

CECG NEWSLETTER BULLETIN GEC #1

Newsletter #1 is brief, with two main objectives - (i) deadlines for tape submissions to (a) I.C.M.C. (b) DIG&CON'85 (c) ACREQ and (d) the CECG Summer Series (4/10/7) AND (ii) ideas on the C.E.C.

Denis L'Espérance of the Canada Council has prepared a Report on the Tenth International Computer Music Conference held in Paris on October 19 - 23, 1984. Also in this Newsletter is a description of the Canada Council 'Media Arts' Programme. For more information on either of these, please contact : Denis L'Espérance
Media Arts (video/Audio)
Canada Council
P.O. Box 1047
Ottawa, Ontario
K1P 5V8

Some thoughts on the creation of the

CANADIAN ELECTRO-ACOUSTIC COLLECTIVE (C.E.C.)
COLLECTIF ELECTROACOUSTIQUE CANADIEN (C.E.C.)

Preliminary discussions continue on the creation of a network for electro-acoustic composers in Canada. Some of the services which are proposed include : the collection - distribution of information:

- personal
- compositional
- concerts
- professional
- contests
- awards/grants
- conferences etc
- flexibility
- a network for distribution for concerts and broadcasts
- creation of a B.B.S. (on-line Bulletin Board System)

There has been strong positive response from Victoria, Vancouver, South-Western Ontario, Toronto, Montréal and Halifax.

Please let me know your thoughts/ideas/interests. I plan to be in Toronto the weekend of March 28 - 31, and would like to meet with Toronto region people to pursue this project.

In response to a question in the Newsletter #.0001, PRO/SDE has sent me a (justifiably) strong letter to the effect that they DO answer all questions put to them. The complete text will be included in the next Newsletter.

I have received enquiries about an equipment exchange/for sale column. This brings up the whole area of advertising and costs. Until further notice, private advertising rates will be \$10 per half page (that is a quarter page in the reduced format), \$20 per page - a steal!!

There are probably 50 - 60 1/2" machines in use by readers of this Newsletter. I would like to propose a bulk order of tape materials. Costs would be around 20% to 30% below your current costs for an order of about \$15,000 to \$25,000. I plan to try to organize this for the month of October. At the moment, either Scotch or Ampex, both 1/4" and 1/2". Is there interest in empty reels? Prices would be F.O.B. Montréal, and there would be 9% p.s.t. in Québec. Let me know.

Calendrier Montréal CALENDAR

4 avril/april	GEMS Concert	McGill University
22 avril/april	CECG Concert	Loyola
3/4 mai/may	ACREQ festival (see enclosed)	
continuing until	10, 11, 12 mai/may	
16, 17, 18, 19 mai/may	CECG/GEC "4/10/7" Summer Series	Loyola
28, 29, 30 juin/june	CECG/GEC "4/10/7" Summer Series	Loyola
13, 14 juillet/july	CECG/GEC Eight-channel concerts	Loyola
30, 31 août/august	1 sept. CECG/GEC "4/10/7" Summer Series	Loyola

CECG NEWSLETTER

BULLETIN GEC #1

Dans ce court bulletin il sera question (I) des échéanciers pour la soumission de bandes pour: a) I.C.M.C.; b) DIGICON'85; c) ACREQ; d) la série de concerts d'été du G.E.C. (4/10/7); et (II): des idées au sujet du C.E.C.

Denis L'Espérance du Conseil des Arts du Canada a préparé un Rapport sur la dixième conférence de musique par ordinateur tenue à Paris du 19 au 23 octobre 1984. Une description du programme "Media Arts" du Conseil des Arts est aussi incluse dans ce bulletin.

Pour plus d'information: Denis L'Espérance

Media Arts (Video - Audio)

Canada Council

P. O. Box 1047

Ottawa, Ontario

K1P 5V8

Au sujet de la création d'un C.E.C.

Les discussions se poursuivent quant à la création d'un réseau de compositeurs de musique électroacoustique Canadiens. Parmi les services proposés on trouve:

- *collecte et distribution d'information*
 - *personnelle*
 - *compositionnelle*
 - *professionnelle*
 - *concerts*
 - *concours*
 - *prix / bourses*
 - *conférences etc*
- flexibilité du système
- un réseau de distribution pour concerts et diffusion
- création d'un "B.B.S." (Electronic Bulletin Board)

Jusqu'à maintenant j'ai reçu des réponses favorables venant de Victoria, Vancouver, le sud-ouest de l'Ontario, Toronto, Montréal et Halifax.

Laissez-moi savoir vos idées et intérêts. Je prévois être de passage à Toronto durant la fin de semaine de 28 au 31 mars et j'aimerais rencontrer des gens de cette région afin de poursuivre le projet.

En réponse à une question concernant les droits d'exécution parue dans le Bulletin #0001, PRQ / SDE m'a fait parvenir une lettre à l'effet qu'ils répondent avec plaisir aux requêtes qui leur sont adressées. Le texte de cette lettre paraîtra dans le prochain bulletin.

J'ai reçu des suggestions quant à la parution d'une rubrique de vente / échange d'équipement. Cela soulève la question de la publicité et des coûts qui y sont rattachés. Jusqu'à nouvel ordre les tarifs de publicité personnelle seront de \$10. le demi page (ce qui donne un quart de page en format réduit), \$20 la page - une aubaine!!

Il y a probablement de 50 à 60 magnétophones à ruban 1/2" utilisés par les lecteurs du Bulletin. Je voudrais proposer une commande en nombre de ruban magnétique et accessoires. Les coûts seraient de 20% à 30% inférieurs au coûts normaux d'achat pour une commande de \$15,000 à \$25,000. Je songe à organiser ceci pour le mois d'octobre.

Pour l'instant j'entrevois soit SCOTCH ou AMPEX, les deux en 1/4" et 1/2". Etes-vous intéressés par des bobines vides? Au prix de base s'ajouterait des frais d'expédition et il y aurait une taxe de 9% pour les résidents du Québec. Laissez-moi savoir vos idées.

CONCORDIA UNIVERSITY



The Concordia Electro-acoustic Composers' Group once again invites composers to submit electro-acoustic compositions (on tape), to be performed in its Annual series of concerts

Works should be for tape alone, although some simple performance and multi-media installations may be possible.

Technical Information:

Duration : No limit

Format: $\frac{1}{4}$ " tape, $\frac{1}{2}$ track stereo, HEAD UP (clearly marked), with 15 seconds of leader tape at each end, on a 7" reel (or larger) - large hub preferred.

Speed: 19 cm or 38 cm (7 $\frac{1}{2}$ ips or 15 ips) CLEARLY MARKED
ON BOX AND REEL

No noise reduction; no test tones.

A programme note must be included, typed, English, French or bilingual or pictorial, and will be reproduced in the programme exactly as submitted.

A biographical note is optional.

Please include performing right affiliation (CAPAC or PRO), if any.

Tapes will not be returned, as we wish to be able to play them in later concerts.

Tapes should be submitted directly to, and more information may be obtained from:

Kevin Austin
Concordia Electro-acoustic Composers' Group
Music Department RF
Concordia University
7141 Sherbrooke St. W.
Montréal, Qc.
CANADA H4B 1R6

Phone: (514) 482 - 0320

UNIVERSITÉ 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 $\frac{1}{4}$ 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) CLAIREMENT 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).

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)

CONCORDIA UNIVERSITY



Groupe Electro- acoustique de Concordia (GEC)

17h
à 19h

1985 ⇒ jeudi 14 février
vendredi 15
samedi 16
dimanche 17

Series 3

works on tape by:

Jill Bedoukian,
Daniel Feist,
Kevin Austin,
John Wells,
Pierre Bouchard,
Dave Lindsay

Members and
friends of
the CECG

1985 // jeudi 14 février
vendredi 15
samedi 16
dimanche 17

Series 3

20h15 to 22h

works for tape,
tape and live performers
and tape and slides by:

Dave Lindsay,
James Tallon, Daniel Feist, Shawn Hill
Jean Seguin, Kevin Austin
-in performance

and Steve Calder, Krist Allik

Concert PLUS +
1 of 4

Concordia
Electro-acoustic
Composers' Group
(CECG)

1395 Dorchester Blvd. W. Montréal

PROGRAMME

ONE

Tape Alone

- | | | | |
|----------------------------------|--------------------------------|---|------------------------------|
| (1) Bog the Frog | JILL BEDOUKIAN
KEVIN AUSTIN | (1) The Sneeze | DAVE LINDSAY |
| (*) (2) Gamut (DX-TURE I) | KEVIN AUSTIN | (*) (2) The Thrill of Rejection (4 channel) | DANIEL FEIST // KEVIN AUSTIN |
| (3) Disillusion | JOHN WELLS | (*) (3) Granul (DX-TURE II) | KEVIN AUSTIN |
| (*) (2)ensored | PIERRE BOUCHARD | (*) (3) Nasa A (DX-TURE III) | KEVIN AUSTIN |
| (*) (3) Latitudes - Peking at 40 | JOHN WELLS and DAVE LINDSAY | | |
- (*) World. Première

(*) DAVE LINDSAY, JAMES TALLON
JEAN SEGUIN, KEVIN AUSTIN
DANIEL FEIST

(*) KEVIN AUSTIN, JAMES TALLON
DAVE LINDSAY, JOHN WELLS
text: KEVIN AUSTIN

STEVE CALDER

DANIEL FEIST

DAVE LINDSAY

KEVIN AUSTIN

SHAWN HILL
KEVIN AUSTIN

JAMES TALLON

KRISTI ALLIK

(*) SPECTRAL SONG
-synthesizers and tape
(performed by the co-composers)

WAIT II:
for tape, processors
and slides

RHYTHM STUDY
-stereo tape

EIGHT STEP MINUET
-four channel tape

OCEAN
-stereo tape

Intermedi

BY YOU IN THE MORNING
-stereo tape and slides

(*) RITUAL FOR A NOISY GONG // Subjective
-for electric bass, tape and synthesizer
-electric bass - Shawn Hill
-synthesizer - Kevin Austin

LIKE AN EMPTY ROAD DESCENDING
-stereo tape and slides

RONDEAU
-stereo tape

CONCORDIA UNIVERSITY

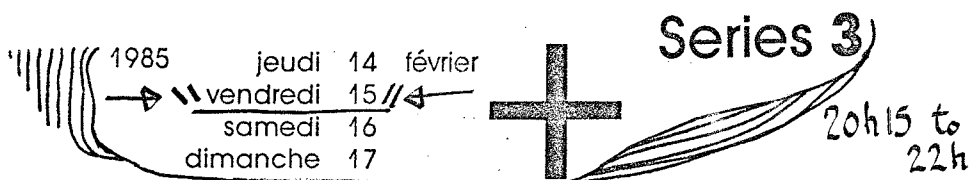
Concordia Electro-acoustic Composers' Group (CECG)



works on tape by:

Jill Bedoukian,
Daniel Feist,
Kevin Austin,
John Wells,
Pierre Bouchard,
Dave Lindsay,
James Tallon

members and friends
of the
CECG



works for tape,
tape with live performers and tape and
slides, by:

Dave Lindsay,
Daniel Feist, Shawn Bell, Kevin Austin,
John Wells, Jean Séguin, Jacques Mayrand
- in performance -

and Pierre Gauvin, Kristi Allik,
Marcelle Deschênes

Concert PLUS +
2 of 4

Groupe Electro-acoustique
de Concordia
(GEC)

1395 Dorchester Blvd. W., Montréal

PROGRAMME

TAPE ALONE

Two

- | | | | |
|------------------------------|--------------------------------|-------------------------------|----------------|
| [1] Florida Sweet | JILL BEDOUKIAN
KEVIN AUSTIN | [2] Trenholme Park-after dark | JILL BEDOUKIAN |
| (*) [3] Nasa TS (dx-ture IV) | KEVIN AUSTIN | [4] Snow, Snow Evolving | DANIEL FEIST |
| [5] Molten Voice | JAMES TALLON | (*) [6] Steve I (dx-ture V) | KEVIN AUSTIN |
| [7] Sensored | PIERRE BOUCHARD | (*) [8] Stev II (dx-ture V) | KEVIN AUSTIN |
| (*) [9] Reiteration | JOHN WELLS and DAVE LINDSAY | | |
| | (*) World Première | | |

- (*) Zang Gesung
-synthesizers and tape
(*) performed by the co-composers
- Family Games I
-four channel tape
- Twelve Windows
-four channel tape
-John Wells and Dave Lindsay - synthesizers
- Waving at the Brave Ones
-stereo tape
- 1959-1984
-stereo tape and slides
- INTERMEDI
Wave Link One
-stereo tape and slides
- Etude électroacoustique pour
et -délais digitaux - Jean Séguin
-contrebasse électrique - Jacques Mayrand
- INTROSPECTION
-stereo tape
- MOVEMENTS IN TRANS-ART
-stereo tape
- Jour J
-stereo tape
- (*) Dave Lindsay, John Wells,
Shawn Bell, Jean Séguin,
Kevin Austin, Daniel Feist
co-composers
- Kevin Austin
- John Wells
- Dave Lindsay
- Pierre Gauvin
- Kevin Austin
- Jean Séguin
Jacques Mayrand
- Kristi Allik
- Pierre Bouchard
- Marcelle Deschênes

UNIVERSITÉ CONCORDIA

Groupe Electro-acoustique
de Concordia
(GEC)



Series 3)

15h à 19h
works on tape by:

Steve Fai, Robert Schertzer, Alcides Lanza,
Doris May,
Kevin Austin,
John Wells,
Pierre Bouchard,
Dave Lindsay,
James Tallon

members and friends of
the CECG

1985 jeudi 14 février
 vendredi 15
 samedi 16
 dimanche 17



Series 3)

20h15 to 22h
works for tape,
tape with live performers
and tape and slides, by:

Dave Lindsay, Kevin Austin, Shawn Bell
John Wells, Shawn Hill
-in performance-

and Neil Schwartzman, Jacques Couty,
Tabitha Bedoukian, Joshua Bedoukian

Concert PLUS+
3 of 4

Concordia
Electro-acoustic
Composers' Group
(CECG)

1395 Dorchester Blvd. W. Montréal

PROGRAMME

TAPE ALONE

THREE

- | | | | |
|-----------------------------|----------------------------|-----------------------------------|---------------------------|
| (*) 1) HORIZONTAL Music #11 | Steve FAI | 2) RAIN DANCE | Robert SCHERTZER |
| 3) exercise 1 | alcides lanza | 4) EARTHY DELIGHTS | Doris MAY
Kevin AUSTIN |
| 5) BEAUTIFUL ASSISTANT | John WELLS
Dave LINDSAY | 6) EVERYBODY'S TALKING
AT ONCE | Dave LINDSAY |
| (*) 7) CHROMA (Dx-ture VII) | Kevin AUSTIN | 8) ROADSIDE LITTER | James TALLON |
| 9) ROCK IN THE WATER | John WELLS | (*) 10) PLENUM (Dx-ture VIII) | Kevin AUSTIN |
| 11) SENSORED | Pierre BOUCHARD | (*) 12) SPECTR A (Dx-ture IX) | Kevin AUSTIN |

(*) 13) WHIRLS A PART

DAVE LINDSAY and JOHN WELLS

(*) World première

(*) DAVE LINDSAY, JOHN WELLS
Shawn BELL, Kevin AUSTIN

STREAM LINE
-synthesizers and tape
(*) performed by the co-composers

WAIT TOO!!
-for tape processors
and slides

ETUDE D'ATTITUDES et DE RESONANCE
-stereo tape
Jacques COUTY

TRIAL and BEAT IT
-stereo tape
Neil SCHWARTZMAN

Intermed III

Wave Link Too
-stereo tape
and slides
Kevin AUSTIN

RITUAL FOR A NOISY GONG // Subjective
-for electric bass, tape and synthesizer
-electric bass - Shawn HILL
-synthesizer - Kevin AUSTIN
Shawn HILL
Kevin AUSTIN

CLIFFERFIX - SUPERSONIC
-four channel tape
Tabitha BEDOUKIAN
Joshua BEDOUKIAN
Kevin AUSTIN

WHALESONG #1
-stereo tape
Dave LINDSAY

UNIVERSITÉ CONCORDIA



1985 jeudi 14 février
 vendredi 15
 samedi 16
 dimanche 17

Series 3



15h à 19h

works on tape by:

Steve Fai, Robert Schertzer, John Winiarz,
Doris May, J.F. Denis
Kevin Austin,
John Wells,
Pierre Bouchard,
Dave Lindsay,
James Tallon,
Susan Clarkson

members and friends
of the
CECG

20h15 to 22h

works on tape and tape with live
performers by:

Dave Lindsay, James Tallon, Kevin Austin,
John Wells, Jean Séguin, Daniel Feist,
Illana Steele, Joan Baller, Jacques Mayrand
-in performance-

and Lelio Camilleri, Marcelle Deschênes, Alain Thibault

1985 jeudi 14 février
 vendredi 15
 samedi 16
 dimanche 17

Series 3



Groupe Electro-acoustique
de Concordia
(GEC)

1395 Dorchester Blvd. W. Montréal

PROGRAMME

TAPE ALONE

Four

- (*) (1) SUDDENLY, WE FOUND OURSELVES ALONE (one is split in two) Steve FAI
- (2) RAINDANCE Robert SCHERTZER (3) SPECKS John WINIARZ
- (4) EARTHY DELIGHTS Doris MAY Kevin AUSTIN (5) EXPRESSION D'UN RÊVE Jean-Francois DENIS
- (6) SUITE #2 Keith DANIEL (7) L'ARCHITECTURE de l'UQAM Dave LINDSAY
- (8) Jim's Gems James TALLON (9) SPECTR B (DX-ture X) Kevin AUSTIN
- (10) A LISTENING IS NOT A HEARING Susan CLARKSON (11) #2 (4 channel) Dave LINDSAY
- (*) (12) BRIME (DX-ture X) Kevin AUSTIN (13) SENSORED Pierre BOUCHARD
- (*) (14) HUES (DX-ture III) Kevin AUSTIN (15) CYBERNACHT Dave LINDSAY John WELLS
- (*) World Première

(*) GANDOLF
-synthesizers and tape
-performed by the composers
(*) Dave LINDSAY, John WELLS,
James TALLON, Jean SÉGUIN,
Daniel FEIST,
Kevin AUSTIN

OVERFALL -stereo tape
Lelio CAMILLERI

MOVEMENTS IN TRANS-ART Pierre BOUCHARD
-stereo tape

THE EXPANSION OF AN INFINITELY
LARGE POINT -voice and
processing
Kevin AUSTIN

MANITO -four channel tape
James TALLON

INTERMED IV

X-Full-Toot
-for flute, clarinet and delay
clarinet - Joan BALLER
flute - Illana STEELE
Kevin AUSTIN

ÉTUDE ELECTROACOUSTIQUE POUR
CONTRABASSE ÉLECTRIQUE et
DEUX DIGITAL N°1
-décal numérique - Jean SÉGUIN
-contrabasse électrique - Jacques MAYRAND

FREE RUNNING CLOCKS
-four channel tape
Kevin AUSTIN

POT POURRI -stereo tape
Marcelle DESCHÊNES
Alain THIBAUT

During the 1983 - 1984 winter series of concerts, the CECG played works by the following composers. (Members of the CECG marked with *, associates with #.)

Kevin AUSTIN (*)	Tabitha BEDOUKIAN	Joshua BEDOUKIAN
Jill BEDOUKIAN (*)	Shawn BELL (*)	Sam BORSUK (#)
Richard CLAIROUX (#)	Steve CALDER (#)	Tim CLEMENT
Micheline COULOMBE	ST.MARCOUX	Francis CHAN
Mychael DANNA	George DANOVA (#)	Glendon DIENER
Paul DOLDEN	David DUCHOW (#)	Steve FAI
Daniel FEIST (*)	Eric FERGUSON	Pierre GAUVIN (#)
Normand GENDRON (#)	Barbara GOLDEN (#)	James GREEN
Bengt HAMBRAEUS	Jan JARVLEPP	David KEANE
Harry KIRSCHNER (#)	Alcides LANZA	Richard LLOYD
Dave LINDSAY (*)	Denis LORRAIN	Claude LAVIGNE (#)
Thierry LANCINO	Dominic MERCIER (#)	John MILLER (#)
Rosemary MILLER (#)	John OLIVER	Claude RIVEST (#)
Robert SCHERTZER (#)	Claude SCHRYER	Jean SEGUIN (#)
James TALLON (*)	Paul THEBERGE (#)	Alain Thibault (#)
Alain VAUGIER (#)	John WELLS (*)	John WINIARZ (#)

Members are regular and/or irregular players in the group.
Associates are people who are in some way or other associated (formally) with Concordia University.

ENANTIODROMIA

conception visuelle

JACQUES CHARBONNEAU

conception sonore

PIERRE DOSTIE

avec la collaboration de
Jean-Pierre Gagnon

VERNISSAGE

le mercredi 20 février à 20:00 h.

Performance Multi-Média

Marie-Andrée Beaudin

L'exposition se poursuivra

du 20 février au 10 mars 1985

Tous les jours de 12 h. à 18 h.

Le Centre Copie-Art

813, rue Ontario est

Montréal, H2L 1P1

inf: (514) 523-4830



CANADA COUNCIL PROGRAM INFORMATION
(MEDIA ARTS)

Video and Audio Production Grants

Independent, non-commercial producers, who have completed a body of work in video, film or audio, or artists who have established a professional reputation in the visual or sonic arts may apply for a Production Grant of up to \$15,000 to cover direct costs of a video and/or audio production. Groups and individuals may apply; individuals must be Canadian citizens or be landed immigrants who have lived in Canada for five years as landed immigrants. Full-time students are ineligible.

Because of limited funds, few grants are made at the maximum level. Applicants are asked to submit reasonable proposals, based on well-researched budgets, which demonstrate the managerial skills necessary to realize their productions. All effort should be made to get the best possible equipment rental rates. Those intending to use artist-run, equipment access centres are encouraged to consult with these organizations before applying to determine a rental fee for the use of such facilities.

Applications should be submitted on forms available from the Media Arts officer (Video and Audio). Supporting material should include one or more recent video or audio tapes. If there is a major departure from previous work, it would be helpful if the applicant

.../2

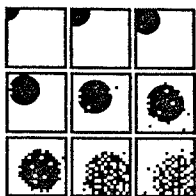
255 Albert Street
Post Office Box 1047
Ottawa, Ontario K1P 5V8
Ottawa: 237-3400
Télex: 053-4573

255, rue Albert
Case postale 1047
Ottawa, Ontario K1P 5V8
Ottawa: 237-3400
Télex: 053-4573

would submit a test or pilot of the video or audio work to be undertaken with the grant. Deadlines for receipt of applications are 15 April and 15 December; applicants are notified of the results of their application approximately six weeks after these dates.

For further information
please contact:

Denis L'Espérance
Media Arts Officer (Video/Audio)



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

HAMILTON ARTISTS' INC.
presents

CONTEMPORARY MUSIC
CANADIAN COMPOSERS

ARTSOUND II

A
CONCERT SERIES
AT
ST. CUTHBERT'S CHURCH
(CORNER OF BOND & KING WEST)

8:00 P.M.

SAT FEB 9
THUR FEB 14
SAT FEB 16
THUR FEB 28
SAT MAR 2

ELECTRONIC MUSIC WITH
JAMES MONTGOMERY & BENTLEY JARVIS
FEATURING COMPOSITIONS BY
JARVIS · FRYKBERG · YOUNG · MONTGOMERY

VOCAL & FLUTE MUSIC COMPOSED BY
Q. DOOLITTLE · MILLER · BETTS · PARKER
AMY DOOLITTLE, SOLOIST
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Une perte pour la musique: Micheline Coulombe Saint-Marcoux

Micheline Coulombe Saint-Marcoux, compositeur canadien, s'est éteinte le 2 février.

Le Théâtre de l'Esquibel, à Montréal, avait présenté au mois d'octobre, avec grand succès, sa dernière création, *Transit*, une oeuvre dramatico-musicale dont elle a créé la musique en collaboration avec la parolière France Théorêt.

Montréalaise d'adoption, Micheline Coulombe Saint-Marcoux est originaire de Notre-Dame-de-la-Doré, au Lac-St-Jean, où elle est née en 1938. Elle laisse un répertoire d'une quarantaine d'oeuvres dont plusieurs, comme *Transit*, sont de grande envergure.

De 1968 à 1971, elle séjourne à Paris grâce entre autres à des bourses du Conseil des Arts du Canada et du gouvernement français. Elle y poursuit un stage en musique électroacoustique avec le Groupe des recherches musicales de l'O.R.T.F., dirigé par Pierre Schaeffer. Avec cinq jeunes compositeurs de différents pays, elle fonde en 1969 le Groupe international de musique électroacoustique de Paris (GIMEP), lequel participe à de nombreuses manifestations à Paris et à l'étranger. Elle crée alors plusieurs oeuvres électroacoustiques.

À son retour au Canada, elle est nommée professeur au Conservatoire de Montréal, où elle enseignait encore jusqu'à maintenant. Son oeuvre, *Zones*, réalisée au Sonic Research Studio de l'Université Simon Fraser de Colombie-Britannique, a été donnée en première au Festival de Royan (France) en mars 1976.



Micheline Coulombe Saint-Marcoux a terminé ses études en 1967 avec un premier prix en composition. En 1968, sa première oeuvre pour orchestre, *Modulaire*, fut jouée à Montréal. Par la suite, elle s'est consacrée principalement à la composition.

Micheline Coulombe Saint-Marcoux finished her studies in 1967 with a first prize in composition. In 1968, her first orchestral work, *Modulaire*, was performed in Montreal. From that moment, she devoted her life chiefly to composition.

En mars 1974, à deux jours d'intervalle, deux oeuvres majeures sont créées. La première, *Alchera*, ou *le Temps du rêve*, texte de Nicole Brossard, est chantée à Paris par Christiane Legrand et l'Ensemble Ars Nova, dirigé par Marius Constant, lors d'un concert de musique canadienne organisé par la CAPAC à l'Espace Pierre Cardin. La seconde, *Ishuma*, est créée lors d'un concert de la Société de musique contemporaine du Québec à Montréal.

Les années qui suivent voient naître, entre autres, *Genesis*, pour quintette à vent, et *Miroirs*, toutes deux créées à

Helsinki en 1978.

Durant 1977 et 1978, Micheline Coulombe Saint-Marcoux est en congé sabbatique et boursière de la Fondation Victor M. Lynch-Staunton. Elle crée trois oeuvres coup sur coup: *Moments*, sa première oeuvre de théâtre musical, jouée par le groupe Galliard, qui l'avait commandée, lors d'une tournée européenne; *Luminance*, commande de l'Orchestre symphonique de Thunder Bay, en Ontario; *Regards*, pour neuf instruments et bande magnétique, créée au New Music Concerts à Toronto en 1978.

Parmi ses toutes dernières

oeuvres, on remarque *Mandala I* (1980), *Constellation I* (1981), *Comment Wang-Fo fut sauvé* (1982) et, bien entendu, *Transit* (1984).

Extrêmement active dans le milieu de la musique, Micheline Coulombe Saint-Marcoux a été membre du conseil d'administration de l'Association des compositeurs, auteurs et éditeurs du Canada (CAPAC) de 1974 à 1979, du conseil d'administration de la Société de musique contemporaine du Québec, dont elle était jusqu'à maintenant la vice-présidente, du Conseil canadien de la musique et du Centre de musique canadienne.

Micheline Coulombe Saint-Marcoux: electroacoustic music pioneer dies

Canadian composer Micheline Coulombe Saint-Marcoux died on February 2 in Montreal. The most recent impression she left with the city was a very successful run of her last creation, *Transit*, a musical drama written in collaboration with lyricist France Théorêt.

She left behind a repertoire of about 40 works, several of which, like *Transit*, were large-scale productions.

She spent the years between 1968 and 1971 in Paris, where she started working in electroacoustic music with the ORTF's musical research group. In 1969, Coulombe

Saint-Marcoux and five other young composers from different countries formed the Groupe international de musique électroacoustique de Paris (GIMEP).

When she returned to Canada, Coulombe Saint-Marcoux became a professor at the Conservatoire de Montréal and taught there until her death.

In March, 1974, Coulombe Saint-Marcoux created two major works: *Alchera* or *le Temps du rêve*, performed in Paris by singer Christiane Legrand and l'Ensemble Ars Nova and *Ishuma*, written for a concert given by the Société de

musique contemporaine du Québec in Montreal.

Her piece *Zones*, produced at the Sonic Research Studio of Simon Fraser University, opened the Festival de Royan in France in March, 1976.

During 1977 and 1978, Coulombe Saint-Marcoux took a sabbatical and created three works within a short time: *Moments*, her first music-theatre piece, commissioned and performed by the Galliard group on a European tour; *Luminance*, commissioned by the Thunder Bay (Ontario) Symphony Orchestra and *Regards*, created at the 1978 New Music

Concerts in Toronto.

Some of her most noteworthy late compositions were *Mandala I* (1980), *Constellation I* (1981), *Comment Wang-Fo fut sauvé* (1982) and, of course, *Transit* (1984).

Always very active in music circles, Micheline Coulombe Saint-Marcoux served on CAPAC's board of directors from 1974 to 1979. She was a member of the Canadian Music Council and the Canadian Music Centre, and served until her death as vice-president of the board of the Société de musique contemporaine du Québec.



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