

# **Jeu de temps Times Play JTTP 2003**

[cec.concordia.ca/jttp/](http://cec.concordia.ca/jttp/)

Call for participation from young and / or emerging composers and sonic artists for Jeu de Temps/Times Play (JTTP) 2003.

Awards, concert presentation, radio broadcast, web dissemination.

**Deadline May 1, 2003**

See the call for works here:

<http://cec.concordia.ca/jttp/2003/call.htm>

JTTP 2003 is a multi-faceted project promoting the works of young and/or emerging composers and sound artists. It is supported by CEC membership, donations, and the Canada Council for the arts.

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**ÉuCuE  
2002-03**

**Oct 2002**

Oct 2 20h00

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**Feb 2003**

Feb 12 20h00

Feb 13 17h00

Feb 13 20h00

Feb 14 17h00

Feb 14 20h00

**ÉuCuE XXI  
2002 - 2003**

**Concert 10**

February 12, 2003  
20h00 / 8pm

A Selections of Electroacoustics  
from Here and Abroad

Électroacoustiques université  
Concordia  
university Electroacoustics

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

## The First Otto Joachim Project Studio (OJPS) Residency Competition – An Homage to Joyce

In 2001-02, to mark its 30th anniversary, the Concordia University studios, Dr Mark Corwin, Director, assisted by Dr Rosemary Mountain, Professors Ian Chuprun and Michael Pinsonneault dedicated its eight-channel production studio to the Canadian pioneer, Otto Joachim.

In conjunction with this event, Concordia University is also co-sponsoring a composition competition under the direction of the studio founder, Professor Kevin Austin. The CEC is also taking part in this shared initiative project through its expertise in production infrastructure, skill and history of audience development at the national and international level.

### The OJPS Competition 2002

Using the text from the opening of Chapter 11 of Ulysses by James Joyce, "Bronze by gold heard the hoofbeats ...", composers are invited to submit works based only upon a reading (or readings) of this text, of a duration of between 3 minutes and 4 minutes 30 seconds. The (fixed) medium of presentation will be CD or 8-channel tape. Composers will also submit (in web-ready form) a program note, and one or more analyses of their work describing technical aspects of their work, transformational processes involved and other compositional features.

More Info: <http://www.7circles.ca/joyce/>

### Réseaux rien.qc.ca

Réseaux is a concert organization devoted to media arts - in particular acousmatic music (electroacoustic music presented via an orchestra of loudspeakers) - founded in Montréal in 1991 by the composers Jean-François Denis, Gilles Gobeil and Robert Normandeau. Over the last few years, Réseaux has produced the series Rien à voir ('Nothing to See'), Parr(A)cousmatique and Plein la vue (1), these last devoted to mixed music.

### Francis Dhomont Public Lecture at Concordia

On Thursday February 13 at 5pm the composer Francis Dhomont will give a talk on the four stages of his work Le Cycle du son. Everyone is welcome. The lecture will be in French. This special presentation is part of the electroacoustic concert series EuCuE, and is presented by the Concordia University Music Department - Electroacoustics.

More information regarding Mr Dhomont can be found here:

English: [http://electrocd.com/bio.e/dhomont\\_fr.html](http://electrocd.com/bio.e/dhomont_fr.html)

French: [http://electrocd.com/bio.f/dhomont\\_fr.html](http://electrocd.com/bio.f/dhomont_fr.html)

The first concert of the ÉuCuE February series presents both short and long duration stereo pieces made for concert presentation, and works with a video component. The stereo works have been selected from either submissions to the First Otto Joachim Project Studio Residency Competition, or appeared recently in concert presentations of Réseaux. The works for electroacoustics and video are creations from either Concordia faculty or students.

<b>ROBERT MACKAY</b>	Joyce's Vision	2002	4:06
<b>ELIZABETH ANDERSON</b>	Neon	2001	10:00
<b>CHIN-CHIN CHEN</b>	The Snow of Ages	2002	2:04
<b>CHRISTIAN ZANÉSI</b>	Grand Bruit	1990	20:45
<b>STELIOS GIANNOULAKIS</b>	Chips Smack	2002	4:23
<b>MICHAEL PINSONNEAULT</b>	ISAAC	2003	5:50
<b>ZEN NAKAMURA</b>	The clouds of Avalon-9	2002	13:00
<b>BENJAMIN BOURQUE</b>	Intense v.2.07	2002	3:08
<b>MICHAEL THOMPSON</b>	Derailed	2002	8:15

#### 4- Phonurgie (1998) — 12:43

to Ines Wickmann and her found objects

Phonurgie: "making, working, and creating sound"

*Phonurgie* brings the sound of this legacy to a close; on the other hand, the first part, *Objets retrouvés*, draws all of its material and its structure from it. Paraphrased elements from *Novars* can, of course, be found—elements that themselves paraphrase *Etude aux objets*, making them commentaries on commentaries—while the opening and conclusion make reference to *AvatArsSon*. Nevertheless, in this fourth homage, the allusions to the origins melt away before the original propositions: filiation is not renounced, but here the child, finally grown, reveals its identity. While the "sound color" may no longer be the same, morphological thought and writing still remain, in all of their many forms, true to the 'spirit' of the first "concerts de bruit" (Noise concerts).

*Phonurgie* was realized in 1998 in the Syter studio of Ina-GRM (Paris, France) and in the composer's studio, and it premiered on September 25th, 1998 as part of the Inventionen '98 festival (Berlin, Germany). The piece was commissioned by Deutscher Akademischer Austauschdienst (DAAD).

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Francis Dhomont was born in Paris in 1926. From 1980 to 1996 he taught electroacoustic composition at the University of Montreal. For the past 20 years he has divided his activity between France and Quebec and pursues an international career. In 1997 he was awarded the Lynch-Staunton Prize of the Canada Council and was a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Prix "Ars electronica 1992", "Magisterium" Bourges 1988, 1st Prize, Bourges 1981. Many works were selected for the "World Music Days", ICMC et ISEA.

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## ÉuCuE XXI 2002 - 2003

### Lecture 02

February 13, 2003  
17h00 / 5pm

Francis Dhomont Public Lecture at Concordia  
The Four Stages of *Le Cycle du son*

Électroacoustiques université  
Concordia  
university Electroacoustics

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

Francis DHOMONT

**Cycle du son (1998) — 56:32** in four parts

This Cycle celebrates sound (a major discovery of the twentieth century) and music concrete. It is a fiftieth-anniversary homage to the inventiveness of Pierre Schaeffer, who created an upheaval in the world of music that has had no precedent. Drawing on the same sound material—which was in parts forged from the first movement of Schaeffer's *Etude aux objets*—these four pieces go through a process where they develop out of each other, question each other, echo each other, and complete each other through allusions, commentaries, metonymies, and continuations. Years after its composition, **Novars**, the third part of this cycle but the first to be composed, remains the section around which the entire work turns.

**Cycle du son** (Cycle of Sound) was premiered on November 22nd, 1998 as part of the 5th "L'espace du son" Festival acousmatique international in Brussels (Belgium).

**1- Objets retrouvés (1996) — 5:20**

in memoriam Pierre Schaeffer

Both a lament and a funeral march, this paraphrase of Pierre Schaeffer's *Etude aux objets* is not without connection to ornate, figured choral style. Three voices (in the contrapuntal sense of the term), developed from elements drawn from the first movement of the *Etude*, embroider and animate the long values of the original subjects that make up the "choral," which constitutes the fourth voice of this polyphonic composition. The choice of a classical form, so important in Bach, was a conscious one that was designed to honor the memory of Schaeffer. I like to think that he would have enjoyed the allusion.

**Objets retrouvés** (Refound Objects) was realized in 1996 in the composer's studio with sound material obtained from the Syter system of Ina-GRM, and it premiered on May 31st, 1996 at the "Hommage-Tombeau de Schaeffer" concert as part of Synthèse, the Festival international de musique électroacoustique de Bourges (France, 1996).

**2- AvatArsSon (1998) — 18:11** in six connected parts: **Fondation; Avatars; Voix; Aventures; Paysages; A suivre...**

to "the inventors of the treasure..."

Bayle, Berio, Chion, Dufour, Ferrari, Henry, Malec, Parmegiani, Reibel, Risset, Schaeffer, Stockhausen, Teruggi, Varese, Xenakis, Zanesi... and others too numerous to name...

A metaphor for, and a short cut across, some of the stages of the sound odyssey—heard for itself and for its unveiled "images" (Bayle)—and its

performance. It also recalls the fertile guiding drift that allows the attentive ear to discover the furtive traces of homage.

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**3- Novars (1989) — 19:06**

to music concrete and Pierre Schaeffer,  
its "unfortunate inventor"

Without descending into simplistic symmetry, it may be possible to suggest that, even across a span of six centuries, a relationship exists between Vitry and Schaeffer, two theoreticians of this "new art." An ear attuned to classical music can recognize the fragments of Pierre Schaeffer's *Etude aux objets* and Guillaume de Machaut's *Messe de Notre Dame*. In effect, these roundabout borrowings—along with a third sound element in the style of Henry—constitute all of the material that is needed to give birth to a multiplicity of variations.

A sign of change is that "spectromorphological" mutations (Smalley) give the sonorities of both ars nova and the "new music" (as Schaeffer called it in 1950) the sound of our time. A sign of continuity is that something from the original works (their colors, their structure, and so on) are still present, and indestructible.

**Novars** was realized in Studio 123 of Ina-GRM (Paris, France) and in the composer's studio, and it premiered on May 29th, 1989 at the 11th Cycle acousmatique du GRM in the Grand auditorium of Radio-France (Paris). **Novars** was commissioned by Ina-GRM. The piece was selected by the International Computer Music Conference (ICMC '90) in Glasgow (Scotland, 1990) and the International Society for Contemporary Music (ISCM) for the World Music Days in 1991 in Zurich (Switzerland). The jury of the Stockholm Electronic Arts Award also selected it for presentation at the awards concerts of the Stockholm Competition (Sweden, 1991). Very special thanks go to Pierre Schaeffer, who kindly allowed me to borrow some now-historic sound material; I am also grateful to Bénédicte Mailliard, Yann Geslin, and Daniel Teruggi for their patience; without them it would have been impossible to carry out the work in Studio 123 and the Syter studio of Ina-GRM (Paris, France). **Novars** was included on the "Mouvances-Métaphores" 2-disc set (empreintes DIGITales, IMED 9107/08) in 1991, and rereleased on "Les dérivés du signe" (empreintes DIGITales, IMED 9608) in 1996.

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## ÉuCuE XXI 2002 - 2003

### Concert 11

February 13, 2003  
20h00 / 8pm

*Le Cycle du son*  
Francis Dhomont

Électroacoustiques université  
Concordia  
university Electroacoustics

Salle de concert Oscar Peterson Concert Hall  
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# **Jeu de temps**

## **Times Play**

### **JTTP 2003**

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**Concert 12**

February 14, 2003  
17h00 / 5pm

Multi-Channel Concert  
Works created for 8 channel tape

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Salle de concert Oscar Peterson Concert Hall  
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Announcing:

# SONUS

[www.sonus.ca](http://www.sonus.ca)

SONUS is a mp3 jukebox aiming to be the most inclusive gathering of the broadest possible understanding of electroacoustics.

All electro-sonic workers, from studio-based composers to live-electronics performers to sonic and radio artists to digital music creators (and beyond), are encouraged to participate.

SONUS: to support, promote and disseminate electroacoustic works in a searchable, easy to access and 'on-demand' environment.

A project of the Canadian Electroacoustic Community (CEC), sponsored in part by the Canada Council for the Arts (Music Section) and the members of the CEC.

The third concert of the ÉuCuE February series presents multi-channel pieces made for concert presentation. These 8-channel pieces on ADAT have been selected by Yves Gigon from the ÉuCuE archive.

<b>BEN THIGPEN</b>	not even the rain 2000	10:05
<b>ELSA JUSTEL</b>	Pieza en forma de té 1999	10:03
<b>BARRY TRUAX</b>	Temple 2002	15:33
<b>FLO MENEZES</b>	Sinfonias 1997-98	12:30
<b>CHRISTIAN ZANÉSI</b>	Jardin public	8:42

Canada en 1994), dont on retrouvera ici les principaux thèmes, et les voix des comédiens-nes qui ont collaboré à l'enregistrement de l'adaptation radiophonique. L'œuvre est divisée en cinq parties où sont associés différents états ou sentiments vécus à l'âge adulte à autant de paramètres sonores: babillage et rythme; nostalgie et timbre; colère et dynamique; lassitude et espace; et finalement, sérénité et texture.

Le renard et la rose est la troisième œuvre d'un cycle entrepris en 1991 basé sur l'utilisation exclusive de la voix et plus particulièrement de l'onomatopée considérée comme seul cas de figure dans le langage humain où le son correspond directement à l'objet, au geste ou au sentiment désigné et non pas à sa représentation abstraite, le mot. Les différents personnages du Petit prince ont été tenus par Pierre Bourgault, Françoise Davoine, Cynthia Dubois, Michel Dumont, Gilles Dupuis, Luc Durand, Monique Giroux, Jacques Languirand, Jean Marchand, Jean-Louis Millette, Guy Nadon, Martin Pensa, Gérard Poirier, Claude Préfontaine, Christine Séguin.

Le renard et la rose a été composée dans le studio personnel de l'auteur en 1995-96 grâce à une bourse du Conseil des arts et des lettres du Québec. L'œuvre est une commande du Banff Centre for the Arts (pour l'International Computer Music Conference de 1995) réalisée grâce à l'aide financière du Conseil des arts du Canada. L'œuvre s'est méritée le Golden Nica (Premier prix) au concours Ars Electronica 1996 (Linz, Autriche). Elle a été publiée sur le CD Prix Ars Electronica 1996 et sur le CD Le petit prince d'Antoine de Saint-Exupéry par Radio-Canada.

**Marcelle Deschênes      Le Bruit des Ailes (2002)**

Un rouge-gorge dans une cage  
Met le ciel entier en fureur. [William Blake]

    Passe l'aigle, le rossignol, l'alouette, le faucon, le pigeon,  
    le cygne, la tempête, le vent [Gaston Bachelard]

"Se tenir dans l'instant sans rien engranger. Surmonter sa fragilité en récusant les inutiles soucis. Être à chaque instant neuf dans la plénitude de la liberté. Tracer son propre itinéraire sans se comparer à autrui. Devenir amoureux du printemps en l'intériorisant durant l'époque hivernale. Consentir à ne pas laisser de trace derrière soi. Trouver sa béatitude dans la présence de la lumière et de la beauté." [Marie-Madeleine Davy]

Deuxième mouvement de GRIFFES, inspiré du conte Le vilain petit canard. Dédié à ceux qui éprouvent la démangeaison des ailes. Un grand merci au Centre d'Arts Médiatiques Prim, à Monique, Bruno et Nicolas.

**Rosemary Mountain      Eddies in the River of Memory (2002)**

My third adventure into composing with the computer, though remaining with the concepts and techniques of musique concrète. The sounds are drawn mainly from things around me in the house, especially the little bells which I have been collecting for many years. The other sounds are taken from my acoustic compositions.

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**Concert 13**

February 14, 2003  
20h00 / 8pm

Rosemary Mountain  
Concert of electroacoustic works

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Salle de concert Oscar Peterson Concert Hall  
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**Anne Southam Reprive (1976)**

Ann Southam was born in Winnipeg, Manitoba in 1937 but has lived most of her life in Toronto. After completing musical studies at the University of Toronto and the Royal Conservatory of Music in the early 1960's, Ann Southam began a teaching and composing career which has included a long and productive association with modern dance. As well as creating music for some of Canada's major modern dance companies and choreographers, she has been an instructor in electronic music at the Royal Conservatory of Music in Toronto. While a great deal of her work has been electroacoustic music, she is becoming increasingly interested in music for acoustic instruments.

*Reprive* was originally written for dance, but the composer is pleased to have the music listened to in the context of a concert such as this. Curator's note: I first obtained a cassette copy of this piece while an undergraduate in music in London, Ontario, and it became one of my favourite works, not only in the electroacoustic genre but as a model for new rhythmic structures.

**Rosemary Mountain The Fish Weren't Jumping (1988)**

This piece was one of three studies into time; I was trying to learn what constituted "natural" rhythms so constructed this artificial soundscape to test out my ideas. The three studies were also designed to demonstrate the possibility of using the Yamaha DX-7, the new toy of the University of Victoria studio, without falling into its "typical" sound.

**Marcelle Deschênes Indigo (2000)**

INDIGO est le premier mouvement d'une oeuvre-fleuve en cours, GRIFVES, inspirée des recherches de Clarissa Pinkola Estés (Femmes qui courent avec les loups) et de Marie-Louise von Franz (La femme dans les contes de fées). Par l'usage de métaphores sonores et de sons référentiels riches d'évocation, la musique suggère et met en scène des images mentales associées à différents archétypes de la Femme sauvage, issus des mythes et des contes. Les contes Barbe Bleue et Neigeblanche et Roserouge sont les sujets d'inspiration de cette première oeuvre du grand cycle.

Merci à Gilles Gobeil et à Bernard Fort pour les extraits de ...Derrière la porte la plus éloignée... et L'impatience des limites.

**Robert Normandeau - Le Renard et la Rose (1995) À Odile Magnan**

Suite de concert composée à partir de deux sources sonores: la musique commandée pour une adaptation radiophonique du livre Le petit prince d'Antoine de Saint-Exupéry (réalisée par Odile Magnan pour Radio-

**Rudolf Komorous Anatomy of Melancholy (1974)**  
5'01"

**Anne Southam Reprive (1976)**  
25'58"

**Rosemary Mountain The Fish Weren't Jumping (1988)**  
10'13"

**Marcelle Deschênes Indigo (2000)**  
10'50"

**Robert Normandeau Le Renard et la Rose (1995)**  
15'00"

**Marcelle Deschênes Le Bruit des Ailes (2002)**  
10'50""

**Rosemary Mountain Eddies in the River of Memory (2002)**  
8'58"

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**Rudolf Komorous -- Anatomy of Melancholy (1974)**

Rudolf Komorous, bassoonist and composer, was born in 1931 in Prague. He was co-founder of Musica Viva Pragensis, an ensemble that specialized in the performance of new music, and was also a member of the avant-garde artists group Smidra, whose artistic aims were to celebrate the "aesthetic of the wonderful". Rudolf immigrated to Canada in 1969, and became professor of composition and theory at the University of Victoria. From 1989-94, he served as Director of the School for the Contemporary Arts at Simon Fraser. His works encompass a diversity of styles, ranging from the highly experimental to the highly polished, and always unique. His works, both acoustic and electroacoustic, have received numerous performances internationally. Anatomy of Melancholy is a work of "unlimited duration" for tapes and tape jockey. This five-minute excerpt is taken from a version which lasts over 2 hours. Curator's note: I chose to work on a Master's in Composition at the University of Victoria so that I could study with Rudolf Komorous, whose works and sensitivity to visual arts greatly impressed me.