

Something

Old

Something

New

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

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

## Concert Programme

Part 1

Star de light  
-for synthesizers\*  
and tape with voice\*\*

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

Four Fragments and Epilogue  
-stereo tape

John Winiarz

exercice I (1965-V)  
-stereo tape

Alcides Lanza

Transits Élémentaires  
-stereo tape

Francis Dhomont

TIME IN - TIME OUT (Three) - PAUSE-

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

Kevin Austin

TIME IN - TIME OUT (Four) - PAUSE-

FRAGMENTS  
-four synthesizers

James Tallon, Dave Lindsay, Kevin Austin,  
John Wells

OBEAH  
-stereo tape

Dave Lindsay

Points de fuite  
-stereo tape

Francis Dhomont

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

George Danova

Quarks' Muzik  
-stereo tape

Alain Thibault

# CONCORDIA UNIVERSITY



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

groupe  
électro-acoustique de  
Concordia

84-xi-15

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

## concerts

(i) → jeudi 15 novembre  
vendredi 16  
samedi 17  
dimanche 18  
jeudi 19  
vendredi 20  
samedi 21  
dimanche 22



on tape,  
tape with slides  
and live electronics

## Series 3

20h15  
Galerie des Arts Visuels  
1935 o. boul. Dorchester Blvd. W.  
Montréal

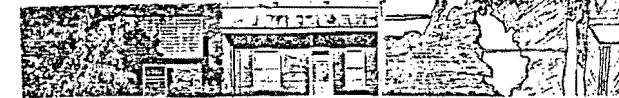
☺ Lucien L'Allier/autobus 150

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



### PROGRAMME

### Programme



7:00 p.m.

John Winarz

SPECKS  
-stereo tape-

Dave Lindsay

WHALESONG #1  
-stereo tape-

Keith Daniel

SUITE #1  
-stereo tape-



Dave Lindsay\*  
James Tallon\*  
Kevin Austin\*  
Jean Séquin\*

CIRCUMFLEX  
-stereo tape and live electronics -  
\*synthesizers-

8:15 p.m.

Susan Clarkson

A LISTENING is not  
A HEARING  
-stereo tape-

John Celona

POSSIBLE ORCHESTRAS  
(at the 2<sup>nd</sup> harmonic)  
-stereo tape-

James Tallon

MANITO  
-four channel tape-



Short Break

A profoundly moving experience.

Barbara Golden

FINAL SPIN  
-stereo tape with slides-

Kevin Austin

BY'OU IN THE MORNING  
-stereo tape-

Alain Thibault

SONERGIE  
-stereo tape-



# CONCORDIA UNIVERSITY

groupe  
electro-acoustique de  
Concordia

Concordia  
Electro-acoustic  
Composers'  
Group



84-xi-16

Works by:

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

## concerts

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

jeudi 14 février  
vendredi 15  
samedi 16  
dimanche 17



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

on tape,  
with slides, and

live electronics

20h15  
Galerie des Arts Visuels  
1935 o. boul. Dorchester Blvd. W.  
Montréal

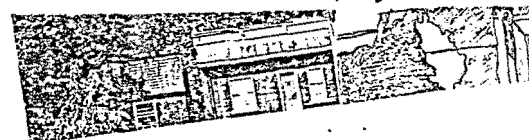
☺ Lucien L'Allier/autobus 150

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



PROGRAMME

programme



7:00 p.m.

SAND/WATER  
-stereo tape

Eric Brown

THE BEAUTIFUL ASSISTANT  
- stereo tape

John Wells

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

Keith Daniel

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

KONZERT TONE 1  
- for double bass, percussion,  
voice and  
extensions

Kevin Austin

double bass - Kevin Austin  
percussion - Shawn Bell



8:15 p.m.

WAIT!!

-for stereo tape

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



Don't take it  
so seriously

But that was  
no tape loop

TRIAL and BEAT IT  
-stereo tape

Neil Schwartzman

Another Short Break

ETUDE ELECTROACOUSTIQUE #1  
bass\* and electronics\*

Jean Séguin\*  
Jacques Mayrand\*\*

DÉRIVE  
-stereo tape (with slides)

Pierre Gauvin

QUATUOR  
-stereo tape

Yves Daoust

A time for a little peace within





# CONCORDIA UNIVERSITY



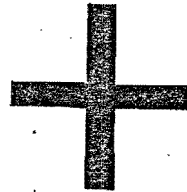
Concordia Electro-acoustic Composers' Group (C.E.C.G.)  
 groupe électro-acoustique de Concordia (G.E.C.)

84-xi-17

## Works by: concerts

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

Paul Pedersen,  
 Otto Joachim,  
 David Keane,  
 Pierre Gauvin, Jean Séguin, Christian Calon,  
 Kevin Austin, Jacques Mayrand



on tape  
 with slides and  
 live electronics

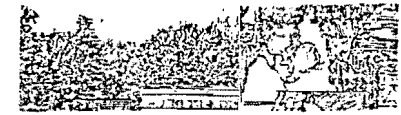


Series 3

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

entrée libre/free

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



PROGRAMME programme

7:00 p.m.

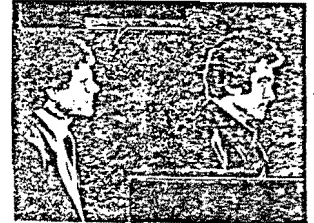
Christian Calon  
 -stereo tape

PARADIS

Kevin Austin

KONERT TONE #1  
 for double bass, percussion, voice  
 and extensions  
 double bass - Kevin Austin  
 percussion - Shaun Bell

How can anyone make such awful sounds?



Open your ears to the sounds of the universe!

Kevin Austin

I'VE A NOTION IT'S  
 -stereo tape THE OCEAN

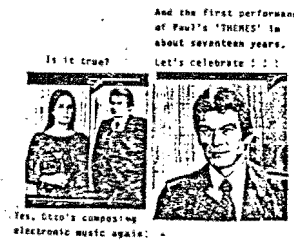
MOZART IN HATTECAS  
 -stereo tape

8:20 p.m.

Paul Pedersen

-stereo tape and slides

THEMES from the OLD TESTAMENT



Otto Joachim  
 -stereo tape

#1 & #2

David Keane  
 -stereo tape

ELEKTRONIKUS MOZAIK

Otto Joachim  
 -stereo tape

#3

Otto Joachim :  
 SEVEN ELECTRONIC  
 SKETCHES  
 world première

Jean Séguin\*  
 Jacques Mayrand\*  
 \*bass and \*electronics

ETUDE ELECTROACOUSTIQUE #1

Otto Joachim  
 -stereo tape

#4

Pierre Gauvin  
 -stereo tape and slides

1959-1984

Otto Joachim  
 -stereo tape  
 doorways to the heart

#5, #6, #7



CONCORDIA  
UNIVERSITY



1984 - ix - 30

Sunday 4pm - 5:30 pm

# Sonic Strands



## Toiles Sonores

A concert  
of live and  
taped electro-  
acoustic  
music

SUNDAY

CECG  
C

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





Communiqué

Concordia Electro-acoustic Music Concerts

Four concerts of electro-acoustic music, live and on tape will take place in the Visual Arts Gallery of the Visual Arts Building of Concordia University, Thursday, Friday, Saturday and Sunday, the

14th, 15th, 16th and 17th of February, 1985.

The concerts, presented by the Concordia Electro-acoustic Composers' Group will each be in two parts. On Thursday and Friday, the concerts will run from 5:00 p.m. to 7:00 p.m., and from 8:15 to 10:30. The first part will be works for tape, and the second parts will be for tape, tape and live, live electronics, and works with slides.

On Saturday and Sunday, the concerts will be from 3:00 to 7:00, and from 8:15 to 10:30. On the afternoons of each of these days, there will be the installation of a large-scale fibre sculpture, created by the group members, with the assistance of the Montreal fibre-artist, Doris May. The public is invited to come and participate in the creation of this sculpture.

All concerts are free.

Thursday	February 14	5:00 to 7:00	and	8:15 to 10:30
Friday	February 15	5:00 to 7:00	and	8:15 to 10:30
Saturday	February 16	3:00 to 7:00	and	8:15 to 10:30
Sunday	February 17	3:00 to 7:00	and	8:15 to 10:30

1395 Dorchester Boulevard West. (Autobus 150 ; Métro  
Lucien Lallier)

FREE ADMISSION

For more information, please contact:

Kevin Austin, 482-0320 loc. 614

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



Communiqué

Concerts de musique électro-acoustique

Montréal, le 10 janvier 1985 -- Quatre concerts de musique électro-acoustique, en direct et sur bandes, auront lieu à la Galerie du pavillon des arts visuels de l'Université Concordia, les jeudi, vendredi, samedi et dimanche

14, 15, 16 et 17 février prochains.

Ces concerts, présentés par le Groupe électro-acoustique de Concordia (G.E.C.), comprendront chacun deux parties. Le jeudi et le vendredi, les concerts se dérouleront de 17h à 19h ainsi que de 20h15 à 22h30. La première partie comportera des oeuvres pour bandes et la seconde des oeuvres pour bandes, pour bandes et groupe instrumental, de la musique électronique exécutée par les membres du G.E.C. ainsi que des oeuvres accompagnées de diapositives.

Le samedi et le dimanche, les concerts auront lieu de 15h à 19h ainsi que de 20h15 à 22h30. L'après-midi, on procédera à l'installation d'une immense sculpture en fibres créée par les membres du Groupe grâce à l'aide de la fibriste montréalaise Doris May. Le public est invité à participer à la création de cette sculpture.

Tous les concerts sont gratuits.

Jeu	14 février	17h - 19h	et	20h15 - 22h30
Ven	15 février	17h - 19h	et	20h15 - 22h30
Sam	16 février	15h - 19h	et	20h15 - 22h30
Dim	17 février	15h - 19h	et	20h15 - 22h30

Endroit: 1395, boul. Dorchester Ouest (autobus 150; métro  
Lucien-Lallier)

Pour plus de renseignements, s'adresser à Kevin Austin, au  
482-0320, poste 614

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

Department of Music

Communiqué

1984 - x - 12

C.E.C.G. Award Winners

The Concordia Electro-acoustic Composers' Group is pleased to announce the names of the recipients of awards from its 1984 summer series of concerts. Neil Schwartzman, a Concordia student, is noted for his tape piece entitled "Trial and Beat It". This nine minute computer generated tape composition will soon be published by the Concordia publishing group, 'les éditions C.E.C.G.'

Susan Clarkson, a Concordia graduate is noted for her general contribution to electro-acoustic music within the University, and for her recent works for tape employing processed vocal sounds.

Jean Séguin receives an award for his assistance to the group in the preparation and production of the summer series, as well as his continuing work in the field of tape, and tape and live composition.

The other awards are going to John Celona of Victoria, British Columbia, for his computer generated composition, "Imaginary Orchestras (at the 21st harmonic)". This work has been played several times in the C.E.C.G. concert series, and has been played in France and the U.S.A., where it has received other awards as well.

The Vancouver composers/performers group, Cassation, represented by the composers Paul Dolden and Andrew Czink received the last award for their energy and dedication to the field of electro-acoustic music, and to encourage and support their further activities.

The funds for the awards came from a special University fund for the awards, and also from P.R.O. Canada.

The Concordia Electro-acoustic Composers' Group would especially like to thank P.R.O./S.D.E. Canada for its support in this project, and its continuing support of new music.

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

-30-

Department of Music

Communiqué

1984 - x - 12

Lauriers musicaux

Le Groupe électro-acoustique de Concordia est heureux de proclamer les lauréats de sa série de concerts d'été.

Neil Schwartzman, étudiant de l'Université Concordia, est récompensé en raison de sa pièce pour bande magnétique intitulée *Trial and Beat It*. Il s'agit d'une composition assistée par ordinateur d'une durée de neuf minutes que Les éditions C.E.C.G. de Concordia diffuseront prochainement.

Susan Clarkson, diplômée de Concordia, reçoit un prix pour son apport à la musique électro-acoustique dans l'Université et à cause de ses récentes oeuvres pour bandes magnétiques faisant appel à des sons reproduisant la voix humaine.

Un prix est attribué à Jean Séguin pour avoir aidé le groupe à organiser et à produire la série de concerts d'été et pour ses compositions pour bandes ainsi que bandes et groupe instrumental.

John Celona de Victoria (Colombie-Britannique) est récompensé pour sa composition assistée par ordinateur intitulée *Imaginary Orchestras (at the 21st harmonic)*. Cette oeuvre a souvent été à l'affiche des concerts d'été du Groupe électro-acoustique de Concordia. Elle a aussi été présentée en France et aux États-Unis où elle a également été primée.

Le dernier prix est décerné au groupe de compositeurs-interprètes de Vancouver Cassation, représenté par les compositeurs Paul Dolden et Andrew Czink, pour souligner leur dynamique consécration à la musique électro-acoustique et les encourager à poursuivre leur travail.

Ces prix émanent d'un fonds spécialement créé par l'Université ainsi que de la Société des droits d'exécution du Canada (S.D.E.).

Le Groupe de musique électro-acoustique de Concordia est particulièrement reconnaissant à la S.D.E. de l'appui qu'elle a accordé à ce concours et de l'encouragement qu'elle ne cesse d'apporter à la nouvelle musique.

- 30 -

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



# UNIVERSITÉ CONCORDIA



1e.18 janvier 1984

Département de musique  
Groupe électro-acoustique de Concordia

Le Groupe électro-acoustique de Concordia invite les compositeurs à soumettre leurs propres oeuvres électro-acoustiques sur bande magnétique dans le cadre de sa troisième série de concerts annuels.

Les oeuvres doivent être pour bande seule, bien qu'il puisse être possible de présenter une simple performance et des oeuvres multi-médias.

## Fiche technique

Durée de la bande: Aucune limite

Caractéristiques: Bande de  $\frac{1}{2}$  po,  $\frac{1}{2}$  piste stéréo, EN DÉBUT DE BANDE, prévoir 15 secondes de bande d'amorce clairement indiquée au début et à la fin. Bobine de 7 po (ou plus large) - utiliser de préférence un moyeu large

Vitesse de défilement: 19 cm ou 38 cm ( $7\frac{1}{2}$  po/sec ou 15 po/sec) CLAIEMENT INDICUÉE

FOURNIR ÉTUI ET BOBINE

Ne faire aucune réduction de bruit ni aucun son d'essai.

Toute composition doit être accompagnée d'une notice explicative dactylographiée, en anglais, en français ou bien bilingue ou encore illustrée. Elle sera reproduite comme telle dans le programme.

La notice biographique est facultative.

Le cas échéant, préciser si on détient des droits d'exécution (CAPAC ou SDE).

- 2 -

Les bandes ne seront pas retournées à leurs auteurs, en prévision de futurs concerts.

Prière de soumettre les enregistrements ou d'adresser les demandes de renseignements à:

Kevin Austin  
Groupe électro-acoustique de Concordia  
Département de musique, RF-310  
Université Concordia  
7141, rue Sherbrooke Ouest  
Montréal (Québec)  
CANADA H4B 1R6

Téléphone: (514) 482-0320 (x 614)

Certains autres types de bandes pourraient être acceptés (par exemple 8 pistes sur bande de  $\frac{1}{2}$  po, cassette quad  $3\frac{1}{2}$  po/sec (dbx), etc. Prière de se renseigner à ce sujet.

. . . /2

## MUSIQUE A TANGENTE

Place: Tangente, 3655 rue St. Laurent, locale 303,  
Montreal.  
date: Sunday, September 30, 1984.  
time: noon to midnight.

Programme: works by Pierre Dostie, Charles de Mestral  
and Robin Minard (members of the group SONDE)  
with the collaboration of visual artists  
Claude Lamarche and Paul C. Mercier.

admission: regular: \$6  
students and seniors: \$5

---

During the 1984-85 season, MUSIQUE A TANGENTE will  
Present a new series of "sound environment" concerts.

The first of these concerts, which will take place on  
Sunday September 30th from noon to midnight, offers a  
Programme of works by Montreal composers Pierre Dostie,  
Charles de Mestral and Robin Minard. All works are  
conceived for tape and ambient sound-diffusion systems,  
and are designed to create a number of aural  
environments in which the Public is free to move  
quietly. The Public is invited to enter and depart from  
the space at any time during the twelve-hour programming  
of music.

Sound-diffusion systems include a sculpture recently  
conceived by artist Paul C. Mercier. Other visual  
installations are by Montreal artist Claude Lamarche.

MUSIQUE A TANGENTE (a series organized by Robin Minard)  
offers a unique chance for the Montreal Public to  
establish new rapports with music and makes available to  
composers a concrete means of exploring new directions  
in musical presentation.

- 30 -

September 12, 1984.

Robin Minard  
(514) 354-5797

The GAZETTE, Montreal, Monday, October 1, 1984

E-7

# 'Sonic Strands' weaves some interesting sounds

By CARL URQUHART  
Special to The Gazette

Not since January 1982, when  
Montrealers slipped into swim suits,  
dove into the pool at the University  
of Montreal and listened to their  
first under-water concert ever, has  
a program seemed like such an un-  
usual proposition as the mini-festi-  
val of sound and sight that was  
launched Friday among the maple  
and larch trees of The Grove, behind  
the main buildings of Concordia's  
Loyola Campus.

Using the umbrella title, *Sonic  
Strands*, the three-day event was  
designed as a feast of electro-ac-  
oustical sound by the Concordia  
Electro-Acoustic Composer's  
Groupe (C.E.C.G.) and was repeated  
both Saturday and yesterday.

The word "concert," however,  
even if written in the plural, is much  
too limited in scope to describe the  
actual goings-on. Along with a  
crowded schedule of recent works  
that seem to explore practically  
every facet of electronic music —  
synthesized sounds, those assembled  
from natural material and "live"  
performance — the composers (and  
audience, too, if they wish) produced

---

*Sonic Strands*, a production of the Concordia  
Electro-Acoustic Composer's Group  
(C.E.C.G.) of the Music Department, Faculty  
of Fine Arts, Concordia University.

Featuring compositions by Robert  
Schertzer, Daniel Toussaint, Shawn Bell,  
Denis Lorrain, Jean Séquin, Yves Daoust,  
Kevin Austin, John Celona, Dave Lindsay and  
Jill Bedoukian, in *The Grove of the Loyola  
Campus*.

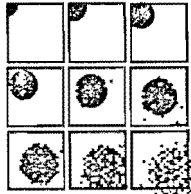
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a fibre sculpture by interweaving  
strands of magnetic tape, yarn and  
bits of material among the trees of  
the grove.

Not surprisingly, the titles of  
many of the compositions have a  
thread of continuity about them:  
*Strung out and Up*, *Threadbare*  
and *String So Long* are works for  
synthesizers by Shawn Bell, Jean Sé-  
quin, Dave Lindsay, Jill Bedoukian  
and Kevin Austin.

Other essays in electro-acousti-  
cal sound include *Rain Dance* by  
Robert Schertzer, which opened the  
program; *Game*, for magnetic tape,  
by Yves Daoust; *Florida Sweet*, for  
tape, by Jill Bedoukian and Kevin  
Austin; and *L'Architecture de  
l'UQAM*, by Dave Lindsay.

It's a fascinating kind of total im-  
mersion into the complexities of  
electronic music and multi-media  
production.



Simon Fraser University  
Centre for the Arts

## INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985

### Announcement and Call for Submissions

The 11th International Computer Music Conference will be held in Vancouver, August 19-22, 1985 under the sponsorship of the Centre for the Arts, Simon Fraser University. This conference, which is being held for the first time in Canada, is an international forum for scientific, technical, and artistic exchange concerning computer applications to music. Paper sessions, guest speakers, demonstrations, and concerts will take place at Robson Square Media Centre (August 19-21) and Simon Fraser University (August 22).

#### Session topics will include:

- computer assisted composition and performance
- synthesis hardware and software
- digital signal processing
- personal systems
- computer approaches to music theory, analysis, and teaching
- mixed media computer work
- psychoacoustics and acoustic analysis
- studio reports

#### Submissions

- **Papers** - a one page abstract, including audio-visual requirements, should be submitted by *April 1, 1985*.
- **Works for tape alone or live electronics** should be submitted by *April 1, 1985* in half-track stereo or 4 channel quad on 1/4 inch tape, at 7 1/2 or 15 ips. Please indicate tape direction, speaker placement, and use of any noise reduction (DBX only). Submissions in this category for a special open air concert are also invited. Other concert locations will be the Robson Square Media Centre and the Vancouver East Cultural Centre.
- **Works for solo and small chamber ensembles** involving the computer in their composition or performance should be submitted by *February 15, 1985*. Works submitted for ICMC 85 may also be considered for performance at Digicon 85, the week prior to ICMC.

*Note: The selection of all papers (other than studio reports) and performance pieces will be made by scientific and artistic juries.*

- **Proposals for demonstrations, exhibitions, and special installations** should be made as soon as possible giving specific requirements. Limited space for commercial exhibitors is available at Robson Square at a nominal charge on a first come basis.

All submissions should be sent to:

Professor Barry Truax  
Department of Communication  
Simon Fraser University  
Burnaby, B.C.  
Canada, V5A 1S6

Telephone: (604) 291-3687

#### Registration

Proposed conference registration fees (Cdn.) are \$90.00 for CMA members, \$105.00 for non-members, and \$75.00 for students. Registrations received after July 1, 1985 or at the conference site will be subject to a late fee. The registration fee will include all concert tickets, bus transportation to concert sites, and access to all conference events. Further registration details will be available in early 1985.

#### Hotel Accommodation

A block of rooms will be reserved at a downtown Vancouver hotel and registrants will be responsible for booking their own accommodation. Further accommodation details will be available in early 1985.

For further information contact:

Conference Services  
Continuing Studies  
Simon Fraser University  
Burnaby, B.C.  
V5A 1S6

Telephone: (604) 291-3649/4565

Tangente, 3655 rue St. Laurent, 3ème étage, Montréal

# MUSIQUE A TANGENTE

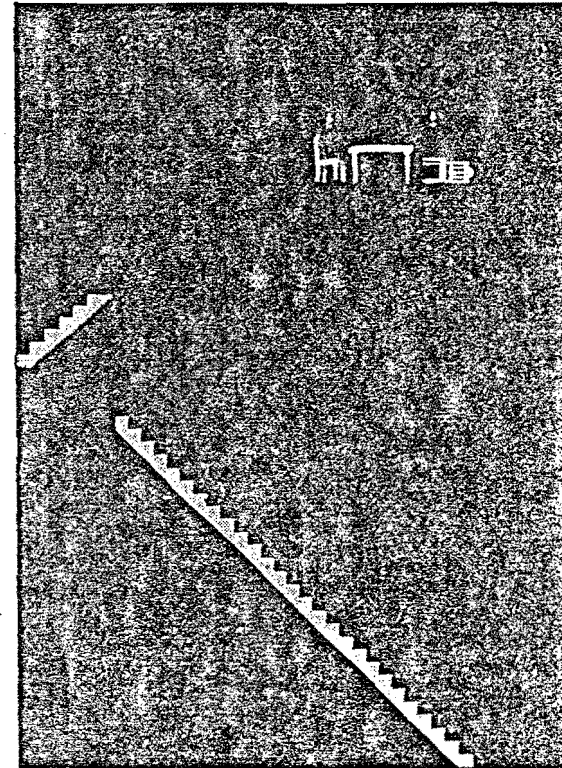


Photo Michel Dubreuil

Claude Lemarche, Sans Réponse, 1984

présente

## des environnements sonores

10 février et 14 avril,  
de midi à minuit

Série de concerts d'environnement sonore organisée par ROBIN MINARD et présentée au cours de l'année 1984-1985. Cette série donne l'occasion au public montréalais d'établir de nouveaux liens avec la musique et offre aux artistes-compositeurs la possibilité d'exploiter de nouvelles directions dans la présentation de la musique.

renseignements: 354-5795



# 11th INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985

August 19-22, 1985 Vancouver, B.C., Canada

## Pre-Registration Information

Please use the form below to pre-register for the 11th International Computer Music Conference, August 19-22, 1985, in Vancouver, B.C., Canada. Pre-registration closes on July 1, 1985 (please allow sufficient time for mailing). Registrations received after July 1, 1985, or at the conference site, will be subject to a late fee (see form below). Please mail your completed form with cheque or money order for the appropriate amount payable to Simon Fraser University to:

International Computer Music Conference 1985  
Continuing Studies  
Simon Fraser University  
Burnaby, British Columbia  
CANADA, V5A 1S6

The conference registration fees are listed below in both U.S. and Canadian funds. North American registrants may submit a *cheque or money order*; registrants from outside North America must submit an *international money order* in Canadian funds. Please note that no charge cards will be accepted. The registration fee includes all concert tickets, bus transportation to concert sites, and access to all conference events.

For further information, please write to the above address, or call (604) 291-3649 or (604) 291-4565.

### PRE-REGISTRATION FORM 11th ANNUAL INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985

Name (last name first) .....

Affiliation .....

Address .....

City ..... Province/State .....

Postal/Zip Code ..... Country .....

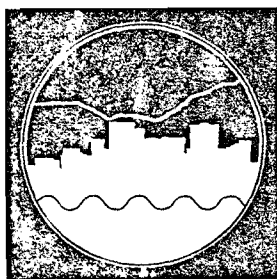
Telephone .....

#### PRE-REGISTRATION FEES (please check appropriate amount)

	CDN.	U.S.
CMA member	\$ 90.00	\$ 70.00
Non-member	\$105.00	\$ 80.00
Student	\$ 75.00	\$ 60.00

#### \*\*LATE FEES (after July 1, 1985)

	CDN.	U.S.
CMA member	\$105.00	\$ 80.00
Non-member	\$120.00	\$ 95.00
Student	\$ 85.00	\$ 65.00



Please mail your completed form with cheque or money order to:

International Computer Music Conference 1985  
Continuing Studies  
Simon Fraser University  
Burnaby, British Columbia  
CANADA, V5A 1S6  
Telephone - (604) 291-3649 or (604) 291-4565

DEAR COMPOSER OR ARTIST:

The Delta Society of Analog and Digital Arts is planning an ELECTRONIC MUSIC CONCERT for the month of April 1985. We want to promote serious electronic or computer music compositions composed by Canadian composers. If you would like to have your piece performed on our concert please meet our short list of requests and submit it to the address on the opposite page.

I must emphasize that we are a non-profit organization and you will not receive any monetary remuneration for your participation except in terms of performing rights royalties, exposure to the local area, and the possibility of some local radio and television exposure.

Please note we are selecting serious compositions and NOT Top 40, MOR, R&B etc. If due to a large response we have more compositions than can be performed we will select tapes that we feel best compliment the concert.

All compositions will be returned provided a self addressed envelope with the correct postage is included with your submission.

THERE ARE NO ENTRY FEES REQUIRED.

\*\*\*\*\*

Tapes should be, technically, of high quality.  
(low tape hiss)

Tapes should be submitted in stereo cassette or 1/4" tape at 15 ips stereo mix.

Include the title with your name on the tape reel.

The time duration.

Indicate the performing rights organization if applicable.

A self addressed envelope with the correct postage.

The deadline for submission is March 15, 1985

We will not be held responsible for lost, damaged, or erased tapes.

\*\*\*\*\*

You will be notified if your piece will be performed on the concert. You may enter as many compositions as you like. If the compositions are on one tape please separate them with tape leader.

We are looking forward to your participation in promoting Canadian Electronic Music Composition.

Mail to: The Delta Society of Analog and Digital Arts  
207 Hawthorn Dr. N.W.  
Calgary, Alberta, T2K 3M6

Yours sincerely,

*Ray Vizina*  
Ray Vizina  
President

"INFREQUENCY" is a one-hour weekly new music programme. Hosted by performance artist Michael Harding, curator of Open Space Gallery and Rod Sherman, award-winning composer, the programme includes reviews, interviews and music by local and international artists. The programme is broadcast by CFUV FM Victoria and CFRO FM Vancouver. Both are non-profit radio stations.

We are interested in submissions by composers for which clearance for broadcast has been obtained. The tapes may be cassette (with or without dolby B or C, CrO2, metal or normal types) or reel-to-reel ( $\frac{1}{4}$  track or  $\frac{1}{2}$  track stereo  $7\frac{1}{2}$  ips only, no noise reduction). Return address and any programme information should be included. Composers will be informed of the date and time of broadcast. Please specify CAPAC or PROCAN affiliation, if applicable.

Cassettes/tapes should be sent to:

INFREQUENCY  
attn: Michael Harding/Rod Sherman  
CFUV Radio  
SUB University of Victoria  
P.O. Box 1700  
VICTORIA, B.C.  
V8W 2Y2

18.

McGILL UNIVERSITY

INTER-DEPARTMENTAL MEMORANDUM

DATE: 27-11-1984

TO: all interested

FROM: McGill University

SUBJECT: new musics

Recital Hall - February 1st., 1984; 20 hrs  
ems recital: works by Gitta Steiner-Hilda Dianda-Allain Voirty; Robert Jones-

Pollack Hall: march 19 to 22nd, 1984:

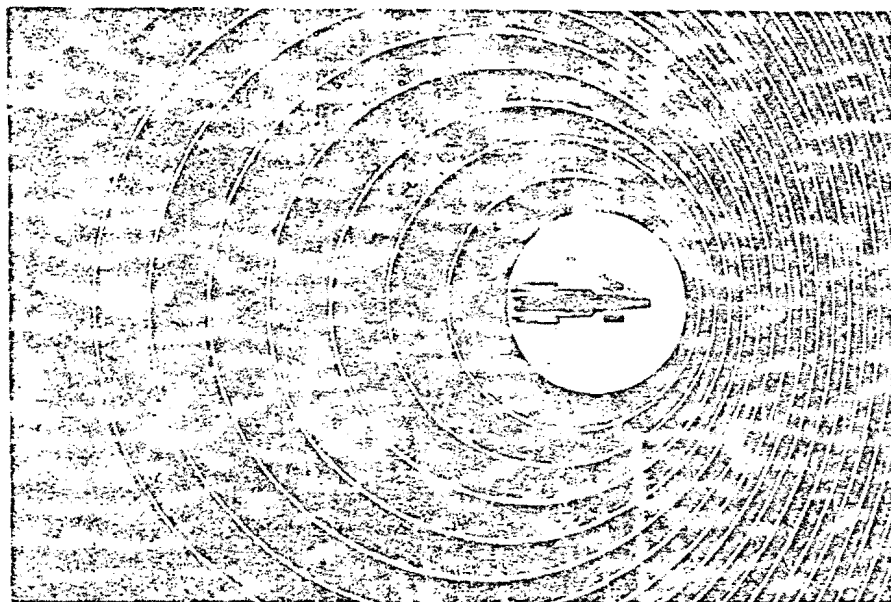
Contemporary Music Festival IV

with Jon Appleton-Jesus Villa Rojo-Cayle Young-McGill Mind Symphony (Robert Gibson, conductor)-Gems (alcides Lanza, conductor)-Laurence Cherney Quatour Flute Douce; in works by Michelle Boudreau-Makoto Shinohara-Nyohji Hirose-Hyke Roy-Peter Paul Kopranski-Brian Cherney-Alcides Lanza-Donald Steven-Yves Deoust- and others.

Pollack Hall: april 4, 1984:

Gems concert; works by abides Lanza-Marc Beaulieu; and others.

# ESPACES/TEMPS



ŒUVRES ACOUSMATIQUES RÉCENTES DE COMPOSITEURS FRANÇAIS

## BESCHE - DHOMONT - ZANESI

(CRÉATIONS NORD-AMÉRICAINES)

DIRECTION DU SON: FRANCIS DHOMONT

VENDREDI, 1ER FEVRIER 1985  
À 20 HEURES

PAVILLON DE LA FACULTÉ DE MUSIQUE  
200 AVENUE VINCENT D'INDY  
SALLE B-434

- ENTRÉE LIBRE -

(verso)

## ESPACES/TEMPS

CONCERT ACOUSMATIQUE

- 1) STOP! L'HORIZON. CHRISTIAN ZANESI
- 2) LE TEMPS DE LA TERRE INTERNE. THIERRY BESCHE
- 3) ... MOURIR UN PEU. FRANCIS DHOMONT

TROIS ŒUVRES ÉLECTROACOUSTIQUES PROJETÉES PAR UN ORCHESTRE DE HAUT-PARLEURS. CHACUNE D'ELLES NOUS PARLE À SA FAÇON, DIRECTE OU MÉTAPHORIQUE, DE CES DEUX DIMENSIONS DE NOTRE UNIVERS PERCEPTIF: ESPACES DU DEHORS OU DU DEDANS; TEMPS DES CHRONOMÈTRES OU TEMPS SUBJECTIF, INTERNE.

AUTOUR DE NOUS, L'ESPACE DE LA SALLE HABITÉ PAR DES IMAGES ACOUSTIQUES "EN RELIEF COLORÉS" (BAYLE). EN NOUS, LE TEMPS DE NOTRE ÉCOUTE SANS LEQUEL TOUTE ARCHITECTURE SONORE RESTERAIT FIGÉE DANS UN IMPOSSIBLE DEVENIR.



The University of Western Ontario  
Faculty of Music

"THE MAGICAL MUSIC MACHINE"

A PUBLIC PERFORMANCE  
WITH THE  
SYNCLAVIER 11 COMPUTER MUSIC SYSTEM

MUSIC: KRISTI ALLIK  
VISUALS: ROBERT MULDER  
LECTURE-DEMONSTRATION: PETER CLEMENTS

FRIDAY, JANUARY 25, 1985  
FACULTY OF MUSIC RECITAL HALL  
12:30 P.M.

London, Canada



UNIVERSITÉ DE MONTRÉAL  
FACULTÉ DE MUSIQUE

JOURNÉE

# Michel CHION

COMPOSITEUR FRANÇAIS. MUSICOGRAPE. CINÉASTE ET CRITIQUE  
INVITÉ À MONTRÉAL PAR L'ASSOCIATION QUÉBÉCOISE  
DES ÉTUDES CINÉMATOGRAPHIQUES (AQEC)

16H30 CONFÉRENCE DU JEUDI:  
"LE MÉLODRAME ÉLECTROACOUSTIQUE"

20H00 CONCERT ACOUSMATIQUE:  
"LA TENTATION DE SAINT-ANTOINE" (1984)  
MÉLODRAME ÉLECTROACOUSTIQUE D'APRÈS FLAUBERT  
AVEC LA VOIX DE PIERRE SCHAEFFER  
CRÉATION AMÉRICAINE  
DIRECTION DU SON: LE COMPOSITEUR

JEUDI, 22 NOVEMBRE 1984  
PAVILLON DE LA FACULTÉ DE MUSIQUE  
200 AVENUE VINCENT D'INDY  
SALLE B-484

- ENTRÉE LIBRE -

# BRAVE NEW WAVES, OAKLEY OVERNIGHT: RADIO STAYS UP LATE

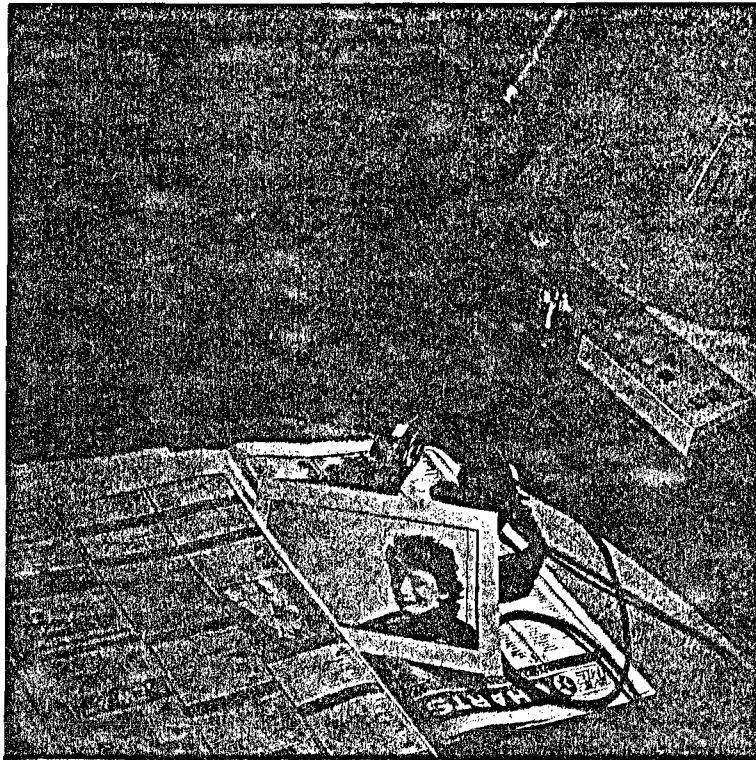
BY DAVID HOMEL AND MARION McCORMICK

In Studio 26, home of *Brave New Waves*, a pair of electro-acoustic musicians are busy creating an audio landscape with harmonizers, synthesizers and digital delays. The croaking of frogs and the chirping of birds issue from their machines. Someone is reading a story about an imaginary baseball game that should have taken place, but didn't, at the legendary Polo Grounds in New York. Management is on the line from Toronto to dictate a poem for inclusion in the sound collage. The evening's guests are sipping wine and chatting off-air to producer Alan Conter and host Augusta LaPaix. It's 2 a.m., and *Waves* has been broadcasting live to an astonished Canada since midnight. The show runs to 6 a.m., sign-off for *BNW* and sign-on for reality radio.

*Brave New Waves*, for all those who don't normally listen during the midnight to 6 a.m. slot, is CBC-FM's all-night show, a potent mix of new music, conversation with invited guests, performance pieces and readings. When CBC-FM decided to go all night, and was looking for ideas to fill the six hours between midnight and *Stereo Morning* at six, Augusta LaPaix didn't know how open the network would be, but she was willing to test its limits. It has become obvious to her and most everyone else that the CBC had to go beyond its usual audience and reach more people, especially young people. "Today's music is protest music again," LaPaix explains. "We're listening to lyrics that have something to say. I wanted the show to involve people who had something to say too."

LaPaix got the go-ahead for her concept over Christmas week, 1983 and *BNW* hit the air on February 6, 1984. The show title has a variety of resonances: brave new radio waves, new wave music, and of course there's a vaguely sci-fi, futuristic feeling to it that's supposed to appeal to a younger audience. Because the show went to air so quickly, there were a number of bugs to be ironed out but LaPaix and Alan Conter explain — between alternate sips of coffee and wine, the "wake-up-and-go-to-sleep" mixture that fuels *BNW* — that the management in Toronto who first accepted the proposal are still behind it and behind its original live format.

"We wanted to get back to *live* radio, radio's roots," says Augusta. "If the Pope wanted to come on and would only do it to tape, we wouldn't agree!" Of course going live means the whole country



MICHAEL HURONG

hears your mistakes. Sometimes guests freeze, sometimes there are painful seconds of dead air before everyone is rescued by a music break. But LaPaix, Conter and their team (researcher Philip Szporer and music consultant David Ryan) are willing to pay that price for the feeling of rash spontaneity that makes *Waves* exciting.

What these all-night audiences are listening to, besides conversation, is a mixture of free-form jazz, short stories and conceptual music such as audio performance pieces — the sorts of things

that capacity crowds paid to hear when Laurie Anderson was in town at Le Spectrum in the spring. Sometimes these tone poems (or a-tone poems, if you like) so unnerve CBC radio engineers that they rush to check their circuits, fearing mechanical dysfunction. One night, during a particularly long and odd performance piece, Toronto master control contacted Montréal master control to ask what was the matter with their equipment. "You mean you haven't heard this piece before?" Montréal is rumoured to have answered. "It's very popular here in Québec."

When the show first hit the air, nay-sayers warned the team would never find enough guests to fill the two-hour conversation spots, five nights a week, Sunday to Thursday (the weekend show *Nightlines*, Friday and Saturday night, is handled out of Winnipeg, and features music-only in a more conventional format). But a network soon sprung into being: people who had been on the show told their friends, word got around, people passing through from New York, Toronto or other points were drafted. Montréal is the ideal spot for a show like *BNW*, LaPaix explains, because not only do people stay up later in Montréal than anywhere else in Canada, the show can draw from the city's links with Toronto, New York and Europe.

One night last summer I was teamed up with Pierre Huet, once song-writer for the rock group Beau Dommage and now editor of the humour magazine *Croc*. I received my summons to appear the same afternoon with a minimum of information about what to expect. The uncertainty, I suspect, is planned and the prospect of filling two hours — and live yet! with talk, even with another guest, was frightening. But when the time was up, I felt I was just getting in the groove. Fuelled by coffee, wine and cold pizzas wolfed down during music breaks, we talked about cross-cultural

**BROCK  
UNIVERSITY**  
REGION NIAGARA

Department of Fine Arts

416 688-5550

St. Catharines,  
Ontario L2S 3A1  
Canada

TAPE MUSIC COMPETITION

Brock University Music Division announces a competition for electro-acoustic tape music. First prize is a Soundchaser Computer Music System (with Turbo Traks) and a 48K Apple ][+ computer with monitor and drive. Deadline for submissions is February 15, 1985. The winner and runners-up will be announced and broadcast on March 31, 1985, on CBC-FM's Two New Hours, and will be performed on St. Catharines' Elektra music series.

The competition is open to all composers. Works submitted must be at least five minutes in length and must be clearly labelled showing title, composer, format, speed, duration and noise reduction (if required). Entries may be stereo or quadraphonic reel recordings or stereo cassette, and composers are asked to include a brief biography with their submissions. There is a \$10.00 (CND) entry fee for each submission; certified cheques or money orders may be made payable to the Brock University Department of Fine Arts. Tapes submitted will be returned only if accompanied by a self-addressed envelope. An entry form is required for each submission.

Send submissions to: R. B. Pritchard, Coordinator,  
Music Division, Department of Fine Arts,  
Brock University,  
St. Catharines, Ontario.  
L2S 3A1 CANADA

Judges: R. B. Pritchard (Brock University)  
David Keane (Queen's University)  
David Jaeger (Canadian Broadcasting Corporation)  
Kristi Allik (University of Western Ontario)

Special thanks to CBC-FM's Two New Hours, Great West Piano and Organ Corporation (Richmond, B.C.), International Computer Systems Centre, Inc. (St. Catharines, Ont.), and Remanyi House of Music (Toronto, Ont.)

\*Soundchaser and Turbo Traks are registered trademarks of Passport Designs, Inc.

\*\*Apple ][+ is a registered trademark of Apple Computer Co.

RBP/db  
November 6, 1984.

12 September, 1984

P R E S S   R E L E A S E

DAVID KEANE: RECENT ACTIVITIES

David Keane's Canon for computer-generated images and electroacoustic music was one of the featured works at Printemps électroacoustiques de Montréal, April 11 through 15. The festival is Canada's largest and most important for electroacoustic music. While Professor Keane was in Montreal for the festival, the CBC Stereo Network program, "Brave New Waves" broadcast a two-hour interview and performed several of his works.

In May, David Keane presented four concerts of his music in Austria. These included programs organized by Forum Stadtpark in Graz and Forum für Aktuelle Kunst in Innsbruck. While in Austria Keane was broadcast on Austrian radio and presented a series of public lectures at the Musik Hochschule in Graz. Later in May, Keane recorded two programs for the Hungarian National Radio and presented the world premiere performance of Elektronikus Mozaik at a well-attended lecture/concert at the Ferenc Liszt University of Music in Budapest. The new digital electroacoustic work had been commissioned by MAFILM, the National Film Board of Hungary.

In June, Professor Keane presented a concert of his music to a capacity audience at Canada House in London, England. The concert, co-sponsored by the Electroacoustic Music Association of Great Britain (EMAS), included performances of recent Keane works by a number of highly regarded British musicians. During his time in Britain, Keane was invited to lecture on his work at the British Medical Research Council Speech and Communications Unit in Cambridge and to utilize the special computer processing facilities there for work on a new tape composition entitled Labyrinth.

Also in June, two Keane works were performed at the 14e Festival Internationale des Musiques Experimentales in Bourges, France. Canon for computer-generated images and tape was featured at the festival in addition to a performance of Lyra for piano and prepared tape by the brilliant young Canadian pianist, Louise Bessette.

In July, Professor Keane served as a guest composer at the second Sound Symposium held in St. John's, Newfoundland. Such works as Metal, Encapsulated Landscapes, Canon, Elektronikus Mozaik, La Cascade Enchantée, and In Memoriam: Hugh LeCaine were included on various festival programs in addition to a week-long run of Keane's audiovisual installation, the Infiniton. For David Keane, himself, the highlight of the festival was the performance of a ten-minute work written especially for the horns of ships moored in St. John's harbour. The ships were coordinated by signals broadcast on radio by the Canadian Coastguard.

Later in July, Keane's Infiniton began an eleven-week run as part of the Ontario Science Centre's summer show, "The Artist as a Young Machine." At the beginning of the run, Keane produced new sound materials for the system, using the Science Centre's working electroacoustic music studio on view to the public as part of the show. Keane explained his procedures and objectives to the audience in the visitor's gallery as he worked. The exhibition continues until 8 October.



# NEWS RELEASE

BRAVE NEW WAVES  
ON THE CBC STEREO NETWORK

June 27, 1984

BRAVE NEW WAVES is a new creation of the Canadian Broadcasting Corporation's Radio Variety Department. The program is heard five nights a week, six hours a night, across the CBC Stereo Network and emanates from the Maison de Radio-Canada in Montreal.

The program is a compendium of new wave music, recorded performance art, contemporary music, sound sculpture and conversation that touches on and delves into all of the above.

Since going to air on February 6th, 1984, BRAVE NEW WAVES has actively sought new music for a largely young national audience. We have given broadcast premieres to taped works by the following canadian composers:

- Michel-Georges Bregent (Montreal)
- Jean Piché (Vancouver)
- David Keane (Kingston - Faculty of Music, Queen's University)
- Alcides Lanza (Montreal - Director, Electro-Acoustic Studio,  
McGill University)
- Kevin Austin (Montreal - Electro-Acoustic Studio,  
Concordia University)

We are also developing our own record library of contemporary music and have re-broadcast works aired on CBC's two new hours. Our aim is to introduce our listeners to as broad a spectrum as possible of the styles that have grown out of twentieth century music. From Robert Ashley to Iannis Xenakis, by way of Berio, Cage, Mimaroglu and Oliveros. BRAVE NEW WAVES is produced in Montreal by Sophia Hadzipetros and Alan Conter and is hosted by Augusta LaPaix. Our number in Montreal is (514) 285-2003 and our mailing address is:

BRAVE NEW WAVES  
17th floor  
MAISON DE RADIO CANADA  
1,400 Dorchester Blvd. East  
Montreal, Que.  
Canada  
H2L 2M2

Canadian Broadcasting Corporation      Société Radio-Canada





CANADIAN ELECTRONIC  
 SNRCSNRRLS  
 JAEGER  
 JARVIS  
 ALLIK  
 MULDER  
 VISUAL MUSIC

VISUAL MUSIC: INTEGRATION OF ELECTRONIC MUSIC AND IMAGE.

Visual Music is a hour long program that explores the exciting combination of electronic music with computer controlled projected images.

All of the works in this concert are the result of close collaboration between several noted Canadian electronic music composers and the same visual artist.

The pieces in this concert are:

Rondeau. 1984. Music composed by Kristi Allik. Realized on the Synclavier II digital music system at the University of Western Ontario.

To the Wall. 1982. Composed and performed by David Jaeger.

Halfight. 1983. Music by Bentley Jarvis. Performed and recorded by him on equipment of his own design.

Chaconne a son gout. 1982. Music by David Grines, Larry Lake, James Montgomery and David Jaeger (the Canadian Electronic Ensemble). Performed by them on synthesizers.

The combination of music and visuals is not a new idea in itself; it is the extend of the integration between these two disciplines which is unique in the aforementioned collaborations.

One could say that the visuals are orchestrated, not so much to the timebase of the music, but to its formal development as well. The images are used to punctuate, harmonize and provide counterpoint to the music.

Robert Mulder is a visual artist from London Ontario. He has worked for many years in multi-media. In 1984 his collaborative stage works were performed in the Science Centre, the International Festival, and as part of the Music Theatre section of the ICSM world music days in Toronto.

All equipment is part of the fee schedule except for the audio amplifier (stereo) and the speakers. Equipment includes: Computer controlled ES 4000 Electrosonic Multi-Image system, Projectors and a four track taperecorder. All music is on magnetic tape.

Fee: \$150.00 for each performance.  
 \$100.00 travel cost (350 KM).  
 \$200.00 equipment rental, bulb replacement.

All cost can be negotiated.

Write to: Robert G. F. Mulder 579 Colborne Street #3 London Ont. Can. N6B 2V1 (519) 434-3058.

Complete program notes are available on request. See workshops, lecture etc.



## Program Information      Nouvelles sur les programmes

For immediate release

### CANADA COUNCIL AND THE NATIONAL MUSEUM OF SCIENCE AND TECHNOLOGY ANNOUNCE THE 1 MARCH 1985 APPLICATION DEADLINE DATE FOR ARTISTS-IN-RESIDENCE PROGRAM

Ottawa, 22 January 1985 -- To encourage and assist artists in all disciplines who are attempting to bridge the gap between art and science in their work, the Canada Council and the National Museum of Science and Technology in Ottawa are sponsoring an artists-in-residence program at the Museum. The objective of the program is to enable artists working with concepts and processes conventionally associated with science and engineering to further their investigations and create new works. Also, the program will highlight the observations of artists addressing the bonds between art and science, in the context of a world-class museum of science and technology. This integration of works of art into exhibitions and programs is a means of widening the perspective of science and technology among Museum visitors.

In the development and production of works of art and creative exhibitry, participating artists will have access to all Museum facilities and to the highly skilled and knowledgeable staff. The Museum has fully equipped shops for graphic design, woodworking, metalworking and machining, painting, welding, and electronics.

Also available are a theatre, with film and video projection systems, a video and audio studio, a major computer centre and an amateur radio station suitable for world-wide communications in shortwave. Successful applicants will have an audience of approximately 600,000 visitors to the Museum every year.

The staff of the Canada Council and the National Museum of Science and Technology will collaborate in the assessment and selection of proposed works which are relevant to the Museum's objectives and challenging as contemporary art. An advisory panel composed of artists and knowledgeable persons familiar with the cultural interaction of art and science will assist in the selection. Financial assistance to artists will consist of support for travel, the costs of residency, and artist's fees. Funds for materials and rental or purchase of equipment also will be available. Eligibility is limited to professional Canadian artists

#### The Canada Council      Conseil des Arts du Canada

235 Albert Street  
Post Office Box 1047  
Ottawa, Ontario K1P 5V8  
Toll free 1-800-267-8282  
Ottawa 237-3400  
Telex 053-4573

255, rue Albert  
Case postale 1047  
Ottawa, Ontario K1P 5V8  
Sans frais 1-800-267-8282  
Ottawa 237-3400  
Télex 053-4573

- 2 -

or professional artists who have been landed immigrants in Canada for at least five years.

Interested artists should submit a written proposal by 1 March 1985 containing the following information:

- o Applicant(s) name(s)
- o Address in Canada
- o Telephone number(s)
- o Citizenship; if not Canadian, landed-immigrant in Canada since (date)
- o Professional resumé and documentation of previous work  
(Documentation of previous work must be limited to drawings, diagrams, photographs, slides, super-8 and 16mm film, 1/2-inch or 3/4-inch video, 1/4-inch 2 and 4 track reel-to-reel and stereo cassette audio recordings. Applicants presenting interactive work (such as computer or videodisc) must use low cost, time-based AV media such as super-8 film or 1/2-inch or 3/4-inch video to personally "walk" the assessors through a documentary presentation of the work)
- o Description of project (as detailed as possible, including estimate of time necessary to complete project)
- o Proposed budget (including artist's fee(s), subsistence costs, material costs and equipment rental, and travel costs).

Please address all proposals and inquiries to Christiane Périard, Administrative Assistant, Media Arts Section, Canada Council.

- 30 -

References:      Donald Mowat  
   Canada Council

Jim Malone  
National Museum of Science  
and Technology  
(613) 998-4566

Tous les documents du Conseil des Arts du Canada sont disponibles en français et en anglais.



**Program Information** **Nouvelles sur les programmes**

- 2 -

Pour publication immédiate

**LE CONSEIL DES ARTS ET LE MUSÉE NATIONAL DES SCIENCES ET DE LA TECHNOLOGIE FIXENT AU 1<sup>er</sup> MARS 1985 LA DATE LIMITE DE PRÉSENTATION DES DEMANDES POUR LE PROGRAMME D'ARTISTES RÉSIDENTS**

Ottawa, le 22 janvier 1985 -- Pour encourager et aider les artistes de toutes disciplines à allier l'art et la science dans leur travail, le Conseil des Arts du Canada et le Musée national des sciences et de la technologie offrent un programme d'artistes résidents au Musée. L'objet de ce programme est de permettre aux artistes qui s'intéressent à des idées et processus traditionnellement associés à la science et au génie, d'approfondir leurs recherches et de créer des oeuvres. Le programme fera en outre connaître les observations des artistes qui étudient les liens entre l'art et la science, dans le contexte d'un musée de science et de technologie de classe internationale. L'intégration des oeuvres d'art aux expositions et programmes du musée élargira les perspectives sous lesquelles les visiteurs voient la science et la technologie.

Pour élaborer et réaliser des oeuvres d'art et des pièces d'exposition originales, les artistes auront accès à toutes les installations du Musée et aux connaissances poussées du personnel. Le Musée est doté d'ateliers complets de conception graphique, de travail du bois et du métal, d'usinage, de peinture, de soudure et d'électronique. Il compte également une salle de théâtre, munie de systèmes de projection de films et de vidéos, un studio vidéo et audio, un important centre informatique et un poste de radio-amateur pour la transmission de communications sur ondes courtes dans le monde entier. Les candidats retenus pourront atteindre un public d'environ 600 000 visiteurs par année au Musée.

Le personnel du Conseil des Arts du Canada et du Musée national des sciences et de la technologie évalueront et choisiront de concert les propositions compatibles avec les objectifs du Musée et intéressantes comme oeuvres d'art contemporain. Un comité consultatif composé d'artistes et de spécialistes au fait de l'interaction culturelle entre l'art et la science collaborera au processus de sélection. L'aide financière accordée au titre du programme s'appliquera aux frais de voyage des artistes, au coût de leur séjour au Musée et à leurs cachets. Des fonds seront également attribués pour les fournitures et la location ou l'achat de matériel.

Sont admissibles les artistes professionnels qui sont de nationalité canadienne ou qui ont vécu au Canada comme immigrants reçus au moins cinq ans.

Les artistes intéressés doivent soumettre une proposition écrite au plus tard le 1<sup>er</sup> mars 1985, accompagnée des renseignements suivants:

- o Nom(s) du/des candidat(s)
- o Adresse au Canada
- o Téléphone
- o Citoyenneté: canadien(ne) ou immigrant(e) reçu(e) depuis .....
- o Curriculum vitae professionnel et documentation sur des oeuvres précédentes.  
(Seuls seront acceptés: dessins, diagrammes, photographies, diapositives, films en super-8 et 16mm, bandes vidéos 1/2" ou 3/4", bobines 1/4" de 2 et 4 pistes et cassettes sonores stéréophoniques. Les candidats qui présentent des oeuvres de techniques interactives (p. ex. ordinateur ou vidéodisque) sont priés d'utiliser les médias AV en "temps réel" à prix modique, tels que le super-8 ou des vidéos 1/2" ou 3/4", pour guider personnellement les appréciateurs dans la présentation documentaire de leur oeuvre.)
- o Description détaillée du projet, et durée approximative de la réalisation du projet
- o Budget (cachets, frais de subsistance, frais de matériel, location d'équipement et frais de voyage).

Faire parvenir toute demande ou proposition à Christiane Périard, adjointe administrative, Service des arts-médias, Conseil des Arts du Canada.

- 30 -

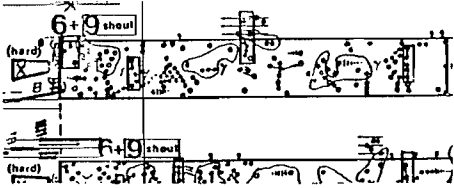
Renseignements:	Donald Mowat Conseil des Arts du Canada	Jim Malone Musée national des sciences et de la technologie (613) 998-4566
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le compositeur et chef d'orchestre alcides lanza est citoyen canadien; il est né à rosario, argentine en 1929. m. lanza a étudié la composition avec julian bautista et alberto ginastera, piano avec ruwin erlich et direction d'orchestre avec roberto kinsky.

ses études avancées encluent les cours avec olivier messiaen, riccardo malipiero, aaron copland, bruno maderna, et vladimir ussachevsky. de 1959 à 1965 il a été membre du personnel artistique du teatro colon à buenos aires. il a fait plusieurs tournées en europe et amerique latine comme pianiste, conférencier, et directeur des ensembles qui se spécialisent dans les concerts de musique contemporaine et "mixed media".

alcides lanza est diplômé de l'institut di tella à buenos aires où il a étudié la composition et la musique électronique. en 1965 un bourse guggenheim lui a été accordé et il a demenagé aux etats unis, où il a demeuré jusqu'au 1971. pendant son séjour dans cette pays il a composé et enseigné la musique électronique au columbia-princeton electronic music centre (centre de musique électronique columbia-princeton). en 1971 alcides lanza a été engagé par la faculté de musique de l'université mcgill (montréal, canad.) comme directeur du studio de musique électronique et professeur de composition. en 1972-73 il a été invité par le deutscher akademischer austauschdienst à devenir compositeur-résident de la ville de berlin.

récemment alcides lanza a été directeur du festival de musique contemporaine à l'université mcgill et chef d'orchestre principal du festival de musique d'amerique latine à montréal (1982).

ses compositions ont été commandées par le festival donauschtingen, le foro internacional de música nueva (mexico), et les artistes internationaux: par exemple, leonard raver, bertram turetzsky, et per brevig.

alcides lanza est membre de capac.

# alcides lanza



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press opinions

"...lanza is one of those composers whose proven skill in writing for conventional instruments has afforded him a unique comfort within the bewildering boundless electronic idiom..." (carman moore) the village voice, new york city (10-12-1965)

"...sensors I du canadien d'origine argentine alcides lanza constituait sans doute la partition la plus audacieuse de ce concert, partition abrupte avec sa part d'aléatoire, monde sonore bousculé et recherche poussée..." (marc samson) le soleil, quebec (30-10-1978)

"meg sheppard, magistral actrix-cantante, nos deslumbró a todos a base de temperamento y extraordinarias dotes interpretativas en penetrations VII de alcides lanza, quizás la obra más interesante presentada en este festival..." (juato-enrique romero) el correo de andalucia, espana (16-2-1980)

"...dans ekphonesis IV (1971) les diapositives sur fond de musique électronique y coupent, découpent, regroupent le tableau 'guernica' de picasso et le village de guernica assassiné par les fascistes rassemblés. cette musique calquée sur la concret, tisse le lien entre l'oeuvre d'art et l'histoire, entre l'histoire et le réel, il s'agit d'une oeuvre politique, d'une oeuvre conscience..." (j.j.van vlasselaer) le droit, ottawa (9-2-1982)

"...the lanza sensors I is striking in the use of various percussive colorations, including those of the human voice..." (j.d.) fanfare (may-june 1982)

"...lanza, an avant-garde composer who has worked in the electronic studio at mcgill university, did not play the piano conventionally in plectros III (1971). instead, he stroked and struck the strings and case of the instrument with mallets and other ways to produce a remarkable variety of sonorities..." (allen hughes) the new york times (11-3-1983)

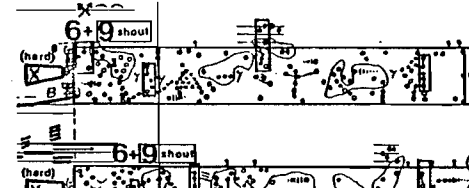
"...poi, penetrations II, dallo stesso alcides lanza. e' il lavoro di un furbo di tre cotte. un rumore grave e confuso sorge dall'orchestra, fluttuando e mareggiando indistinto... un frammento di vita del suono colto nella sua naturalezza, come un fungo o un tartufo...una specie di 'bolero' dell'avan-guardia. e scatena l'entusiasmo, specialmente dei giovani e dell'ragazine." (massimo mila) la stampa (8-10-1970)

"...lanza was also present to share a warm reception for his sensors III for organ and percussion..the big sonorities and slashing percussion accents made for an energetic and exciting piece...which leonard raver played with zest, virtuosity and musicality on the superb holtkamp pipe organ in manhattan's church of the ascension..." (byron belt) newhouse newspapers, new york (9-3-1983)

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the canadian-argentine composer and conductor alcides lanza was born in rosario, argentina, in 1929. he studied composition with julian bautista and alberto ginastera, piano with ruwin erlich and conducting with roberto kinsky.

further instruction included courses with olivier messiaen, riccardo malipiero, aaron copland, bruno maderna and vladimir ussachevsky. from 1959 until 1965 he was a member of the artistic staff at the teatro colon in buenos aires. he has toured europe and latin america as pianist, lecturer and conductor of the composers/performers group, with programs devoted mainly to contemporary music and mixed media.

alcides lanza is a graduate of the di tella institute, in buenos aires, where he studied composition and electronic music. in 1965 he was awarded a guggenheim fellowship and lived in the united states until 1971, composing and teaching electronic music at the columbia-princeton electronic music center. in 1971 alcides lanza joined the faculty of music at mcgill university in montreal, canada, as director of the electronic music studio and professor of composition. he was composer in residence for the city of berlin, germany, invited by the deutscher akademischer austauschdienst, during 1972-73.

recently alcides lanza has been the director of the contemporary music festival at mcgill university and the principal conductor during the festival of latin american music in montreal (1982).

he has received commissions from the donauschtingen festival (germany), the foro internacional de musica nueva (mexico), and from internationally known artists as leonard raver, berttram turetzky and per brevig.

alcides lanza is a member of capac.

# catalogue

	partition/ score	bande/ tape		partition/ score	bande/ tape		
eSp 8201	+ ekphonesis V (1979-I), for voice, lights, electronic sounds, electronic extensions (15') commissioned by meg sheppard	\$8.--	\$20.--	eSp 8310	interferences III (1983-IV), for chamber ensemble and electronic sounds (free instrumentation, but piano and perc. are almost mandatory) (ca. 12') commissioned by dante grella for the "agrupación nueva música/rosario"	\$8.--	\$20.--
eSp 8202	módulos II (1982-I), for solo guitar and electronic sounds (optional vocal part) (8') commissioned by garry antonio	\$6.--	\$20.--	eSp 8311	trio-concertante (1962-III), for any three instruments (ca. 5')	\$4.--	----
eSp 8203	plectros III (1971-I), for piano and electronic sounds (revised 1982) (15')	\$4.--	\$20.--	eSp 8312	three songs (1963-IV), for soprano and chamber ensemble (fl-cl-bass cl-trbne-vibraph-perc-pno) (ca. 6')	\$12.--	----
eSp 8204	sensors II (1980-I), for multiple trombones (16 or more) (or any group of "associated instruments") (inquire for parts) (12')	\$10.--	----	eSp 8313	cuarteto IV (1964-I), for four french horns (ca. 10') commissioned by the "cuarteto de trompas wagner", buenos aires	\$10.--	----
eSp 8205	+ acúfenos V (1980-II), for trumpet, piano and electronic-computer tape (12') commissioned by robert gibson	\$8.--	\$20.--		set of indiv. parts	\$15.--	----
eSp 8206	+ eidesis V (1981-I), for chamber orchestra (fl-ob-cl-bass cl-trpt-trbne-fr hm-pno-2 perc-vla-vc-cb) (inquire for parts) (15') commissioned by the "orchestra of our time" and its conductor, joel thome (new york city)	\$12.--	----	eSp 8314	cuarteto IVb (1964-I, revised 1982), for four trombones (arrangement of cuarteto IV) (ca. 10')	\$10.--	----
eSp 8301	+ sensors III (1982-II), for organ and two percussion players (ca. 13') commissioned by leonard raver	\$8.--	----		set of indiv. parts	\$15.--	----
eSp 8302	+ sensors I (1976-I), for percussion ensemble (4 players) (four scores needed for performance) (12') commissioned by pierre béluse	\$8.--	----	eSp 8315	piano-concerto (1964-II), piano and orchestra (16')	\$15.--	----
eSp 8303	+ acúfenos III (1977-I), for flute, piano and electronic sounds (ca. 13') commissioned by jorge caryevschi	\$8.--	\$20.--	eSp 8316	módulos I (1965-III), solo guitar (5') written for narciso yepes, spain	\$5.--	----
eSp 8304	*** eidesis IV (1977-II), for wind ensemble and electronic sounds (2 fl-2 ob- 2 Bb bass cl-1 Eb contra alto cl- 1 Bb tenor sax- 2 bassoons (optional)- 4 fr hrns- 2 Bb trpts- 2 trbns- 1 baritone in C-tuba- 2 perc) (12') commissioned by the "mcgill wind ensemble" and its conductor, robert gibson	\$10.--	\$20.--	eSp 8317	interferences I (1966-II), for two groups of wind instruments and electronic sounds (2 fl-ob-cl-fr hm-trbne-tuba-tape) (ca. 6')	\$12.--	\$20.--
eSp 8305	+ acúfenos IV (1978-II), for woodwind quintet (14' 48") commissioned by "the york winds", toronto	\$8.--	----	eSp 8318	cuarteto V (1967-II), string quartet (8'20") commissioned by manuel Enriquez, mexico	\$8.--	----
eSp 8306	penetrations VII (1972-III), for actress-singer, lights, electronic music and electronic extensions (ca. 17') commissioned by the sudwestfunk baden-baden, for the donauschinger festival, germany	\$8.--	\$20.--	eSp 8319	strobo I (1967-V), for double bass, miscellaneous perc. instr., lights, tape (theatre piece), score in color (16') commissioned by bertram turetzky	\$15.--	\$20.--
eSp 8307	+ eidesis VI (1983-I), for string orchestra, with piano (4,4,3,3,2) (14') commissioned by cenidra (centro nacional para la investigación, documentación, e información musical), mexico	\$12.--	----	eSp 8320	ekphonesis I (1968-II), for string and keyboard instruments, electronic sounds and electronic extensions (ca. 11') commissioned by manuel Enriquez, mexico	\$8.--	\$20.--
eSp 8308	ekphonesis II (1968-III), for voice and piano, electronic sounds and electronic extensions (ca. 12') commissioned by the "upsounds festival", new jersey	\$12.--	\$20.--	eSp 8321	ekphonesis III (1969-II), for wind, kbrd. and string instr., with electronic sounds and electronic extensions (ca. 11')	\$4.--	\$20.--
eSp 8309	+ módulos III (1983-III), for guitar and chamber ensemble (ten.sax-vln-vc-perc-pno-plus additional strings if available-tape) (ca. 14') commissioned by l'academie estivale internationale de bourges, france, for guitarist alvaro pierri	\$10.--	\$20.--	eSp 8322	*** penetrations II (1969-IV), for winds, perc., kbrds, strings, with voices, electr. sounds and electr. extensions (ca. 12')	\$8.--	\$20.--
				eSp 8323	ekphonesis IV (1971-III), electronic music, with optional instrumental drone, slides (based on picasso's guernica) (inquire for set of slides) (15')	\$4.--	\$20.--
				eSp 8324	+ plectros IV (1974-I), for two pianists of opposite sex and electr. sounds (theatre piece) (15')	\$12.--	\$20.--
				eSp 8325	+ kron'ikelz 75 (1975-I), for chamber ensemble, with acting voices (male-female), electronic sounds (15') commissioned by "new music concerts", toronto	\$15.--	\$20.--
				eSp 8326 ****	exercice I (1965-V), electronic music (optional version with self-developing choreography) (9')	\$4.--	\$20.--
				eSp 8326	out of... (1978-I), electronic music (15')	----	\$20.--

+ with financial assistance from the canada council for the arts.

\* recorded on mcgill records #77003, by the mcgill percussion ensemble pierre béluse, conductor

\*\* recorded on mcgill records #79008, by the mcgill wind ensemble, robert gibson, conductor

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# Winners announced

**T**he Concordia Electro-acoustic Composers' Group announces the names of the recipients of awards from its 1984 summer series of concerts. Neil Schwartzman, a Concordia student, is noted for his tape piece entitled "Trial and Beat It". This nine minute computer generated tape composition will soon be published by the Concordia publishing group, les éditions C.E.C.G.

Susan Clarkson, a Concordia graduate, is noted for her general contribution to electro-acoustic music within the University, and for her recent works for tape which employ processed vocal sounds.

Jean Séguin received an award for his assistance to the group in the preparation and production of the summer series, as well as his continuing work in the field of tape, and tape and live composition.

The other awards are going to John Celona of Victoria,

B.C., for his computer generated composition, "Imaginary Orchestras (at the 21st harmonic)". This work has been played several times in the C.E.C.G. concert series, and has been played in France and the U.S.A., where it has received other awards as well.

The Vancouver composers/performers group, Cassation, represented by composers Paul Dolden and Andrew Czink received the last award for their energy and dedication to the field of electro-acoustic music, and to encourage and support their further activities.

The funds for the awards came from a special university fund for awards, and also from P.R.O. Canada.

The Concordia Electro-acoustic Composers' Group would especially like to thank P.R.O./S.D.E. Canada for its support in this project, and its continuing support of new music.



*Concordia's Management Department is hosting universities through a joint program with three presently enrolled in the MBA program. Paying University, who spent a month looking at our teachers: Interpreter; Mrs. Liu de Fu, Deputy Director, Tianjin University; Prof. Zhao-Tien Sheng, Chairman, of Tianjin University.*

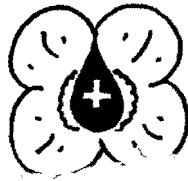
## Chinese students

by Simon Twiston Davies

In co-operation with three other Montreal universities, Concordia's Management Department is hosting a group of students from China. Along with McGill, Université du Québec à Montréal (UQAM) and Hautes Etudes Commerciales of the Université de Montréal, the Management Department has four students from the People's University of Beijing (Peking).

These four students are all MBA undergraduates who before coming to Montreal took English courses sponsored by CIDA in China. Prof. H.A. Gram of the Management Department

## REMEMBER



This is the C.E.C.G. Newsletter # .00001 (\*)

Please note especially enclosed the application form (duplicate at will) for the Brock U. Elec. Mus. Comp.,

Also the ICMC conference in Vancouver. Digicon is around the same time, but I have not received dates or information.

Note the Brave New Waves press release. They play virtually anything/everything that could be put into the category of "the new music". They celebrate their first anniversary in the first week of February.

You can send tapes directly to them. (19 or 38 cm) (1/2 track stereo - indicate direction - HEAD UP ⊙ or TAIL OUT ⊙) Pack the tapes well.

The C.E.C.G. Summer series "4/10/7" dates are almost finalized - see the Montreal calendar section.

Programms from recent concerts, announcements and notices (as usual) form the bulk of the issue.

A new column is being started: "Questions".

Questions are invited, so are answers.

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(\*) Sorry, but I'm very squeamish about calling 0 a number, especially in the company of -2, -1, 1, 2 etc. There is no Roman Numeral for 0; or for ,0001 for that matter.

Sometimes questions will be generalized, as, for example, in the first one. Alternate responses are sought.

The C.E.C.G. is always looking for works to play.

The University phone number is (514) 482-0320 local 614 - until July, 1985.

As ever, new names are needed. I have about 15 wrong addresses and am trying to get corrections. If/when you move, please send the new address.

Issue #1 scheduled for late Feb.

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11-481