

# Jeu de temps

## Times Play

### JTTP 2003

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

The 2003 Jeu de Temps/Times Play (JTTP) competition is now open! JTTP has seen some exciting changes: JTTP will now be produced in association with Sonic Arts Network (UK), submitted works will receive international distribution, and the deadline has been pushed back to May 1st, 2003.

You'll find details about the call for works on the CEC website:

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

Hope you'll be able to participate!

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 (Publishing) and the Arts Council of England.

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#### ÉuCuE 2002-03

##### Oct 2002

Oct 2 20h00

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##### Nov 2002

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##### Feb 2003

Feb 12 20h00

Feb 13 17h00

Feb 13 20h00

Feb 14 17h00

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## ÉuCuE XXI 2002 - 2003

### Concert 01

October 2, 2002  
20h00 / 8pm

Jeu de temps / Times Play 2002  
Concert 3  
Presented by the CEC

Électroacoustiques université  
Concordia  
university Electroacoustics

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

## About the CEC:

The Canadian Electroacoustic Community (CEC) is Canada's national arts organization for all matters electroacoustic. The CEC, formulated here at Concordia, enjoys a special relationship with this university. It was in the running up to 1986 that Kevin Austin and Jean-François Denis wrote the CEC's by-laws and presented to Canadian composers working in this field the infrastructural direction and vision needed to set up an organization that was to aid composers and sound artists, bring them together 'out of the cold' and build the ties to form a community.

The CEC's early days were centered largely around communications, making sure people across the country could learn who their colleagues were, what they were doing and where electroacoustic activities were taking place.

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

The concert today features an area of high importance to the CEC: profiling works by young and emerging sound artists and composers. The CEC, in conjunction with EuCuE is happy to host this concert as part of its Jeu de temps / Times Play Project (<http://cec.concordia.ca/JTTP/>).

Ian Chuprun  
CEC Special Project Manager  
EuCuE Concert Manager

## Jeu de temps / Times Play 2002

This year 24 young and/or emerging sound artists submitted pieces to the CEC's Jeu de temps / Times Play project. The following pieces make up the third and final concert dedicated to this project.

R. DOMINIQUE BASSAL	Rites d'oiseaux pensants	2001	7:59
ADIS HUSEJNAGIC	Sand	2002	7:58
CATHERINE PATHA	Moderate or Good	2002	
RODRIGO CABALLERO	Code of Remorse	2002	5:21
MARTIN MESSIER	Tiaré	2001	6:59
TERENCE HUANG	Birth of Eternity	2001	6:18
DAN NYBORG / ANDREW WATSON	198.3 Ashcroft Subdivision	2002	8:00
BRETT ZIEGLER	Graveyard Shift	2001	6:23
TOMASZ KRAKOWIAK	Composition in "Appletalk" ( 2 parts : Tu and Potzaad)	2002	4:15
KELLY NAIRN	Movement Of Time	2001	6:49
ALISON CHUNG-YAN	Reflectschoen Suite No. 2	2001	5:06
ERIC PAUL	Lenny	2001	7:18
ANDREW WEDMAN	Breath	1999	6:18

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internet-based journal of sound and the sonic arts

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## ÉuCuE XXI 2002 - 2003

### Special Lecture 01

October 3, 2002  
17h00 / 5pm

An afternoon with the sound and radio artist  
Christian Calon  
On Sound Diffusion

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Concordia  
university Electroacoustics

Salle de concert Oscar Peterson Concert Hall  
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## Christian Calon:

His first works emerged in Canada and soon brought him international attention. In 1989-90 he acted as vice-president for the CEC. In 1991 he was appointed to the musical direction of the GMEM (France) and in 1995, he was a guest of the DAAD in Berlin where he lived for several years. His artistic research lead at that time to the development of a widely used graphical multichannel spatialisation system based on the principle of holophony ( 1 at APBTools/Germany, and Holophon at GMEM/France). His musical and technological experience took him, as jury member, to participate to various national and international competitions.

His concert works, sound installation or radio projects have all in common the exploration of the listening experience. The conception of sound shapes projection and the importance of listening contexts are at the heart of his creative research leading to a on-going process of investigation of new technologies.

In parallel in order to further his interest in the narrative forms through sound, he turned to writing for the radio medium. His present work focuses on the idea of Time through several musical forms : concert music, a dance project, a radio project and a sound installation.

His work is performed worldwide and received honours in major international competitions (2001-Grand Prix Phonurgia Nova (France); 1999-Grand Prix Marulic de l'UER/EBU; 1997 - Distinction au Prix Ars Electronica (Autriche); 1996-Prix Lynch-Staunton (Canada); 1995-Distinction au Prix Ars Electronica (Autriche); 1995-Résidence du DAAD (Allemagne); 1994-2e Prix au Concours International de Bourges (France); 1991-2e Prix au "International Computer Music Competition" (USA); 1989-1e Prix au Concours International de Bourges (France); 1989-Sélectionné pour représenter le Canada au Journées Mondiales de la Musique; 1988-2e Prix au International Computer Music Competition", USA; 1985-1e Prix au Concours International Luigi Russolo (Italie)).

His first solo CD « Ligne de vie » (IMED 9001) was selected for the 1990 Grammy Awards (USA) and the second CD « Les corps éblouis » (IMED 9838) was nominated for the album of the year at the 1998 "Opus Awards" (Canada). His music is published on the Empreintes DIGITales label (Montreal) and appears on various labels (to be released in 2002: The Ulysses project and The little man in the ear).

A free-lance artist, he now lives in Montreal.

## Christian Calon:

Ses premières oeuvres ont vu le jour au Canada et ont très vite été remarquées internationalement. En 1989-90 il fut vice-président de la CEC. A partir de 1991 il a assumé la responsabilité musicale du Groupe de musique expérimentale de Marseille (GMEM, France) puis en 1995, il fut l'invité du DAAD à Berlin où il s'établit. Sa recherche artistique engendra alors le développement de systèmes graphiques de spatialisation multivoies basés sur le principe d'holophonie ( 1 chez APB Tools/Allemagne, puis Holophon au GMEM/France). Son expérience musicale et technologique l'a amené à siéger sur le jury de diverses compétitions nationales et internationales.

Ses projets sont liés par une commune exploration des modalités de l'écoute et de l'audible. La mise en espace des formes sonores et un questionnement sur les contextes de l'écoute sont au centre de sa recherche créatrice et impliquent un processus permanent d'investigation des technologies nouvelles.

Il s'intéresse de près à l'art radiophonique et aux formes sonores narratives auxquelles il consacre une partie de sa production. Aujourd'hui et dans diverses directions (musique de concert, installation sonore, radio) son travail explore le thème du temps.

Son travail est présenté à travers le monde et fréquemment remarqué lors de compétitions internationales (2001-Grand Prix Phonurgia Nova (France); 1999-Grand Prix Marulic de l'UER/EBU; 1997 - Distinction au Prix Ars Electronica (Autriche); 1996-Prix Lynch-Staunton (Canada); 1995-Distinction au Prix Ars Electronica (Autriche); 1995-Résidence du DAAD (Allemagne); 1994-2e Prix au Concours International de Bourges (France); 1991-2e Prix au "International Computer Music Competition" (USA); 1989-1e Prix au Concours International de Bourges (France); 1989-Sélectionné pour représenter le Canada au Journées Mondiales de la Musique; 1988-2e Prix au International Computer Music Competition", USA; 1985-1e Prix au Concours International Luigi Russolo (Italie)).

Son premier CD solo « Ligne de vie : récits électriques » (IMED 9001) a été sélectionné pour les Grammy Awards 1990 (USA) et son second « Les corps éblouis » (IMED 9838) a été en nomination pour le disque de l'année aux Prix OPUS 1998 (Canada). Sa musique publiée par Empreintes DIGITales (Montreal), apparaît aussi sur diverses étiquettes (à venir en 2002: Le projet Ulysse et Le petit homme dans l'oreille).

Il vit actuellement à Montréal où il travaille comme artiste indépendant.

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## ÉuCuE XXI 2002 - 2003

### Concert 02

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An evening with the sound and radio artist  
Christian Calon

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A free-lance artist, he now lives in Montreal.

## An evening with the sound and radio artist **Christian Calon** :

TIME WELL	2002	21:51
SÉMAPHORE -NORD	1998	15:40
INTERMISSION		
LES CORPS ÉBLOUIS	1994	22:45
LA DISPARITION	1988	20:38

### NOTES:

**Time well (2002) 21:51**  
*(la fontaine du temps)*

"I understood there is no movement out of time, I did not understand there could also be no stillness".  
J-L Borges, *History of eternity*

"stillness in stillness is not the real stillness;  
only stillness in movement is the real stillness."  
zen knowledge

*Time well*, along with *z / s* (radio work) and *Time corridor* (sound installation) belongs to a series of projects centered around the question of time. Time through listening.

So it is neither a question of demonstration or illustration but more of staging a network of possibles, opening paths for our hearing to seize the fugitive passage, the tell-tale distortion, the deceiving shimmer. No conclusion but to know how to recognize the signs. A net thrown over a changing surface. To be here, exactly.

**Sémaphore-Nord**  
for Riel

**(1998)**

**15:40**

"We speak, stable, in language.  
We speak,  
victorious over noise.  
Or this noise, victorious, reduces us to a dumb semaphore,  
on the metabolic edge where invention springs, at chance,  
into the unsound."  
Michel Serres

*Sémaphore-Nord* is an essay on voice.  
Voice as signal of presence, of the existence of beings.  
Also on the difficulty to emit this signal and as such, to exist.  
Not so much an essay on voice as carrier of sense and  
meaning, but one on the basic noise of the living, before the  
conditioning of language.

The starting points for the piece come from isolated  
fragments of crowd recordings, some Inuit voices, some  
vocal expressions from world recordings and vocal  
experiments related to concrete poetry.  
The piece is divided into five movements going from the  
abstract to the more "figurative". *Sémaphore-Nord* is an  
acousmatic concert piece meant to be performed on an  
orchestra of loudspeakers.

The development of materials for *Sémaphore-Nord* was done on  
the MARS and SYTER computer sound processing  
workstations at INA•GRM (Paris). It was commissioned by  
Réseaux with financial help from the Canada Council, and  
premiered at the Rien à Voir festival (Montreal), February 8th,  
1998.

**Les corps éblouis**  
for Chantal

**(1994)**

**22:46**

It is when in a moment of sharp consciousness, Matter through  
the proliferation of its forms strikes us with the measure of the  
ephemeral. A painful and at the same time magnificent  
experience.  
One being dissolved in the Number.  
Magnificence of the abounding and of each of its fragile  
manifestations.  
Sparkling of Presence.  
Infinitely admirable moment of the kissing of parallels.  
And Time.

Which could be the sense of this action, this abounding of sound,  
other than an answer to the amazement to the luxurious  
prodigality and the sumptuousness of Matter.  
And this little sentence, these few words, that carried me along  
or guided me, I don't recall:  
Then as a drapery,  
Spring came  
On our dazzled bodies. (LF)

The technical and compositional challenge here is the work on  
metamorphosis. Using a single type of material (electric guitar) I  
had to find the tools and develop the processes to make it evolve  
in a form which, through the transformations of sound, would  
generate a spiral effect.

On a formal level: *Les corps éblouis* is a work in which, through  
the development of this principle of metamorphosis, the result is  
that the Form is only legible superficially, and that it grows on the  
listener according to an irrational process.

*Les corps éblouis* was commissioned by the INA-GRM and the  
French State. It was realized in the GRM studios (1992-93) and  
was premiered by Francis Dhomont (sound projection) in June  
1993 at the Olivier-Messiaen Hall (Paris, France) as part of the  
Son-Mu Concert Series. The following year, the present recast  
version was premiered at the Marseilles National Theatre.

*Les corps éblouis* was awarded the 2nd Prize at the 22nd Bourges  
International Electroacoustic Music Competition (1994, France)  
and was also awarded Distinctions at the Prix Ars Electronica  
(1995-97) (Austria).

**LA DISPARITION****1988****20:37**

*"I perceive in its whole a vast convulsion that brings the global movements of beings into play. It goes from the disappearance—la disparition—in death to this voluptuous fury which may be the sense of the disappearance."  
—Georges Bataille*

*"What is going to rise comes from ancient times." —Jean-Luc Godard*

Rooted in this work lies the desire to hear those multiple and deep voices, that now belong to what we call History, rise together in one song.

Through the sometimes violent embrace of sound materials, as distant and far away as our great music can be from the traditional music of other civilizations, one will recognize this vain desire to break the wall of silence, of the erasure, of the disappearance.

Sadly ethnocentric would be such an act, if one had not learned along the way to cancel this distance, understanding that these now silent voices were then moved by the same force as today's artist, that is of being the *intercessor*; then against the power of spirits, now for the freedom of the individual.

The orchestral and heterophonic quality which can define stylistically this work has been reached by following this compositional method: from the sound materials of environmental and musical origin (Beethoven, *Grosse Fugue*, *Opus 133*, traditional music of Africa, Melanesia, the Far-East) short *Elements* have been extracted. These sound elements were broken down into *Fragments*, then spatialized and assembled to form *Families*. These related-sounds families were transformed and accumulated into *Clouds*. These clouds of multiple materials were finally mixed to form the *Starry Wheel* through which, hierarchical connexions are then made possible in all directions.

**La disparition** was composed from July, 1987 to April, 1988 at the studio of the Groupe de Musique Expérimentale de Marseille (GMEM), France, and in the composer's studio. The work was premiered on June 17th, 1988 at the Jardin des Vestiges, Marseille, France. A commission of the Groupe de

Musique Expérimentale de Marseille (GMEM), the work received financial assistance from the Canada Council. **La disparition** was awarded the 2nd prize at the 1988 NEWCOMP International Computer Music Competition (USA) and was selected to represent Canada at the 1989 World Music Days of the ISCM.

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### Concert 03

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A concert of works from  
Students of Concordia University

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#### Concordia University Student works :

DAVID PAQUETTE	Un million d'instants: 3: Le Temps 2002 4:44
CAREY DODGE	Hearing Edmonton with a fine tooth comb 2002 9:18
SEAN SABO	How to make a virtual soundwalk in 7 easy movements 2002 12:00
LISYAN PIERIES	Do You Understand 2001 5:29
RICHARD PARRY	Static (a radio drama) 2002 13:04
DAN COOLE	Paint Shop 2002 3:47

#### Notes on Do You Understand by Lisyan Pieries:

Vocies :  
Sabrina Santucci (Italian)  
Guiliana Cuccinelli (Italian)  
Salpini Bardakjian (Armenian/ Greek)  
Stacey Jin (Cantonese/ Mandarine)

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

Send the message:

**subscribe cecdiscuss**

to:

**majordomo@concordia.ca**

There are over 450 people around the world presently participating in discussions on the sonic arts and all that pertains to electroacoustics. Sometimes funny, many times interesting, oftentimes provoking.

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### Concert 04

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20h00 / 8pm

In Profile :  
New Adventures in Sound Art  
The Radio Art Companion

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In Profile :  
New Adventures in Sound Art  
The Radio Art Companion

The Radio Art Companion was prepared with the intention of shedding some light on the sound works being presented during the "Deep Wireless" event in April, 2002. Article subjects include Radio Art, Radio Drama, Acoustic Ecology, Soundscape and Electroacoustic Composition, and Soundwalking.

The Radio Art Comp CD includes works that draw on these traditions. These works include a radiophonic music-play, a soundscape composition, and two works that combine documentary elements with electroacoustic music. Artists are always redefining ideas and concepts. Their works often blur the lines between genres, making it difficult to describe their pieces by category. And so it is that most of these examples cannot be categorized as belonging to any particular tradition in a "pure" way.

Moya Henderson's piece "When I Walked into my Mother," for example, approaches radio drama through music by editing the actor's performance according to a musical structure. David Berezan and Elaine Lillios similarly incorporate documentary techniques into their largely acousmatic musical discourse. There is a richness in the listening experience that results from this combination of genres because both communicate to the listener on different levels. Jean-François Denis' work, however, uses prolonged periods of near silence and sound images as a way of conveying his ideas about sound ecology without the need for language.

We hope these sound works will provide a basic understanding of Radio Art. We also hope that you will think of this experience as we do : a new adventure in sound art!

We would like to thank the Media Arts section of the Canada Council for its generous support of this project. We would also like to thank our corporate sponsors CIUT 89.5 FM, empires DIGITALes, NOW Magazine, CKLN 88.1 FM, Steve1s Music, and Musicworks Magazine.

The Editors,  
Darren Copeland & Nadene Thériault

In Profile :  
New Adventures in Sound Art  
The Radio Art Companion : The CD

MOYA HENDERSON	When I Walked into My Mother	1998	15:01
JEAN-FRANÇOIS DENIS	Images	1990	6:51
ELAINIE LILLIOS	Arturo	1998	13:44
DAVID BEREZAN	Close in Distant Cold Light	2001	29:39

### New Adventures in Sound Art

New Adventures in Sound Art is a non-profit organization that produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Through workshops, lectures, and demonstrations that teach a new perception of sound, New Adventures in Sound Art also offers the opportunity to educate artists and audiences both locally and abroad.

With Sound Travels - an international series of residencies and concerts begun in 1998 - the organization has toured Europe twice, and presented concerts in Vancouver, Montréal, Calgary and Toronto. The most recent Sound Travels event took place outdoors on Toronto Island on August 17, 2002.

In April 2002, New Adventures in Sound Art launched their first annual festival of Radio Art, Deep Wireless, which included a series of Radio Art Interventions played on several community radio stations, live performances of Radio Art, and the publication of the first of a series of educational booklets - the Radio Art Companion.

With Sign Waves, a series of multi-media sound installations begun in June 2002, and SOUNDplay, a series of concerts relating sound to visual images and/or words opening in November 2002, New Adventures in Sound Art is expanding its season to a full year of electroacoustic activity.