

- **FM and Shortwave Radio of the North**, 1982, from the collection of *Marvin Green*. Includes excerpt of a hymn sung by *Joase* and *Susie Onalik*.
- *Donald Suluk* speaking at Inuktitut Music Workshop.* *Donald* and *Alice Suluk* sing **Once in Awhile** (Pisiq). Courtesy Canadian Ethnology Service.
- **Katajaait** : *Alice Alasuak* and *Nellie Nunguak* from Povungnituk, Quebec.*
- **Katajaait** : *Timanginak Petalaussie* and *Haunak Mikkigak* from Cape Dorset, Northwest Territories.*
- **Canti Illuminati** 1982 (LP excerpt) by *Alvin Curran*. Shiphorns, A.C.'s voice and synthesizer. (FORE 80/SEVEN, Italy) cross fade to....



MUSICWORKS 23

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Compiled by **Tina Pearson** and **John Oswald**.
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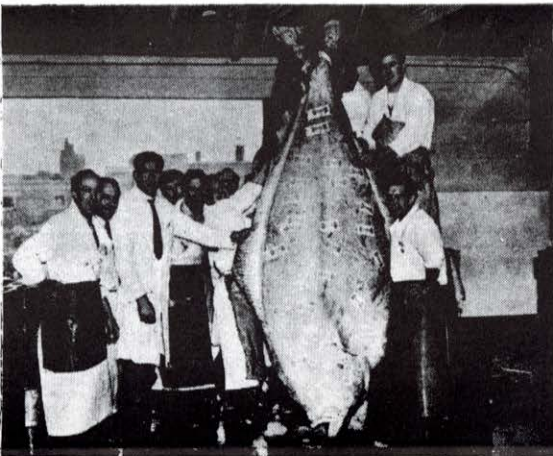
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- **Aerosons**, 1982 (opening section) by *Leo Küpper*, computer and vocal synthesis. From Music Gallery's Electronic Music Festival concert.
 - **Young Love** from **In Vitro**, 1978. *Tina Pearson*, with *Paul Hodge*, clarinet.
-
- more **FM and Shortwave Radio of the North** 1982.
 - **Aftersounds**, *Gordon Monahan's* illustration for Faraway Sounds. 1983
 - **Kissing Jesus In the Dark** (excerpt) 1981, by *Miguel Frasconi* and *John Oswald*.
 - **Inflexions Vocales**, 1982, (ending) by *Leo Küpper*. *Anna Maria Keiffer*, mezzo-soprano, *Leo Küpper*, computer and vocal synthesis.
 - **Ur Sonate**, 1922-32 by *Kurt Schwitters*. Excerpt from *Christopher Butterfield's* performance at Mercer Union, Toronto, 1982.
 - **Amazing Grace in Inuktitut** sing and played by the participants in the Inuktitut Music Workshop: *Raddi Kuiitchak* (song), *Frank Cockney* (fiddle), *Steve Kikoak* (guitar) from Tuktoyaktuk, NWT. *Donald Suluk* (song & drum), *Alice Suluk* (song and drum), *Charlie Panaguniak* (song and guitar) from Eskimo Point, NWT. *Emile Immaroitok* (song and drum), *Michael Qupak* (song and drum), from Igloodik, NWT. *Johnny Keeyootuk* (accordion), from Broughton Island, NWT. *Norman Ichaluktuk* (song and guitar), *Susie Onalik* (song) from Frobisher Bay, NWT. *Charlie Adams* (song and guitar) from Baker Lake, NWT. *Nellie Nunguak* and *Alasie Alasuak* (throatsong) from Povungnituk, Quebec. *Timanginak Petalaussie* and *Haunak Mikkigak* (throatsong) *Elelu Etedlui* (guitar) from Cape Dorset, NWT. *Joase* and *Sue Onalik* (song and guitar) from Makkovik, Labrador.
- *Inuktitut Music Workshop, Igloodik, NWT, 1982. Recordings by *Marvin Green*.
Connecting voices are *Inuit radio announcer*, *Anne Skinner* and *Leo Küpper*.

● Another UFO story by *Wilfred Prosper*. ● Cut to **Roaming Scott - Welcome to the Holiday Inn** (continued): fiddle and feet by *Emile Benoit* (CAPAC). ● *Wilfred Prosper* introduces **The Love Song** by *Andy Dowden* (Halifax, 1981). ● Commentary by *Emile Benoit*. ● Fiddle and guitar demonstration by *Lee Harvey Cremo* at Eskasoni, Cape Breton. ● Cut to **Electronic Video Arcade Music** (*Barteaux, Geller, Willing*): from a line recording of the Halifax performance, 1982. ● Crossfade with **Three Guitars** (*Holownia, Siegner, Monahan*), Sackville, N.B. ● Fade to **Requiem for Whales** by *Paul Bendzsa*. ● **The Pond by Fusion** (*Wherry, Zagorski, Rickert*), St. John's, Nfld. ● **Requiem for Whales** (conclusion). ● Fade up accordian music by *Leo Caufield* with additional commentary by *Nealy MacNeil* (Sydney, Cape Breton, 1973).

Many of the recordings and incredulous asides are by Gordon Monahan.

MARITIMES AND
NEWFOUNDLAND



MUSICWORKS 24



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● **Stranded Whales** on the beach at Point au Gaul, Nfld. on July 14, 1979 (recorded by *Paul Bendzsa*). ● Fade to **Roaming Scott - Welcome to the Holiday Inn**, *Emile Benoit* playing fiddle at the Sound Symposium, St. John's, Nfld. (1983) CAPAC. ● *Emile Benoit* talking. Fiddle reprise. ● *Wilfred Prosper* introduces and sings **Chant National** (Micmac Hymn). ● *Emile Benoit's voice introduces Obligato* by *David Barteaux*, 1983. (excerpt from a performance at the Audio By Artists Festival, Halifax). ● Cut to **P.E.I. Foghorn and Islanders** excerpted from *Peter Huse's Directions* (World Soundscape Project, 1974). ● Crossfade to soliloquy by *Michael John O'Neill* in a park in St. John's, with jet. ● Cut to **Circular Road**, 1983 (excerpt), by *Robin MacKenzie* (*Doug Copeman, Ian Parsons, George Grey*: bagpipes; recorded by *Jim Rillie* at NIFCO, St. John's, Nfld.) with overlays of **Glass Party**, Sackville, N.B. and more **Directions** (*Peter Huse*). ● *Emile Benoit*. Fade in **Circular Road** (with *Sound Symposium Chorus*) with overlay of *Wilfred Prosper* and *Gordon Monahan* discussing UFO's. ● Crossfade to **Tidal Resonance at 45°N 64°W** (1979-?) by *Gordon Monahan* (CAPAC). Remix of a portion of a performance on the beach at South Bauline, Nfld. (1983). Cut. ● Fade in *Joe Googoo* fiddling and talking at *Wilfred Prosper's* house, Eskasoni, Cape Breton (1983).

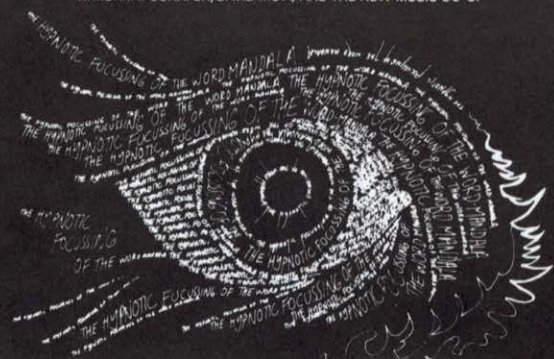
SIDE 2

- **DAVID MOTT**
- **MOUTH OF THUNDER** by *David Mott* crossfade to
- **NEW MUSIC CO-OP***
- **DAVID MOTT**
- **MOUTH OF THUNDER** by *David Mott* crossfade to
- **REGARDING STARLIGHT** by *David Mott* crossfade to
- **NEW MUSIC CO-OP***
- **MOUTH OF THUNDER** crossfade to
- **AGAWA CANYON**, walking away, (recorded by *Tina and Ruthann Pearson*.)

*New Music Co-op **Breath Guided Music** sessions: *Anne Bourne*-cello, *Chris Devonshire*-electronics, *Steve Donald*-trombone, *Gordon Monahan*-piano, *David Mott*-saxophone, *Tina Pearson*-flute, *Kim Ratcliffe*-guitar.

MUSIC AS TRANSFORMATION

R. MURRAY SCHAFER, DAVID MOTT, AND THE NEW MUSIC CO-OP



MUSICWORKS 25



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SIDE A

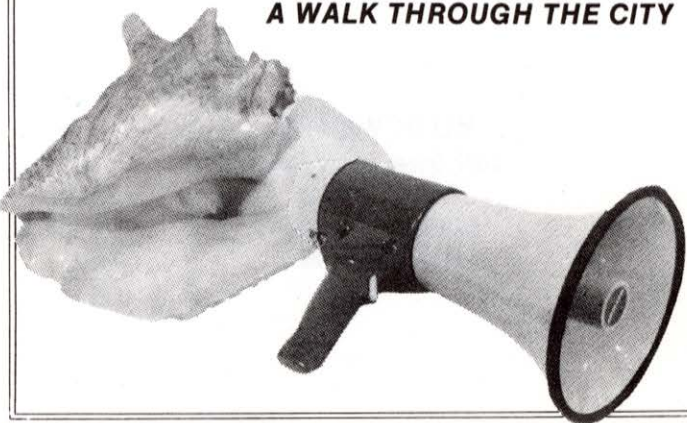
- **LOONS** (recorded by *Dan Gibson*, **Solitude Series**.)
 (The loon was once suggested by *R. Murray Schafer* as the identity signal for CBC radio.)
- **R. MURRAY SCHAFER TALKING FUGUE** with
FIRE (recorded by *John Oswald*.)
- **BIRTH OF RA**, by *R. Murray Schafer*.
- **TABLET ONE**, from **DICAMUS ET LABYRINTHOS**, read in Ectocretan by *R. Murray Schafer*.
- **FIRE** (recorded by *John Oswald*.) with
WATER (recorded by the *World Soundscape Project*.) with
- **MOURNING THE SUN**, Egyptian chant by *Shaban*, from **RA**.
- **STRING QUARTET NO. 2 (WAVES)** by *R. Murray Schafer* (rear view).
Orford String Quartet, Melbourne Records 1977. PRO Canada.
- **GULLS** (recorded by *Marvin Green*.) with
RA REVIEW by *Urjo Kareeda*, CBC Stereo Morning.
- **THE BUTCHERS** from **RA**. Electronic composition by *Bentley Jarvis*.
- *R. MURRAY SCHAFER* with *Tina Pearson*.
- **APOPHIS** (snake) from **RA**. Electronic composition by *Bentley Jarvis*.
- **ARIA OF AMENTE-NUFE** from **RA**, by *R. Murray Schafer*.
Maureen Forrester with *John Wyre*, percussion.
 (from Centredisc recording of **RA**)
 Crossfade to
- **BIRTH OF RA** reprise, by *R. Murray Schafer*.
- **HARBOUR SYMPHONY** (boat horns) July 13, 1983, *R. Murray Schafer*.
HARBOUR SYMPHONY July 12, 1983, *Paul Steffler*.
 with insert of
PAGANINI FLIES WITH DRAGONS by *David Mott* (saxophone).
 crossfade to
- **CREATURES**, the **New Music Co-op***
- **MOUTH OF THUNDER** (introduction), tape composition by *David Mott*
- *R. MURRAY SCHAFER* with
BIRDS recorded by *Gordon Monahan*.

All sections are excerpts.

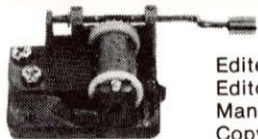
SIDE 2

- **DANCE OF THE BLIND** by *Marjan Mozetich* (Joseph Petric, accordion; Josi Peleg, violin; Doug Perry, viola; Nina Tobias, cello) First section recorded at the Music Gallery by Mike Phillip-Wojewoda. cf score p. 10 & 11 **MUSICWORKS 26**
- Construction and demonstration of **Musical Water Jet** by *Patrick Ready*, with Gordon Monahan (illustrating Patrick's article in **MUSICWORKS 23**)
- **MUSIC FOR 16 CLARINETS** by *Tom Hajdu* (excerpt) recorded by B. Taylor, University of British Columbia clarinet ensemble. fade to
- **VIBRATO VS. TREMELO** demonstration by Michael Zagorski.
- **DANCE OF THE BLIND** (conclusion)

A WALK THROUGH THE CITY



MUSICWORKS 26



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SIDE A

- **DANCE OF THE BLIND** (introduction) cut to-
- **WALKING:** subway platform/demolition of grain silo, snow, playground/skidoos, rainy day on city bridge, NWT Hudson's Bay Post (background is *Nain Eskimo Choir/Inuit Imgetet Nainimut*, Condore e.p. C97191), department store/city sidewalk/wooden stairs. Location recordings by *John Oswald and Marvin Green*
Opening door to-
- **A WALK THROUGH THE CITY** (abridged). *Hildegard Westerkamp*, composer; *Norbert Ruesaat*, poet
- from **COOL DROOL** by *Hildegard Westerkamp*
- Hildegard Westerkamp and Norbert Ruesaat teaching a new piece (**Power Songs** by *Norbert Ruesaat*) to *Music Gallery audience*
- **APRIL WALK**, coast of Hudson's Bay by *Marvin Green* (how many *snow* words do you hear?) crossfade to
- **WHEN THERE IS NO SOUND** by *Hildegard Westerkamp*

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ble at a point reached when either is carried to an extreme. In life, it seems to me now, nothing is truly determinate but the past, and indeterminacy is simply another word for "future". In music, however, it is possible to create a situation in which the indeterminate character of the future is suspended for awhile, thereby suspending also anticipation, surprise, and thus, drama—leaving nothing to be concerned with but the **present**. In **For Ann (rising)**, as in the later **Koans** and a few other pieces, this **present** involves micro-variations in the sounds themselves, made more perceptible by the pieces' determinate forms, but it also involves the listener's internal subjective processes in a way that is less obscured by drama—here the music is in **you**".—J.T.

SIDE 2

Spectral CANON for CONLON Nancarrow, 1974. Harmonic player piano. Produced and recorded July, 1984, player piano courtesy of Keith Miller, Mississauga, Ontario. Engineered by Marvin Green and John Oswald. Tuning by James Tenney. (See reproduction of the piano roll in MUSICWORKS 27, pages 1 through 17.)

Bridge, 1982-84. (Excerpt: end of section 1 leading to complete section 2, or 'bridge' section.) 2 pianos, 8 hands. Performed by Miguel Frasconi, Gordon Monahan, Casey Sokol, and James Tenney, 1984. (See score and discussion in MUSICWORKS 27, pages 10-13.)

Voice(s), 1982-84. Instrumental ensemble with voice(s), tape and tape delay. Performed by Anne Bourne—cello, Steve Donald—trombone, Paul Hodge—clarinet, Jeff Martin—violin, Gordon Monahan—voice, Tina Pearson—flute and voice, May-July, 1984. Engineered by M. P. Wojewoda, Paul Hodge and James Tenney. (See score in MUSICWORKS 27, page 5.)

THE MUSIC OF JAMES TENNEY Selected works 1963-1984

SIDE 1

- **Three Indigenous Songs**; no. 3, *Hey when I sing these 4 songs Hey look what happens*, 1979. Performed by Cal Arts Ensemble, L. Mosko, conductor, 1982.

"The **Three Indigenous Songs** are based almost entirely on certain acoustical properties of the words in their texts, although these are not performed vocally. The third, *Hey when I sing these 4 songs Hey look what happens*, is derived from an earlier setting of mine for mixed chorus of Jerome Rothenberg's translation of an Iroquois Indian chant:

*Hey when I sing it can help her
yeah it can yeah it's so strong*

*hey when I sing hey it can raise her
yeah it can yeah it's so strong*

*hey when I sing hey her arm gets straighter
yeah it can yeah it's so strong*

*hey when I sing hey her body gets straighter
yeah it can yeah it's so strong*

The vocal sounds have been translated into a purely instrumental form by assigning the fundamental frequency of each vowel to the bassoon or tuba, and that harmonic (of the fundamental) nearest to each of the three major formant peaks for that vowel to the alto flute and piccolos. Consonants are represented by the two percussionists, using woodblocks (for k,t,p), tom-toms (for g,d,b—and with wire brushes for th,f,h) and suspended cymbals (s, sh). For the antiphonal phrases the instruments are used freely.

—J.T.

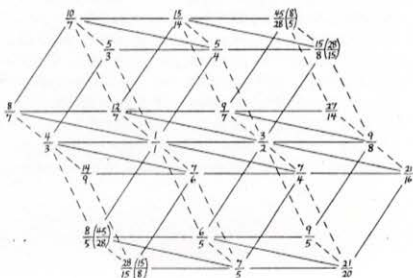
- **Phases**, 1963. Computer-generated tape composition.

- **Quiet Fan for Erik Satie**, 1970-71. Ensemble of 13 instruments. Performed by students at the Oberlin Conservatory of Music, Ohio, Michael Luxner—conductor, 1979.

- **For Ann (rising)**, 1969. Tape composition.

"In March, 1969, I made what turned out to be my last piece of electronic (or computer-generated) music—**For Ann (rising)**. I suppose this piece represents some sort of reaction away from the complexities of most of my earlier work—as it was perhaps a reaction to the complexities of life in New York in the 1960's. I like to think that it was not a negation, however, but a kind of turning inward, through which I first began to feel the possibility of old dichotomies dissolving—continuity vs. discontinuity, determinacy vs. indeterminacy, etc.—becoming indistinguishable.

THE MUSIC OF JAMES TENNEY



MUSICWORKS 27

Co-ordinated by Tina Pearson and Gordon Monahan.
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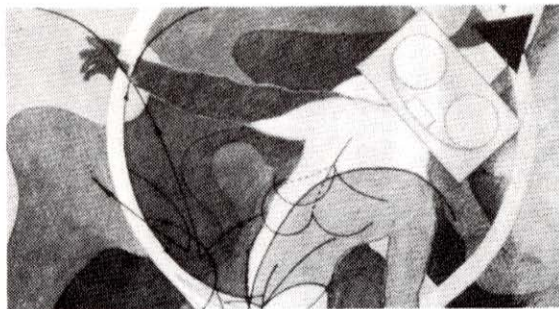
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SIDE A

- *Recalcitrant Electronics* by Martin Bartlett via Vancouver/Toronto telephone conversation.
- Excerpt from **On Being Invisible** by David Rosenboom, (BMI) from Music Gallery Editions-4 recording (out of print) of performance at Music Gallery, Toronto, Feb. 12, 1977. (See MUSICWORKS 28, pg. 10.)
- *Study for Zones* by David Rosenboom, (BMI) 1984, recorded and produced at the Ontario Science Centre's Computer Music Studio.
"Study for Zones is a set of experiments in techniques for a large work for percussion and computer-aided electronics called **Zones of Influence**. The title reflects inspiration from and continued interest in writings by the great French thinker/mathematician Rene Thom, author of

ELECTROACOUSTIC MUSIC IN CANADA



MUSICWORKS 28

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the book *Structured Stability and Morphogenesis*. A theory known as 'catastrophe theory' is outlined in this book. It is an important new way of thinking about form and change. Two ideas from Thom may be worth repeating here. First, 'the characteristic of all form, all morphogenesis is to display itself through discontinuities in the environment.' Second, the global macroscopic appearance of form results from the accumulation of local accidents, catastrophies of change. **Zones of Influence** refers to the region of space in which a structure of change known as a 'chreod' can have an effect much like the light cone in relativity." —D.R.

- **Audience-Sensitive Sound Installation** by Doug Collinge and Stephen Parkinson. Samples of sounds produced by 2 people moving on the sound mats. (See MUSICWORKS 28, pg. 6)
- Sound examples from the article *Stochastikhos* by Michael Zagorski, MUSICWORKS 28, pg. 16. "Another in a continuing series of experiments and musical demonstrations" from the psychoacoustic laboratory at Memorial University, Newfoundland.

SIDE B

- Excerpt from **Wildfire** by Toronto composer Jim Montgomery (CAPAC), composed specially for the Armin string trio and RAAD Instruments (See MUSICWORKS 28 pg. 3), performed June 9, 1984 at Harbourfront, Toronto.. Adele Armin-violin, Paul Armin-violola, Dick Armin-cello.
- 6 volt AC/DC adaptor hum.
(crossfade to)
- Excerpt from **On Hearing** by Dan Scheidt (PRO-Canada), an improvisation performed on computer-controlled digital synthesizer. (See MUSICWORKS 28 pg. 5.)
(fade to)
- Excerpt from **Serenade**, solo electric guitar improvisation by Henry Kaiser, from the record *Outside Pleasure*, MLIII, Metalanguage, 2639 Russell St., Berkeley, CA, 94705.
- Excerpt from **New Leaves** by Martin Bartlett. (See MUSICWORKS 28, pg. 8.)
- The voice of **MACHINEWOMAN** from the performance work by Susan Frykberg, (CAPAC). (See MUSICWORKS 28, pg. 14.)
- Excerpt from **Response** by Martin Bartlett, featuring Louis Ranger, trumpet, (conclusion). Performed at University of Victoria, Victoria BC, 1980. (See MUSICWORKS 28 pg. 8.)

side A

a day

- fade up continuous piano loop, from *Udo Kasemets's Earthspin*. (realization by Gordon Monahan and Chris Devonshire.)

- fade in breathing.

morning

- rooster, chickens and other birds . . . with South Indian musicians tuning up. (*N.S. Subramaniam*, veena; *Trichy Sankaran*, mridangam.)

- introduction and climax; two excerpts from a longer mridangam solo by *Trichy Sankaran* in concert. (Music Gallery, 26 January, 1984.)

- clock/heartbeat. with excerpt from an interview with *Trichy Sankaran*. (Casey Sokol and James Tenney.)

midday

- **Horos Harmonica**, by *Albert Mayr*, realized at Ontario College of Art, noon to 1 p.m., 15 November, 1984. See score on page 5, MUSICWORKS 29. Udo Kasemets asks where Albert Mayr is. (perambulating recording by Tina Pearson and Gordon Monahan.)

- fade in introduction to and excerpt from **Rythme Trouve - Onde Marine 2 (A Rythm Found At the Sea)** by *Albert Mayr*. In this piece Albert Mayr notates the rhythms of waves on a sea shore by using two sticks placed in the sand. He then uses these rhythms to make music with found instruments.

- return to **Horos Harmonica** with overlay of excerpt from an interview with *Albert Mayr*. (See CASSETTE notes on page 2 of MUSICWORKS 29.)

- fade in afternoon thunderstorm, with overlay of *Robert Stevenson* talking.

evening

- 6 P.M. by Thaddeus Holownia's circular clock.

- excerpt from **It's About Time** by *Robert Stevenson*. (performed by the *Evergreen Club Gamelan Ensemble* 8 December, 1984; *Trichy Sankaran*, *Jon Siddall*, *Mike Bakan*, *Bill Brennan*, *Miguel Frasconi*, *Gordon Monahan*, *Robert Stevenson*, *Andrew Timar*, and *Hedy Wong*.)

- return to **Horos Harmonica**. (*James Tenney* laughing)

- crickets. (recorded by *Andrew Timar*.)

- fade in performance of *Udo Kasemets's Earthspin*. This excerpt is from about 30 minutes into the performance at the point where the continuous piano tape is reintroduced after a long absence. See score on page 8 and 9 of MUSICWORKS 29. (Mercer Union performance November 5 1983. *Gordon Monahan*, piano; *Chris Devonshire*, electronics; perambulating recording by *John Oswald*.)

- crossfade to **New Year's Eve in Vancouver, 1980/81**. (excerpted from a recording by *Hildegard Westerkamp*. See page 24 in MUSICWORKS 29.)

- return to final chord of **Horos Harmonica**, signaling the beginning of a new hour.

- breath.

- surf and wind. (recordings by *Dan Gibson*.)

birds and circular clock recorded by *Gordon Monahan* in *Sackville*, *New Brunswick*.

breathing, rooster and chickens, ticking, heartbeat, thunderstorm, and *Robert Stevenson* recorded by *John Oswald* in and around *Toronto*.

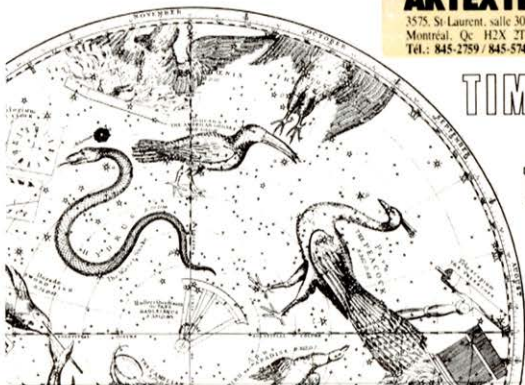
side B

20 days: March 21 - April 9, 1985.

CELESTIAL TIMESCAPES by *Udo Kasemets*

Celestial Timescapes is an everchanging flow of electronically created sounds which represent the sun, the 12 zodiacal constellations, the moon and the planets as they related to each other in time and space from our point of perception (in this case, *Toronto*, March 21 - April 9, 1985) on a scale in which an earth day passes in a minute and a solar year in 6 hours and 5 minutes. The movements of the sun are represented in white noise, and the 12 constellations in 12 chromatic tones. (See pages 7 through 13 in MUSICWORKS 29.)

This version of **Celestial Timescapes** was realized by *Chris Devonshire* and *John Oswald* at *Mystery Tape Laboratory* in *Toronto*.



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TIMES
&
TIDES
1985

TIMES AND TIDES
MUSICWORKS 29

concept: *Tina Pearson* and *John Oswald*.
editing and production: *John Oswald* at *Mystery Tape Laboratory*.
Manufacturing: *C & L Audio*.

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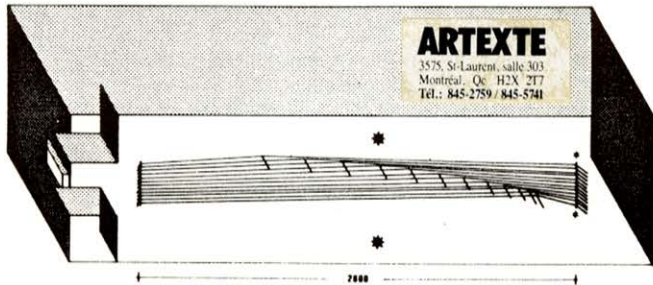


side A GADGETEERS OF SOUND

timings:

- 0'00 Gordon Monahan introduces the issue.
- 0'04 **LOGOS: Pneumafoon.** Over a mixture of **pneumafoonics** Godfried Willem-Raes describes and imitates some of the sounds created by the various apparatuses controlled by the **Pneumafoon** cushions while Gordon, Andrew Timar and Moniek Darge listen and comment. Pages 3-5.
- 2'15 **Timeframes.** In this excerpt from a performance at the Music Gallery in Toronto, Moniek sings to a wild speed tape relay. Page 5.
- 4'15 **Cracklebox.** Gotfried describes this little synthesizer developed by Peter Beyls and Michael Waisvisz while John Oswald tries one out. In Dutch they are called *Kraakdoosje*. Page 6.
- (pause)
- 5'45 **SNARENINSTALLATIES: victoria / koto / barcarole / mikado / sanguine / een stralende zon in gouden / tipi / the pit.** Lynn Snelling introduces these instruments / performances, which are described on pages 10-11 (except *the pit*).
- (pause)

SOUND CONSTRUCTIONS



SOUND CONSTRUCTIONS MUSICWORKS 30

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- 12'20 **LEIF BRUSH.** Over a thunderstorm Leif's name is heard in morse code.
- 13'00 During a radio interview on KSJN St. Paul, Minnesota, Leif keys in some *Terrain Instruments* on his microprocessor.
- 14'05 A snowflake meets one of Leif's sensors.
- 14'25 Monitoring a 1976 icecrack on Lake Superior through 9 and 16 gauge wires. Page 17.
- 14'40 While Leif talks, sweat flies can be heard engaged in activity on a trio of wires. See page 17.
- 15'00 **Whistlers.**
- 15'30 **A Windribbon** is mixed in. Pages 16-17.
- 16'00 Monitoring sap flow. Page 17.
- 17'00 The leaves of a young birch.
- 18'00 Birch branch sounds crossfading with rain on a small fir tree.

side 2 THE MOON AND THE WIND pages 12-16

timings:

- 0'00 Aeolian harp builder Richard Raymond of Halifax introduces a 36-inch window instrument. Recorded by Jean Heintzman.
- c.1'30 A Leif Brush **Windribbon** is mixed in with the Raymond harp.
- c.3'00 A John Oughton harp recorded on a turbulent night in downtown Toronto is briefly added to the mix.
- c.5'00 Adding Leif Brush's **Vertical Signal Discs** and **Treeharps Networking**. Page 19.
- c.7'00 Thaddeus Holownia's **Gigantic Aeolian harp** begins to sing. Pages 15-16. Recorded by Gordon.
- 9'45 A motor vehicle and a bird can be heard as the gigantic harp ebbs.
- c.11'30 Some more **Windribbon**. The Raymond harp returns.
- 13'45 That bird again!
- 18'20 As the gigantic harp begins to lull, Anne Smith reads a poem by Richard Raymond. The title for this side of the cassette, **THE MOON AND THE WIND**, is a translation of the Japanese title of the poem.

technical:

Except for some of the **Terrain Instruments** montaging, which is by Leif Brush, all mixing and editing, plus the **recording of the Oughton harp, Cracklebox, and the voices** of Lynn Snelling and Gordon Monahan are by John Oswald. Logos and Brush interviews recorded by Gordon. Other recordings supplied by the artists.

compilation: Gordon Monahan.
editing and production: John Oswald at Mystery Tape Laboratory.
Manufacturing: C & L Audio.

Side A

timings

- 0'00 *Carpenter Creek*, New Denver, British Columbia. (continues until 2'09)
- 0'25 Alassie Alasuak introduces a Jew's Harp song in Inuktitut, translated by Charlie Adams.*
- 0'56 *Song of a Little Girl*, Inuit Jew's Harp song played by Alassie Alasuak.* (see paper pages 6 and 7.)
- 1'53 "We appear silent to people who are deaf to what we say." (Hildegard Westerkamp)
- 2'09 **Rising Tides of Generations Lost** by Wendy Bartley, excerpt from the beginning. (see paper pages 10 and 11.)
- 6'45 vocalizations from *Saxarbra*, by Susan Frykberg. (see paper page 20.)
- 7'03 *Song of the Wind*, Inuit throat song played by Alassie Alasuak and Nellie Nungak. (see paper pages 6 and 7.)
- 7'46 *Desertwind*, made with moving branches.
- 7'55 Hildegard Westerkamp.
- 7'58 **The Emerging Ground**, 1983, excerpt by Ann Southam. From the LP *Electronic Music, Ann Southam*. 1983, Hathor Sound.
- 9'17 **The Birth**, from *Saxarbra*, by Susan Frykberg. (see paper page 20.)
- 11'42 **I am I am I am** from *Machine Woman* by Susan Frykberg. (Recurrs at 13'42" and 14'33")
- 11'52 **Pick it Up**, by Kim Erickson, fades up under...
- 11'53 The voices of Gail Buenté, Ina Demekamp, Susan Frykberg and Hildegard Westerkamp in excerpts from *Music Nova*, a contemporary music program on Vancouver Co-operative radio CFRO. Continuing intermittently until 15'50", accompanied by a foghorn tone.
- 12'10 **Pick it Up** by Kim Erickson, excerpt. From a set of songs called **Intention**, recorded for CHEZ-FM Ottawa's *Rhyme and Reason* in 1982. With Miché Pouliot, percussion. Recurs at 14'28".
- 13'08 **His Master's Voice**, 1985, by Hildegard Westerkamp, excerpt.

14'48 A statement by Ann Southam from an Association of Canadian Women Composers Newsletter, read by Gail Buenté.

15'02 (slow fade to) **Rising Tides of Generations Lost** by Wendy Bartley, excerpt to end.

Side 2

timings

- 0'00 *Carpenter Creek*, New Denver, British Columbia. Continues to 3'36".
- 0'12 (slow fade to) **In Motion**, by Gayle Young, excerpt from the beginning. From the LP *According*, Gayle Young and Reinhard Reitzenstein. JWD Music. (see paper pages 14-17.)
- 3'04 Inuit translator Charlie Adams introduces a throatsong.
- 3'36" **Song about Water**, Inuit throatsong played by Alassie Alasuak and Nellie Nungak. Accompanied by water loop from Slocan Lake, British Columbia. (see paper pages 6 and 7.)
- 4'54 (slow fade to) **The Reprieve**, 1975, by Ann Southam, excerpt. From the LP *Electronic Music, Ann Southam*. 1983 Hathor Sound.
- 7'00 **Talking Bottles and Bones**, by Pauline Oliveros, excerpt. Performed by P. Oliveros with Voice, Effects, Pedals, Digital Delay, and the Beaver Kill River. Designed to compliment the sounding sculpture of the same name by Sari Dienes. Recorded live May 27, 1984.
- 9'26 Pauline Oliveros suggesting an exercise, from a conversation with Tina Pearson. Accompanied by desert wind from the *Zone of Silence*. (see paper pages 3 to 5.)
- 11'07 (wind continues as we do the exercise)
- 12'01 Signal: Nopal Cactus plucked. (wind continues)
- 12'16 "So, what do you get from that?" (wind continues)
- 12'30 **Collage of Desert Plant Sounds** by Hildegard Westerkamp: (see pages 8 and 9)
12'30 - Nopal Cactus (plucked spikes) (p. 8 photo)
12'55 - Palm tree (p. 9 right bottom photo)
13'37 - dried leaves of Maguey Cactus (p. 9 right top)
13'57 - green leaves of Maguey Cactus, scraped, rubbed, plucked, knocked. (p. 9 middle bottom)
14'47 - desert plant sounds developed with simple studio manipulations
- 16'13 **Cricket's Nightsong** from the *Zone of Silence*, natural and studio manipulated by Hildegard Westerkamp.
- 17'20 **Song about Geese**, Inuit throatsong played by Alassie Alasuak and Nellie Nungak.
- 17'48 Canada geese and water lapping at Slocan Lake, B.C.
- 18'12 (slow fade) **In Motion**, by Gayle Young, excerpt from the ending.
- 19'05 (slow fade to) *Carpenter Creek*, New Denver, B.C.
- *Alassie Alasuak, Nellie Nungak and Charlie Adams were recorded in concert February 1985 at Washington Hall Performance Gallery in Seattle, Washington as part of a month long tour of centres in Canada and the United States. Co-ordinated by Inuit Musicians Resource Project. Recording by Marvin Green.
- Carpenter Creek, Slocan Lake, Desert wind and Canada geese recorded by Hildegard Westerkamp.

WOMEN VOICING MUSICWORKS 31

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MUSICWORKS 31 WOMEN VOICING

Edited by Tina Pearson.

Cassette edited and produced by Hildegard Westerkamp at Simon Fraser University, British Columbia. Manufactured at C + L Audio, Toronto, assisted by John Oswald. Cover design by Annette Hegel.

AN ATLAS OF SCORES

Side A

All selections unless otherwise indicated are excerpts. The intro music is by John Wiggins (refer to **Particle Music**).

NightChant (Bruce Davis)

Eight phrases performed by Gordon Monahan. The numbering of the bars on the score refers to the ordering Gordon has chosen for this performance.

Erstarrung (Rod Sharman)

Performed by the Nieuw Ensemble Amsterdam, Otto Ketting conductor. Refer to the appendix on the other side of this tape for the complete performance of this section.

Particle Music (John Wiggins)

Realized by the composer.

Solo (John Zorn)

A complete improvisation. One of a series of miniatures performed in late 1984.

Sensors III (Alcedes Lanza)

Conducted by the composer. Leonard Raver organist, with Ellen Barclay and Andrew Proctor on percussion.

Anysix (Tim Brady)

The composer on guitar with the Trumpets of Destiny ensemble.

Piano Animation Projection Piece (Sharon Cook)

Excerpt of a performance of Part One by the composer. Note passing airplane.

Three Marys (Andrew Timar)

Performed by the Evergreen Club Gamelan Ensemble directed by John Siddall.

Butterfly (Rick Sacks)

Sample realization of the computer part of this piece.

Solitary Waves from Piano Mechanics (Gordon Monahan)

Performed by the composer.

Side 2

Hook In Me (Curtis Driedger)

Produced by Steve Webster, performed by the CeeDees (Curtis, strings and vocals, with Merrie-Ellen Wilcox on bass and Nick Kent on drums). This is an edited excerpt of the 'intro,' 'chorus 2' and '3' and the 'outros.'

Periphery (Linda Smith)

Conducted by Jon Celona with Darren Bond pianist.

Upon Closer Inspection (Jerry Berg)

Realization by the composer.

Morden (Christopher Butterfield)

George Fisher and Frank Stemper, piano.

continued over



This indicator is used in the magazine when a recorded selection begins other than at the start of the score excerpt.

appendices

1. Another portion of **Morden**, preceding the end selection just heard. Lee Hyla plays the melodica.
2. **Erstarrung**. Pages 1 - 22.
3. John Zorn. A further selection from the same concert, with an initial setup. This piece features alto saxophone.

An Atlas of Scores

MUSICWORKS 32

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Compilation, editing and production: John Oswald at Mystery Tape Laboratory.

Manufacturing: C&L Audio.

STARTING ALL OBSERVATIONS FROM SCRATCH

Side A

- **TASTING THE BLAZE.** Music by Pauline Oliveros from a collaborative spectacle by Pauline Oliveros, Deborah Hay and Tina Girouard.

Introduction (the blaze)

The Indigenous Dance (excerpts)

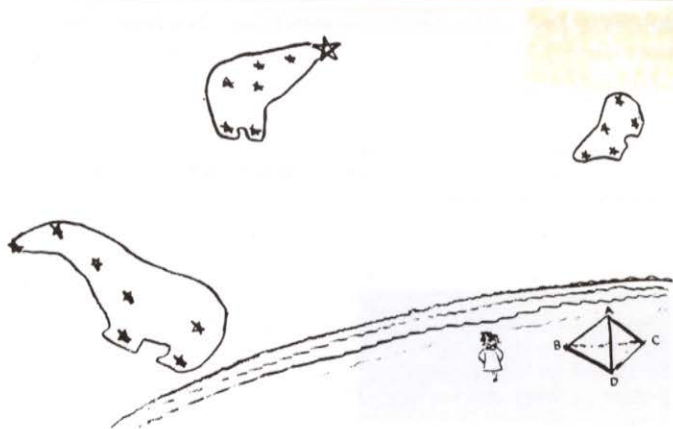
WATER (fade out)

FIRE (fade in)

AIR (fade out)

METAL (fade in)

EARTH



MUSICWORKS 33

STARTING ALL OBSERVATIONS FROM SCRATCH

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(The score for *The Indigenous Dance* is on page 10 of the printed issue.) Performed by *B L Lacerta* (David Anderson, percussion and electronics; Kim Corbet, trombone; Tom Green, cello; Robert H. Price, clarinet), *Strahl Music* (Helmi Harrington, PhD., Hanni Strahl, Debbi Young, Terry Stephan, and Eugene Muta; accordians), *The Austin Gagaku Society* (Tom Cihak, Cathy Henderson, Brooks Liston and Karen Horan; percussion; Brad Benton, Tom Cihak and Cathy Henderson; Hichiriki; Jerre Gannaway, Jerry Young and Robert Kainer; Riuteki—dragon flutes—and Komabue—Korean flutes—; Bonnie Harris, Sho), and Pauline Oliveros; mixer, processor and voice. Digital recording by Glenn English, April 19, 1985, Opry House, Austin, Texas.

Side 2

- **Tensegrity Sound Source #5**, Andrew Culver.
A small excerpt of small excerpts from a 50 minute performance work. Performed by Andrew Culver.
- **MADGRICAL: (The Language of the Environment is Encoded In The Patterns of its Living Systems.)**, David Dunn, 1980.
Voices: Ellen Band, Ric Cupples, David Dunn, Robin Gillette, Peter Hamlin, Dawn Martin, Robert Paredes.
- **First Real Snake**, demonstration, David Rokeby 1985.
Recorded at *The McLuhan Program in Culture and Technology* by Tim Wilson, with the voice of co-director, Derrick de Kerckhove.

MUSICWORKS 33

Edited by Tina Pearson.

Cassette edited and produced by Tim Wilson.

Cover design by Andrew McLachlan.

Manufactured at C&L Audio, Toronto.

SIDE A

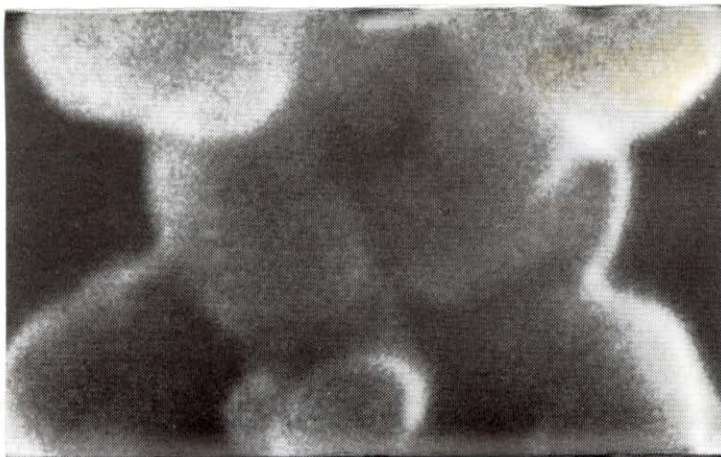
- *Just when I thought...* text by Paul Haines, from his video tape **Third World Two**, spoken by Michael Contat. The following 'test' sequence by Tim & Avery Haines, is from the same tape.
- From 'Making Ends Meet' by John Oswald, featured on **Kissing Jesus In The Dark**.
- *Now... those sounds... to music lovers, even you* is part of Mystery Tape Sampler 2a, now deleted from the catalog. This selection represents 0.06 to 2.25 in the log on pg 12, with the exception of the 0.55 reference, which has been dropped.
- Following *music lovers, even you*, is an excerpt from Casey Sokol's pause compression (Sony vintage, see 'Plunderphonics' footnote 12, pg 6 for description of 10 years of biweekly recordings of the improvised music of CCMC. Another portion of this piece is available on the Music Gallery sampler C-90 **Decade**, available for \$6. (postpaid, \$13. with book) from Music Gallery 1087 Queen W. Toronto, M6J 1H3.
- Davey Williams reading Paul Haines line *follicles of unthought, thought...*, from **Third World Two** (ibid.) overlaid on a portion of his solo guitar improvisation 'Call of the Chlorophyll', from the LP **Criminal Pursuits** (available from trans museq, 1311 18th Ave. South, Birmingham, Alabama 35205; for \$9.).
'Guitar playing is only the outer layer of guitar music. Sound images and experience are best absorbed obliquely in these times. However, it is possible that there is nothing more here than convulsive blues, amplified to rattle a small planet's fabric.' — Davey Williams

- Excerpts from *Porky's Garden* (1937) by Carl Stallings (pg. 12) an example of Plunderphonics in the 'Ives' moder. All references are to tunes in Warner Brothers' (Stallings' employers) huge catalog of songs, or, alternatively, the Public Domain. Animator Chuck Jones describes his working method: 'He developed a memory which related to titles, so if you had a woman with a red dress on, he always played 'The Lady in Red'. If it was anything to do with food, he played 'A Cup of Coffee, a Sandwich, and You', because his computer would deliver that song.' Stallings would write the music to follow the animation and script timings. He produced a complete six minute score every week for many years.
- *What's this....* Bill Smith from **Third World Two** (ibid).
- A portion of 'Starting with Maya' (1984) by Larry Wendt, introduced earlier in the Mystery Tape section. 'The text for this piece was an excerpt of transliterated Mayan writing. I typed the text into the text-to-speech synthesizer and it pronounced it with English phonemes to generate nonsense words. I then rewrote the texts several times, gradually replacing the nonsense words with the real words and phrases which the sounds reminded me of. I made two variations on the texts and the two resulting synthesized voices were superimposed upon one another in a sort of question - answer catechism.' from an article in **Leonardo** V. 18 # 1 (1985) c/o Larry Wendt, Music Department, San Jose State U. Washington Square, San Jose, CA 95192.
- Robert Wyatt, **Third World Two** (ibid).
- 'Collage # 1' (1961) by Jim Tenney. Speedchanges, reversal, tape-head echo, multitracking, splicing and filtering of the original. 'In spite of all my earlier expectations, the synthetic character of the electronically produced sounds seemed to resist my every effort to use them in a way that was musically satisfying to me. 'Collage # 1' - 'Blue Suede' arose, initially as an act of desperation in the face of these difficulties, but once begun, it was completed in one feverish week in the studio. I consider it a celebration of Elvis Presley, and I like to think that it would have pleased him.'
— Jim Tenney

SIDE B

- Jerry Simpson reading Paul Haines, **Third World Two** (ibid).
- Excerpts from **WX**, Mystery Tape Lab's pan-global crossreferencing of innocently interrelated musics, with specially interpolated inserts related to this issue of MUSICWORKS, including a passage of Raga Malkauns sung by Bade Ghulam Ali Khan (from Odeon EMI EALP 1258) (see pg 17) immediately following the first tango bit, plus the Harrison/Chiffons 'coincidence' (see 'Plunderphonics').
'There is a resemblance between the jigs of Newfoundland and the decidedly non-maritime ones of the mountains of Tibet. There are inexplicable connections between songs of the Arctic and those of New Guinea. North American blues descends from African and European traditions, but can be heard more clearly in some of the folk music of Korea. Habits in habitats here coincidentally cohere.' — From **Kissing Jesus In The Dark** (\$10 postpaid from MTL, Box 727, Station 'P' Toronto, M5S 2Z1.)

Edited by John Oswald
Produced at Mystery Tape Laboratory
Manufactured by C&L Audio, Toronto.



MUSICWORKS 34

THERE IS NO REASON TO BELIEVE THAT MUSIC EXISTS

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A LISTENING THAT'S OUTSIDE OF YOU THAT HEARS YOU BACK

Side A

- [at 0'00"] ♦ **The Pre-Natal Sound Environment (Dr. Alfred Tomatis)**

A simulation prepared and narrated (in French) by Dr. Alfred Tomatis with the assistance of Paul Madaule. Montage and voice-over by Tim Wilson.

- ♦ **Two Soundscapes (Barry Truax)**

Recorded by the World Soundscape Project, Simon Fraser University.

- [at 2'23"] ♦ **Hi-Fi Community Soundscape: A Morning Soundwalk through Cembra, Italy.**

- [at 9'25"] ♦ **Lo-Fi Schizophonic Soundscape: A Soundwalk along Carnaby Street, London, England.**

- [at 12'19"] ♦ **Me By Myself in My Room (Sonja Ruebsaat)**

A vocal improvisation created in 1984 when Sonja was 6 years old. Her mother, Vancouver sound artist Hildegard Westerkamp, writes:

Norbert (Sonja's father) and I had decided that she should go to her grandmother's during the first days of her summer holidays. Sonja had tried to tell us in a variety of ways that she did not want to go. We did not hear her. When the day came, we packed her things and started to drive her. But on the way she brought out all her powers of expression and managed to get us to listen. Finally, she convinced us to let her stay at home. She likes her grandmother, but at the beginning of the summer holidays she really wanted to be at home and play with her friends. We could understand that, and so took her back home.

The depth of her struggle to get us to hear her became clear to me only when I listened to a tape that she made a few days later after the incident. She called the tape "Me by Myself in My Room." The excerpt on the cassette is the last part of a half-hour improvisation on this theme. I have changed nothing, no editing, no manipulating.

- [at 16'11"] ♦ **Brief reprise of Hi-Fi Soundwalk through Cembra, Italy.**

- [at 17'05"] ♦ **Singing the Outbreath (David Hykes)**
From the early stages of a workshop in harmonic singing at The Listening Centre, Toronto. Listeners to the cassette might want to follow along with the exercise.

Side B

- [at 0'0"] ♦ **Alleluia**

Gregorian chant by the Benedictine monks of the Abbey of St-Benoit-du-Lac, Quebec. Direction: Dom André Saint-Cyr, o.s.b. The shuffling sounds at the beginning of the chant are made as the monks rise to sing. For information about their recordings: Abbaye de St-Benoit-du-Lac, Comté de Brome, Québec, Canada JOB 2M0.

- [at 2'12"] ♦ **Introduction to The Electronic Ear (Dr. Alfred Tomatis)**

Dr. Tomatis demonstrates the cybernetic device he has used to train the audition of Benedictine monks and now applies generally. As he speaks, he is altering the filters through which his own voice is being heard to contrast the listening of a "good" and "poor" ear. The demonstration ends [from 6'44"] with a brief sample of filtered mother's voice as heard *in utero*.

- [at 7'05"] ♦ **Kyrie Opening (David Hykes)**

Harmonic chant by David Hykes from the album *Harmonic Meetings* (Celestial Harmonies CEL 013/14 2LP), performed at the Abbey of Le Thoronet, France.

- [at 12'26"] ♦ **Harmonic Workshop (1)**

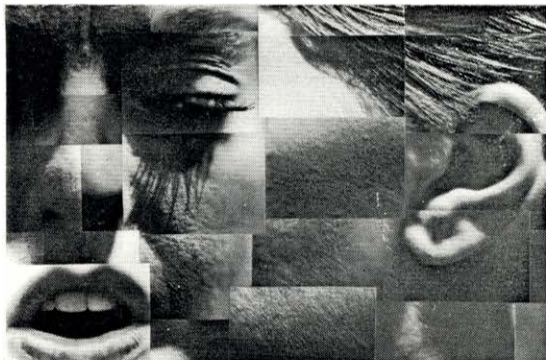
Before David Hykes demonstrated the overtones (numbered one through ten) heard here, he had directed the participants to tap out the rhythms. If that universe of rhythms were sped up to be sounds, they would sound like this.

- [at 14'22"] ♦ **Harmonic Workshop (2)**

By this stage, participants had been through a number of steps, starting with the outbreath exercise on Side A of this tape, moving through a gradual finding of the faintest vibration of the vocal chords, to this humming.

- [at 19'09"] ♦ **The humming of the workshop cross fades to chanting of David Hykes with the other members of the Harmonic Choir, from their album *Hearing Solar Winds* (Ocoral/Radio France 558 607. dist. Harmonia Mundi).**

- ♦ **Editors this Issue:** Tina Pearson and Tim Wilson
♦ **Cassette Production:** Tim Wilson
♦ **Cover design:** Michael Reinhart
♦ **Manufactured at** C & L Audio, Toronto



MUSICWORKS 35

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MUSICWORKS

A LISTENING THAT'S OUTSIDE OF YOU THAT HEARS YOU BACK

35

ROCKS & WATER

SIDE A

- excerpt from the beginning of **MÂPT**, a musique concrète tape composed by **Kim Erickson** that forms the basis of the music theatre piece **March**.
 - excerpt from **MARCH**, *Kay-oh-nee*, a song for voices and kalimba during which the friends arrive, midwife, and seek to attract a favourable spirit.
The piece was composed and performed by **Kim Erickson**, and recorded August 12, 1986 at Superhero Recording Studio, Thunder Bay, Ontario.
(Librettist, William Roberts; Recording Technician, Dan Zupansky)
 - excerpt from a later section of **MÂPT**. The acoustic sources for the tape (clarinet, piano, marimba, harpsichord and large steel sheet) were recorded and performed by **Kim Erickson** and **David Theriault**. Kim Erickson completed the piece in March, 1978, at the Carleton University Electronic Music Studio in Ottawa, Ontario.
 - **environmental sounds** recorded on the shore of Lake Manitoba (wind, bird calls) by **Anne Lederman**, August, 1986.
 - **Smothered in Smoke**; with conversation; Fiddler, **Lawrence Flett**.
(recorded August 18, 1986, at Ebb and Flow, Manitoba.)
 - **Devil's Reel**; Fiddler, **Emile Spence**.
(recorded August 19, 1986 at Ebb and Flow, Manitoba.)
 - **Reel of Eight**; Fiddler, **Lawrence "Teddy Boy" Houle**.
(recorded August 20, 1986.)
 - **Lady Do-si-do**; with conversation in Salteaux; Fiddlers, **Lawrence Flett**, **Lawrence "Teddy Boy" Houle** and **Albert Beaulieu**; Guitar, **Danny Flett**.
(recorded August 19, 1986, at Ebb and Flow, Manitoba.)
(The distortion on this recording is caused by wind hitting the microphone.)
 - **Devil's Waltz**; Fiddler, **Emile Spence**.
(recorded August 19, 1986, at Ebb and Flow, Manitoba.)
- environmental sounds** from the shores of Lake Manitoba.

SIDE B

- **Sheila Gostick**, (*Komedienne*), talks about Newfoundland.
(recorded at the City Club in Halifax, Nova Scotia, July 24, 1986.)
- excerpt from **Richard Lerman's Changing States**, for metal, microphones and small blowtorch.
(recorded at The Old Market Craft Centre, Melbourne, Australia, August 6, 1986.)

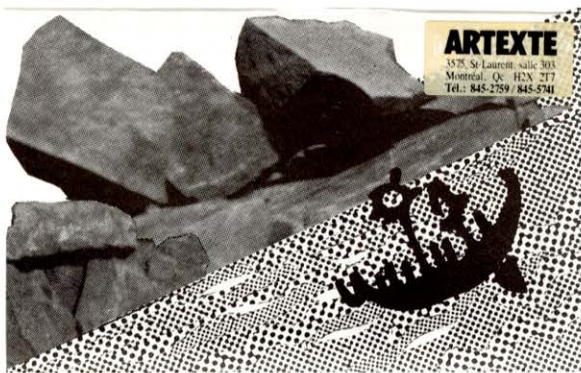
CROSSFADE TO:

- applause as **Gordon Monahan** and **Emile Benoit** come on stage at the LSPU Hall, St. John's, Newfoundland; conversation between Emile Benoit and Gordon Monahan.
- **Welcome to the Sea-Flow Hotel**; A Manitoba Métis and French Newfoundland Mix — a collaboration for two fiddles by **Emile Benoit** and **Gordon Monahan**.
- **Neil Murray's Dinner Jig**; played by two fiddles.
(recorded by Jim Rillie, at the Sound Symposium, July 1986.)

CROSSFADE TO:

- excerpt from **Holosound** using electronic equipment (an "invisible" instrument) designed by **Godfried Willem-Raes** and activated by the movements of **Moniek Darge**.
- **Cliff Summers** introduces the **Medicine Hoop Drum Group** after the last event of the **Wiki Pow-wow**. Bells are heard in the background as dancers in regalia walk by.
- **Medicine Hoop Drum** plays for a women's traditional dance. The text of the song, translated by **Babe New Holy** is *A song of Women — women are happy — help them*. No bells are heard because the regalia for the women's traditional dance does not include bells or rattles. The drum is amplified and masks the voices to a certain extent. This recording was made by members of the Medicine Hoop Drum and accurately reflects the sound heard by the spectators at the *Pow-wow*.
- **Cliff Summers**, in conversation with **Reinhard Reitzenstein** and **Gayle Young**, explains the role of the Medicine Hoop Drum and their involvement with native self help groups inside Ontario prisons. In the background the sounds of other voices and the dancers' bells are heard as participants prepare to leave the *Pow-wow* grounds.
- **Babe New Holy** talks about the process of learning new songs. He also translates the explains the texts of two songs traditionally sung at *Pow-wows*. In the background, the sounds of temporary buildings being dismantled, the voices of children and the calls of seagulls have replaced the sounds of bells.
(recorded by Gayle Young and Reinhard Reitzenstein, August, 1986.)

Cassette Production: Paul Hodge and Gayle Young.
Cover Design: Michael Reinhart.
Manufactured at C & L Audio, Toronto.



Side A

Bells of the Slovak Byzantine Catholic Cathedral of the Transfiguration, in Markham Ontario

0' Informal group of parishioners, led by Bishop (Eparch) Rusnak, sings beneath the Cathedral's main dome.

32'' The three bells: Prophet Daniel, at A, struck three times; St. Anne, at F, struck twice; St. Stephen, at D, struck once.

2'25'' The bells struck together (including ambient sounds.)

Recorded at the Cathedral by Tim Wilson.

Long String Instrument

7'20'' Excerpt from *Duration*, (a solo performance by Ellen Fullman, recorded by herself in 1986.)

"In the summer of 1986 I began listening to the harmonic series. I tuned the strings to the first 31 overtones. In order to improve the sound quality of the instrument, I rebuilt the soundboard. I replaced metal braces with hardwood ribs. This brought out the overtones more clearly, adding more complexity to the overtone *melody*. I am most interested in texture changes that occur in the sound and also the perfect merging of tones achievable in using this tuning." —Ellen Fullman

Varion and Fleur d'Esprit

19'02'' Varion (Electroacoustic Percussion Board) played by Tom Nunn. A brief *real time composition* — original — created and recorded specifically for **MUSICWORKS**.

24'19'' Fleur d'Esprit, *Improvisation* (Tom Nunn).

Tom Nunn bows the longest rod of the Fleur d'Esprit continuously, gradually altering the bowing technique to bring out different tones. He demonstrates particularly the harmonic change that occurs when a rod which is non-sympathetic to currently sounding rods is bowed.

Side B

Evergreen Club Gamelan Ensemble

0' Excerpt from the middle of Andrew Timar's *North of Java*, including environmental sounds. Score appears on pp. 14 and 15 of **MUSICWORKS 37**.

5'40'' Excerpt from the beginning of Act IV of *The Greenhouse* by Jon Siddall.
Performers: Jon Siddall, Bill Brennan, Michael Cote, Mark Duggan, Beverley Johnston, Blair Mackay, Robert Stevenson, Andrew Timar.
Recorded by Larry Lake in December, 1985.

The Cree Drum

11'36'' This sequence opens with an excerpt from a Round Dance song, sung and played by Albert, Jack, Les and Madeline Davis and Max Desjaulis at Saulteau Indian Band Community Hall, Moberly Lake, British Columbia, 1986. This was the first time the singers had gathered together for the season.

12'54'' Albert Davis and his great grandson Sheldon in conversation.

13'13'' Albert Davis and Tina Pearson in conversation.

14'18'' The sound of the drum made by Albert Davis and Tina Pearson.

15'03'' Excerpt, Round Dance song.

Recorded by Tina Pearson in Moberly Lake, British Columbia.

The Amaranth

17'00'' Extensive excerpt from *Study in 11/9*, composed and performed by Gayle Young. A tuning diagram, indicating the arrangement of the bridges necessary to play this piece appears on page 24 of **MUSICWORKS 37**.

Sonde

25'40'' Excerpt from *Plastic Would II*, composed and performed by Pierre Dostie, Charles de Mestral, Chris Howard and Robin Minard on the Plastic Would electroacoustic sound source.

29'08'' Excerpt from *Allo a l'Eau*, for the New Water Tree.

Both pieces were recorded at live open-air concerts.



MUSICWORKS 37
MECHANICAL DISTURBANCES, ESPECIALLY IN AIR

MUSICWORKS 37
MECHANICAL DISTURBANCES, ESPECIALLY IN AIR

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SIDE ONE

0' **Winter Trees** by Helen Hall, opening few minutes. Recorded May 1, 1986 by Radio Canada. Performed by: sopranos, Nancy Allison and Madeleine Palmer; alto, Ivy Lerner-Frank; alto sax, L. Noël-Fontaine; bassoon, A. Bédard; cello, J. Armour. Recorded and produced by Giles Poirier. Fades to:

2' **Oy U Polee Krenechenka** (There is a Well in the Meadow) sung by the A.U.U.C. Women's Ensemble of Thunder Bay with soloist Mary Stanchuk, on Jan. 20, 1985. This is an example of the traditional *closed throat* technique.

4'48" **Winter Trees** by Helen Hall, conclusion beginning with vocal ululations.

7'46" **The Cossacks Whistle** played by Stella Trylinski on the mandolin, introduced by Stella Trylinski, speaking with William Roberts. Recorded Feb. 2, 1984 in Thunder Bay by William Roberts.

9'20" **Good Evening, Neighbour** sung by the A.U.U.C. Women's Ensemble with soloists Olga Kowalchuk and Mary Danilevitch. Recorded Jan. 20, 1985 in a concert in Thunder Bay.

"Please loan me your husband for a few days, asks one neighbour. The other neighbour answers: God forbid. I'll loan you everything; spoons, dishes, seives, a plough or a hammer, but a husband? Never. I wouldn't loan you my husband because you won't return him for several years."

10'54" **Simultaneous Translation** by Penn(y) Kemp, performed by Penn(y) Kemp (voice) and David Prentice (violin). Recorded May 25, 1986 at The Music Gallery, Toronto, by Sandor Ajzenstat.

16' **Stoicheia** by Helen Hall, the concluding few minutes. Recorded Feb. 21, 1987, with assistance of Sid Frank. Performed by: sopranos Nancy Allison and Madeleine Palmer; alto voice, Ivy Lerner-Frank; alto performed by: sopranos, F. Labelle and H. Pridmore; mezzo-sopranos, L. Roy and L. Cormier; baritone sax, L. Noël-Fontaine; soprano sax, D. Gauthier; alto sax, B. Savoie; cello, L. Dallaire; doublebass, G. Gagnon; percussion, G. McIntosh and R. O'Connor. (Distortion was on original recording.)

21'02"



22'03"



25'13"



27'32"



Open to Me the Doors of Repentance by Ukrainian composer Vedel, performed by Christ the Savior Russian Orthodox Cathedral Choir, with Serge Boldress, conductor, November 1984. Excerpt from the cassette *The Music of Lent*. Fade to:

Serge Boldress, in conversation with Sibylle Preuschat, demonstrates the Tones of Russian Orthodox music, May, 1987.

The 3rd Ode of the Canon of Repentance by St. Andrew of Crete (4th century A.D.) The music is a traditional setting, not ascribed to any composer. The piece combines singing chanting with *reading* chanting. Performed by Christ the Savior Russian Orthodox Cathedral Choir on the cassette *The Music of Lent*. This selection shows the method of *reading* during the service.

Photoskia by Helen Hall, the opening few minutes. This piece was recorded by Helen Hall at the McGill University Electronic Music Studio, 1987.

SIDE TWO



6'09"



7'40"



8'56"



10'53"



13'43"



15'50"



20'05"



22'59"



26'05"

Stereo Nose by Paul Dutton, performed by Paul Dutton (nose and voice), recorded by Paul Dutton in June or July, 1986.

Restlessness by Susan McMaster, performed by Susan McMaster and Andrew McClure, from cassette by First Draft, *Wordmusic*, 1986.

Yawn Quartet by R.I.P. Hayman, recorded by the composer, 1986. (continues to 13'55")

R.I.P. Hayman in conversation with Gordon Monahan, April, 1986, discussing the influence of yawning on the listener.

R.I.P. Hayman discussing the use of the *Goldberg Variations* with Gordon Monahan, April, 1986.

Set 2: Readings from Julio Cortazar, No. 1 - End of the Game by Tekst (Richard Truhlar and Maria Zibens). Performed by Richard Truhlar (voice and synthesizer) and Maria Zibens (synthesizer and environmental sound elements). Recorded at CLOG Electronic Studios by Richard Truhlar, Toronto, August-September, 1986. Fade to:

Factory by Steven R. Smith, performed by Steven R. Smith (voice and junk technology). Recorded at CLOG Electronic Studios, Toronto, by Richard Truhlar, August 23, 1986.

8 States of Denial for the 1980's by bpNichol and Steve McCaffery (voices).

from **Herodotus: The Histories** by Steve McCaffery, performed by Steve McCaffery (voice). Recorded October 12, 1986 at Studio Nine, Toronto.

Snore Sonata by R.I.P. Hayman, recorded by the composer, 1986.

BRIDGING LANGUAGE



MUSICWORKS38

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Issue Editor: Gayle Young
Cassette Production: Gayle Young, Paul Hodge
Cover Design: Neil Ballantyne
Manufactured at C&L Audio, Toronto

Side A

- 0'00" Excerpt from a **Pygmy Elephant Hunting Song**. Recorded in the Iturbi rain forest by Colin M. Turnbull. From a Lyrichord record.
- 1'25" Excerpt from **FUZEI** (1983). This work forms part of a sound/sculpture tryptych which includes **TAYORI** (1986) and is to be completed with the addition of **KAMI** (1987). Montreal sculptor Michel Archambault and composer Michel Tétréault desired a combined art of which neither element would suffice alone. **FUZEI** and **TAYORI** draw upon the static, contemplative ideas of the traditional Japanese garden. **FUZEI** means *interiority*. The sound image changes as the spectator moves around the installation.
- 4'12" Excerpt from a **digital ecologue** (1986) by Claude Schryer and Daniel Scheidt. The work is for clarinet, bass clarinet and computer. This realization was recorded March 21, 1986 at the Banff Centre, Banff, Alberta.
- 14'06" Jerry Hunt in conversation with Gordon Monahan.
- 17'20" **Fludd: (Volta): Jal (MUSIC)**. Jerry Hunt plugs in his equipment creating this result on an **EVATONE** record.
- 26'04" **Si Nopo Da** (By What Signs Will I Come to Understand?). From Michael Snow's studio-created ethnomusic, **THE LAST LP**. Ostensibly performed by "women of the Bo-sa-so-sho tribe, Niger, S.E.

MUSIC - AFFECTING - MUSIC



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SIDE B

- 0'00" **Mbowunsa Mpahiya** (Battle Song of the Bowunsa). An excerpt from another studio-created ethno-work by Michael Snow on **THE LAST LP**. Indicated on the back-notes as being performed by "male members of the Kpam Kpam tribe, Angola, West Africa." All voices by Michael Snow, slightly lowered by tape speed. A "government army helicopter" flies overhead, interrupting the proceedings and boding ill for the tribe's future.
- 4'06" Wende Bartley introduces two examples of sound hybrids. The first example is made by splicing together the attack of a violin and the decay of a piano. The result is transferred to keyboard and played with a microtunal tuning system.
- 4'54" The second example demonstrates upward and downward glissandos using a violin glissando which is sampled. Eight different copies are mixed, and also recorded in reverse. The sound is played on a keyboard.
- 6'11" Wende Bartley introduces **ELLIPSIS**. It is a three-part work using sampled violin sounds and synthesized sounds. Three different structural elements of the work are based on the waxing, the full and the waning moon. **ELLIPSIS** is composed for tape and for voice and, in performance, there is a section for a dancer.
- 6'50" **ELLIPSIS**, first extended excerpt.
- 16'00" **ELLIPSIS**, second excerpt.
- 18'52" First of two excerpts from **TAYORI** (1986) by Michel Tétréault and sculptor Michel Archambault. The sound/sculpture comprises *tayori* — water and earth. The visual aspect is static, immobile. All movement is provided by the music.
- 22'25" **TAYORI**. A second excerpt.
- 25'53" Excerpt from a historical and rare religious song of the Batwa Pygmies. Recorded in the Iturbi rain forest by Colin M. Turnbull (Lyrichord Records, LLST 7157).

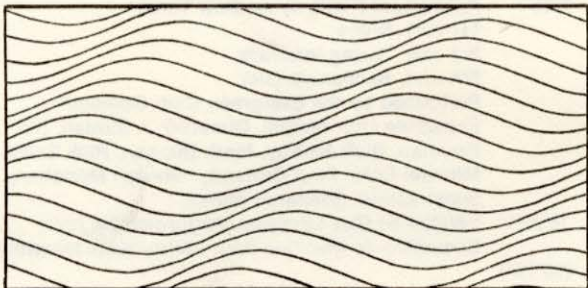
Issue Editor: Andre Paradis
Cassette Production: Andre Paradis, Paul Hodge
Cover Design: Neil Ballantyne
Manufactured at C&L Audio, Toronto

The cassette for **MUSICWORKS 40**, in celebration of our tenth anniversary, is on chromium dioxide tape, using real-time reproduction.

A

- 0'00'' Crickets with Leafhopper, close-up. Recorded by Andrew Timar; Paul Hodge, technician. Norval, Ontario, 1983.
- 1'10'' Andrew Timar discussing cricket recording experiences.
- 2'40'' More crickets and grasshoppers. Recorded by Andrew Timar. Norval, Ontario, 1979.
- 4'06'' Gordon Monahan introducing *Speaker Swinging*.
- 5'11'' *Speaker Swinging* (excerpt) by Gordon Monahan. An out-take from LP recording sessions of June 1987. Michael W. Huon, recording engineer. Gordon W, John Oswald, Martin Kohn, speaker swingers.

SONIC MAPPINGS



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- 13'56'' Bob Dobbs of the Church of the Sub Genius talks to DJ Myke Dyer of Radio CKLN, Toronto. From a post-fundraising dialogue of Nov. 4, 1987.
- 15'34'' *Untitled CCMC* (Al Mattes, Casey Sokol, Michael Snow, Nobuo Kubota, John Kamevaar). Excerpt of a 1981 Music Gallery performance. Recorded by John Oswald.
- 24'29'' *Jazz Edit* (1982) from *Spoors* by John Oswald. Featured in Bill Coleman's cinematic ballet *Baryshnikov* (1987).
- 25'16'' Hi De Ho Man (C. Calloway, J. Palmer, B. Harding).
- 28'14'' Performed by Cab Galloway and His Orchestra.

B

- 0'0'' Four selections from the Mystery Tape Laboratory.
- i) *Klangtuning*
- ii) *Sacre du Printemps* by Igor Stravinsky. 'adolescents dance' bars 99-165. Played by Klangfarben probe.
- iii) *The Code* (study). This review from Bill Coleman's cinematic ballet *Baryshnikov* (1987).
- iv) a view from XMAP.
- 6'55'' Andrew Timar introduces *Palimpsest*.
- 7'35'' *Palimpsest* (1987) by Andrew Timar
- 1st mvt. *Stürm*
- 3rd mvt. *Spring Interlude*
- 5th mvt. *Bachanale* (sic).
- Performed by the Evergreen Club Gamelan Ensemble (Jon Siddall, Director): J. Siddall, Bill Brennan, Blair McKay, Mark Duggan, Rick Sacks, Michael Coté, Paul Ormandy; Gordon Monahan, guest soloist (prepared piano).
- 18'20'' *Fétiche* by Guy Laramée. Performed by Tuyo, Ensemble de Musique pour Instruments Inventés.
- (30'15'')

Cassette Editing and Production: **Gordon Monahan**

Cover Design: **Neil Ballantyne**

The cassette for **MUSICWORKS 41** has been manufactured using chromium dioxide tape and real time reproduction with the financial assistance of the Music Section of the Canada Council.

A

0'

Clocker by **Alvin Lucier**.

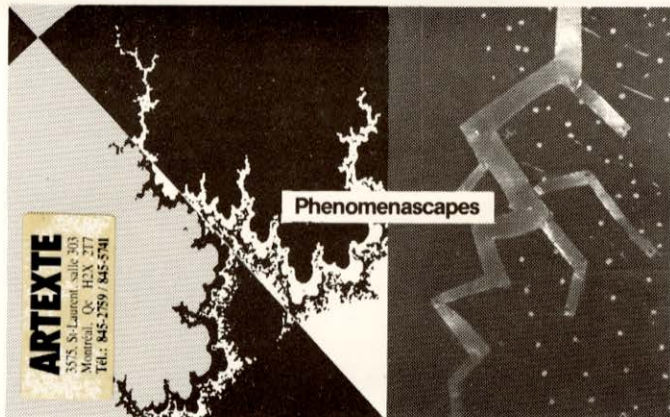
For performer with amplified clock, galvanic skin response sensor, and digital delay.

Recorded March 26, 1988, at the Vancouver Art Gallery in British Columbia, with **Patrick Ready**, performer, **Alvin Lucier**, electronics, and **Iain Macanulty**, recording engineer.

15'35"

Txalaparta, traditional wood percussion instruments played by Basque musicians, **Ramuntxo Partarrieu** and **Txomin Larre**, in concert in Amsterdam, recorded by Fred Gales of Sound Reporters.

At 18'36", introduction and explanation by the performers, speaking the Basque language.



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24'55" excerpt from *Profile* by **Charles Dodge**. The sounds are synthesized by computer and organized in fractal forms.

27'05" excerpt from *Roundelay* by **Charles Dodge**. The tape part heard in *Profile* is accompanied by chorus (soprano, alto tenor and bass voices). Recorded by the Illinois Contemporary Chamber Singers conducted by William Brooks.

(29'05")

B

0'

Any Resemblance is Purely Coincidental by **Charles Dodge** for piano and tape.

Martin Amlin, pianist. The Caruso-like voice heard on the tape was synthesized by computer.

7'50" Excerpt from the beginning of *Cascando* by Charles Dodge (an interpretation by Dodge of Samuel Beckett's radio play *Cascando*).

The character of *Opener* is spoken by **John Nesci**.

The character of *Voice* is a computer synthesis based on a recording by **Steven Gilborn**, and the *Music* part, heard at 11'25" is a computer synthesis based on *Voice*. At 14'57" *voice* and *music* play together.

16'40" Autoregressive Music samples by **Peter Anson**

16'40" Prototype I

17'05" Model A

19'25" Model B

22'05" Prototype II

22'50" Model (Invention)

25'10" Prototype III

25'30" Model (Invention)

(28'10")

Cassette editing and production: Gayle Young and Sandor Ajzenstat

Cover design: Neil Ballantyne

A

- 0'00" **Michele George** improvisation—recorded at the Music Gallery by Paul Hodge, background by Wende Bartley.
- 1'10" **Lillian Allen**—excerpts from *Let the Heart See*, performed at Sound Symposium '88, St. John's, Newfoundland, July 11, 1988.
- 5'35" **Michele George** improvisation.
- 6'35" **Hardwood Forest Summer**, recorded by Gayle Young, August, 1988.
- 7'20" Excerpt from *Don't Blame the Bedouins*, by **René-Daniel Dubois**, pg. 153-154 (The Legend).
Flip—D.K. Pleasance; *Michaela*—Hybatia Noon; *Weulf-Mick Phillips*.
Recorded by Helen Hall and G. Delisle at Production Paramètres, Inc., Montréal.
- 11'15" **Hardwood Forest Summer**, recorded by Gayle Young
- 12'20" Excerpt from *Don't Blame the Bedouins* pg. 145
- 12'50" **Hardwood Forest Summer**
- 13'30" **Lillian Allen**—*Riddim an' Hardtimes*, performed at Sound Symposium '88
- 16'30" **Michele George** improvisation
- 22'00" Excerpt from soundtrack for *Only Time To/No Time Not To* by **Wende Bartley**
- 23'55" Excerpt from *Incipit* by **Chris Butterfield**; text—**John Bentley Mays**.
trumpet—Michael White; clarinet—Robert Stevenson; bassoon—Shannon Peet; xylophone—Richard M. Sacks; percussion—Michael Sloski; electric bass—Merrie-Ellen Wilcox; synthesizers—Linda C. Smith and Owen Underhill; voice—Chris Butterfield.
Recorded at Enormus Sound Studios, Toronto, March 13, 1988.

(29'30")

B

- 0' Excerpt from *Only Time To/No Time Not To*
- 0'10" **Hildegard Westerkamp** in conversation with **Wende Bartley**
- 1'15" Improvisation with vocal samples of **Michele George**—by **Wende Bartley**
- 6'10" Excerpt from *Don't Blame the Bedouins*, pg. 134-136 (Third Beat: The Edge of Death)
- 9'20" *Aquilegia* by **Gayle Young**, excerpt using sounds derived from the Columbine.
- 10'20" Excerpt from *Don't Blame the Bedouins*, pg. 139-140
- 10'55" Excerpt from *Don't Blame the Bedouins*, pg. 163 (Fifth Beat: Finale)
- 13'45" **Carol Ann Weaver**—"Cry on the Wind" from *Timbrel in Her Hand*.
Text—Judith Miller; reader—Dorothy Bowman; keyboards & percussion—Carol Ann Weaver.
- 15'30" Excerpt from *Aquilegia*.
- 15'50" **Carol Ann Weaver**—"And It Came To Pass" from *Timbrel in Her Hand*.
Text—Judith Miller; soprano—Margaret Elligsen Hull; mandolin—Lyle Friesen; keyboards—Carol Ann Weaver.
- 17'55" **Hildegard Westerkamp** in conversation with **Wende Bartley**
- 21'50" Excerpt from *Cricket Voice* by **Hildegard Westerkamp**
- (30'30")

Cricket Voice is a musical exploration of a cricket, whose song I recorded in the stillness of the Mexican desert region called The Zone of Silence. The quiet of the desert allowed for such acoustic clarity that this cricket's night song—sung coincidentally very near my microphone—became the "ideal" sound object for this tape composition. Slowed down, it sounds like the heartbeat of the desert; in its original speed it sings to the stars.

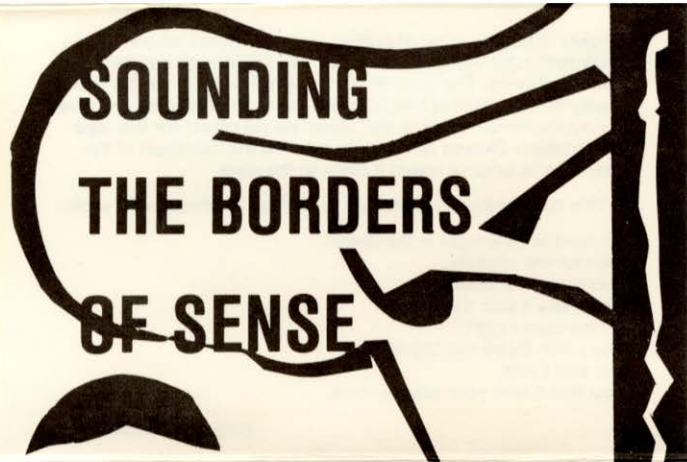
This composition is dedicated to Norbert Ruebsaat who wrote:

It's hard to be a night in the desert.
Without the crickets.
You make it with stars.
You make it with the skin.
Of the desert night.
You stitch those two together.
Sky and Earth.
You find it with your cricket voice.

— Hildegard Westerkamp

The cassette for **MUSICWORKS** has been manufactured using chromium dioxide tape and real time reproduction with the financial assistance of the Music Section of the Canada Council.

Cassette Editing and Production: **Wende Bartley, Gayle Young, and Paul Hodge**
Cover Design: **Neil Ballantyne**



**SOUNDING
THE BORDERS
OF SENSE**

MUSICWORKS 42

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A

- 0' *Night Labyrinth* by **Alan Belkin**. This recording was made by the composer using MIDI synthesizers controlled by a Macintosh Plus computer using Performer™ software.
- 14'20" *19-note Microtonal Etude* by **Easley Blackwood**, concluding chromatic section only. The recordings of Etudes by Easley Blackwood are taken from his LP Recording *Twelve Microtonal Etudes for Electronic Music Media*. Each equal tempered tuning from 13 to 24 notes per octave is demonstrated in one of the Etudes. The recording is available from Prof. Easley Blackwood, Dept. of Music, University of Chicago.
- 15'00" *19-note Microtonal Etude* by **Easley Blackwood**, here heard in its entirety. The diatonic first theme is followed by a chromatic second theme.
- 19'10" Excerpt from *Artichoke* from a set of six *Songs of Fruits and Vegetables* by **Paul Rapoport**. This excerpt is played in 31-note equal temperament by **Susan Lee** using the Scalatron of MacMaster University, recorded by Gayle Young and Paul Rapoport.
- 19'40" Excerpt from *Artichoke*, played in 12-note equal temperament on the Scalatron by **Susan Lee**.
- 20'00" *15-note Microtonal Etude* by **Easley Blackwood**. This Etude makes extensive use of triads placed over a division of the octave into five equal parts.
- 23'40" *13-note Microtonal Etude* by **Easley Blackwood**. Blackwood refers to this as: *The most alien tuning of all*: there are no major or minor triads.
- 27'00" Demonstration by **Paul Rapoport** of a phrase in 13-note equal temperament: the harmonization of an ascending chromatic 13-note scale beginning on D. Played by **Susan Lee** on the Scalatron.

- 27'15" Demonstration by **Paul Rapoport** of a phrase in 13-note equal temperament which emphasizes harmonies based on the 11th and 13th harmonics above D. Played by **Susan Lee** on the Scalatron.
- 27'30" Demonstration by **Paul Rapoport** of a simple diatonic modulation in 13-note tuning. Played by **Susan Lee** on the Scalatron.

B

- 0'0" The opening of *Birthday Music* by **Stuart Shepherd**. *Birthday Music* acknowledges the continuing importance of intuitive, secular, visceral, theatrical, cosmopolitan and harmonious aspects of music of extended form today. It began as a personal reaction to Handel's 300th birthday in 1985, and was planned as an "antidote" to the musics of composers whose birthdays were being celebrated at that time. Five musical "personalities" are cast in the forms of instrumental songs: unique personalities with distinct historical, geographical and (made in Buffalo) mythical origins. The first excerpt includes "Bombay Blues", "Academic Festival March of the Professors" and "Circle Dance", with solo episodes, partly improvised and partly notated, based upon them. Performed by: Al Weiss, saxophones; Bill Parsons, guitar; Stu Shepherd, synthesizers and Apple Macintosh computer; Mike Farquharson, bass guitar; Blair McKay, drums and percussion. *Birthday Music* is available from the Canadian Music Centre or from editions S.A. du Nord, 166 Beaconsfield Ave., Toronto M6J 3J6.
- 4'50" *Invocation* by **Hugh Le Caine**. This piece was composed in 1957 using the Multi-track Tape Recorder. The original sounds used were a falling drop of water, glass being broken with a hammer, and a ping-pong ball hitting the bat.
- 7'15" *Affinity Groups* by **Jim Montgomery**. This demonstration takes the program from the beginning to the point when all the data is available for transformation.
- 14'35" *Sounds to Forget* by **Hugh Le Caine**. This demonstration from the early 1960s used a device that functioned like a frequency modulator except that it affected only one sideband. The original sound material appears to have been a demonstration recording for a stereo tape recorder.
- 18'10" *The Burning Deck* by **Hugh Le Caine**. This piece was composed in 1958, six months after a version of the same piece that incorporated the text of a Victorian poem, "The Boy Stood on the Burning Deck". The rhythm of the text is all that remains of it. All the sounds were derived from a piano, using the Multi-track Tape Recorder.
- 22'30" Conclusion of *Birthday Music* by **Stuart Shepherd**. This section of the piece includes a drum cadenza, improvised according to a prescribed thematic recipe, and a coda based principally on the "Festival March . . .".

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MUSICWORKS 43

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ARTESTE
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equal opportunity

MUSICWORKS 43

Cassette Editing and Production: Gayle Young and Paul Hodge

CEMIS DE DOCUMENTATION
ARTESTE
DOCUMENTATION CENTRE

Side A

Side A is dedicated to the life and work of Canadian sound poet bpNichol. One of the main features of Nichol's aesthetic orientation was an exploration of the multi-sensual potential of language, both in the visual presentation on the page, as well as in the more obvious sonic dimensions of language. His work is characterized by verbal chant (*Pome Poem*, 1972), nonverbal vocal noise, speech-based colourings and rhythms, melodic invention, and melodic borrowing.

He was also fascinated by the potential of the magnetic tape recorder and his work with electroacoustics in the sixties possibly establishes him as one of the first Canadian electroacoustic composers outside the academic and institutional environments. In a piece that Nichol himself considered to be the best of his earlier works, *Another Day Older* (1968), the tape recorder buttons (fast forward and rewind) were played like a synthesizer keyboard to create rhythmic patterns on his vocal sounds. With a minimum amount of voice, the sound for the piece was generated through a feedback system and the manipulation of the keys.

It was through his involvement in *The Four Horsemen* that Nichol developed the majority of his sound poetry. With fellow members Rafael Barreto-Rivera, Steve McCaffery, and Paul Dutton, *The Four Horsemen* developed a highly attuned capacity for improvisation, with the ability to respond sensitively to each other's rhythms, dynamics, and timbres. The MUSICWORKS cassette features two improvisations from one of two concerts given at the Music Gallery in Toronto, October 9 & 10, 1987. The performances from both evenings have been released on a cassette entitled *2 Nights 4 Horsemen*, available from Underneath Editions.

Nichol was indebted to Ornette Coleman's album *Free Jazz* and said that the internal logic of the saxophone solos made him rethink "the whole notion of what was possible in improvisation." *Free Bop* was performed in collaboration with pianist Casey Sokol at the Music Gallery in 1984 and is a good example of how Nichol could transcend the linguistic realm and become a true instrumental partner.

Side A opens and closes with two poems written for bpNichol by fellow sound poets Charlie Morrow and Paul Dutton. *BP for bp* by Charlie Morrow was originally composed for "Read the Way He Writes", a 1986 festschrift published by *Open Letter*, 8th Series, to celebrate, as Dutton says, "what we all thought was the mid-way point in Nichol's career." The title of Paul Dutton's piece *For the Letter That Begins Them All, H* (for bp) is a line from Shakespeare's *Much Ado About Nothing*, Act 3, Scene iv. Nichol frequently proclaimed H to be his favourite letter of the alphabet. This poem was written for him in 1986 on the occasion of the publication of his book, *Zygal*. The version on the MUSICWORKS cassette is from Dutton's 1987 cassette, *Fugitive Forms*.

The liner notes on bpNichol are derived from Paul Dutton's article entitled "bpNichol and the Past-Present of a Future Music" published in the MUSICWORKS 44 magazine. Copies of MUSICWORKS 44 magazine may be ordered for \$4 from MUSICWORKS, 1087 Queen St. West, Toronto, Ontario, Canada, M6J 1H3. 416-533-0192.

Contents:

1. BP for bp - by Charlie Morrow	3:30"
2. Pome Poem (released on <i>Ear Rational</i>) - by bpNichol	2:45"
3. Another Day Older (released on <i>Past Eroticism</i>) - by bpNichol	1:40"
4. The Four Horsemen (released on <i>2 Nights 4 Horsemen</i>)	5:27"
5. Free Bop (bpNichol and Casey Sokol)	8:45"
6. The Four Horsemen (released on <i>2 Nights 4 Horsemen</i>)	6:15"
7. For the Letter That Begins Them All, H - by Paul Dutton (released on <i>Fugitive Forms</i>)	3:35"

Ear Rational, *Past Eroticism*, *Fugitive Forms* and *2 Nights 4 Horsemen* may be obtained from Underneath Editions, P.O. Box 262, Adelaide St. Station, Toronto, Ontario M5C 2J4. All but *2 Nights 4 Horsemen* are also available from Membrane Press/New Fire Tapes, P.O. Box 11601 Shorewood, Milwaukee, Wisconsin, 53211.

Side B

Side B features music from the Balkan regions. Most selections were performed by Staro Selo in a live performance given at the Music Gallery on May 19, 1989. Staro Selo (Toronto) perform traditional music from areas which are currently part of Yugoslavia, Bulgaria, Greece, and Poland. The group plays traditional Bulgarian folk instruments and sings both accompanied and unaccompanied songs. Their name means 'old village' in Macedonian, and they attempt to capture the music that it was traditionally sung. Two selections are included by Les Misérables Brass Band from their cassette release *Om-pah*, *The Universal Language*. Les Misérables (New York City) play brass band music, new and old, from diverse areas of the world; from Brazilian samba music to Italian marches to Bulgarian dance tunes. They are committed both to the tradition of brass band music and to its future in contemporary music.

The vocal music sung by Staro Selo is characterized by regional differences in the vocal qualities and styles of ornamentation. The western regions of Bulgaria—Pirin and Sop—are known for their development of close-harmony singing, dominated by the dissonant interval of a second. Antiphonal singing is found everywhere in Bulgaria, and depending on the region, sung either monophonically or diaphanically. The women are the singers in the Bulgarian tradition, the songs sung during the day as they worked in the home and the fields. Their strong and aggressive singing style developed as a means of communication in the mountainous regions.

The dance music in Macedonia and Bulgaria is characterized by irregular meters and is traditionally played on instruments such as those used by Staro Selo. One of the most distinctive Bulgarian instruments is the *gaida*, or Bulgarian bagpipe. Other instruments include the *tapan* (a double headed drum struck with two sticks), the *kaval* (a long flute, bevelled at one end), the *gadulka* (a bowed lute with three playing strings and ten sympathetic strings), and the *tambura* (a long-necked, fretted, plucked lute).

Brass band music is found today in Serbia and Macedonia. According to legend, brass instruments were brought back to these regions after immigrants to Canada heard Salvation Army bands. Eventually, the Gypsies used these instruments in their music. The instrumental selections performed by Les Misérables are arranged for clarinet, flute, trumpet, trombone, french horn, tuba, alto sax, violin, percussion and drums.

In the MUSICWORKS 44 magazine, the article entitled "Born with the Sound in their Throats" features an interview with Dora Hristova, the director of the Bulgarian State Radio and Television Female Vocal Choir. The choir toured North America in the fall of 1988 following the popular release of two albums by Nonesuch/Elektra entitled *Le Mystère Des Voix Bulgares, Vol. I and II*. Staro Selo member Brenna MacCrimmon provides additional commentary on the characteristics of Balkan music.

Contents:

1. I Pouna Gradina (Sop region of Bulgaria)	1'22"
2. U Komsj Svaitva Ima (Pirin region of Bulgaria)	1'45"
3. Baba Gjurgja (Macedonian dance in 11-3323)	3'30"
4. Sevdelino Detelino (Pirin)	1'27"
5. Oj Jovane (Pirin)	2'38"
6. O Jabuko (Croatia, Yugoslavia)	1'58"
7. Tri Mi Zvezdi (Sop)	4'00"
8. Daichovo Horo (Bulgaria)	2'12"
9. Slunce Gre E More (Pirin)	2'20"
10. Aber Mi Dojde (Macedonia)	3'11"
11. Nevestinski Cosek (Macedonian Gypsy Wedding Dance)	3'33"
12. Sadilo Mome (Macedonia)	1'53"

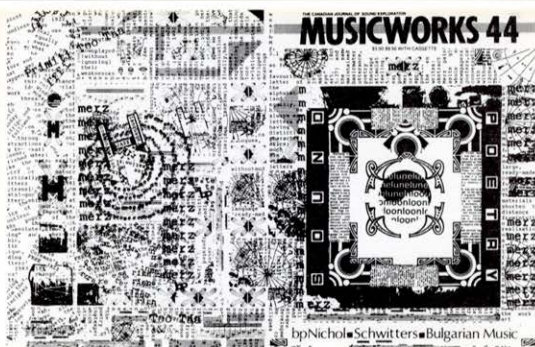
*Selections 8 and 11 are performed by Les Misérables. All others are by Staro Selo.

Members of Staro Selo: Chris Aston (tambura), Jayne Brown (vocals), Sophia Grigoriadis (vocals, tambura), Brenna MacCrimmon (vocals, tapan), Nick Ouroumis (tapan, tambura, gaida), Tom Papagiannis (kaval), Louise Wrazen (vocals, gadulka).

Members of Les Misérables: Charlie Berg, Matthieu Darriau, David Harris, Frank London, Takaaki Masuko, Vinny Noble, Marcus Rojas, W. Marshall Sealy, and Jeanne Snodgrass. Arrangements by Frank London. Cassette release *Om-pah*, the *Universal Language* available from Global Village Music, P.O. Box 2051, New York, N.Y. 10025.

Cassette Editor and Liner Notes: Wende Bartley
Recording Engineer: Shelley Craig
Design and Layout: Paul Doucet

The cassette for MUSICWORKS 44 has been manufactured using chromium dioxide tape and real time reproduction with the financial assistance of the Music Section of the Canada Council.



bpNICHOL and BULGARIAN MUSIC
MUSICWORKS 44

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CENTRE DE DOCUMENTATION
ARTISTE
DOCUMENTATION CENTRE

A Broken Symmetry 17' 10"
by Ann Southam,
performed by Henry Kucharczyk
Summerstorm 2' 10"
Guigerfunk 2' 50"
Waterworks 5' 15"
Gamelaraga 3' 55"
Improvisatory Interactions
by Very Nervous System
and David Rokeby

B Bounce Around/Tropicality 7' 05"
Six 9' 05"
by Fast Forward
Soweto Stomp 16' 05"
by Malcolm Goldstein, performed
by the Malcolm Goldstein
Workshop Ensemble, Montréal



CENTRE DE DOCUMENTATION

ARTISTES
DOCUMENTATION CENTRE

MUSICWORKS 46

SIDE A BROKEN SYMMETRY

by Ann Southam
performed by Henry Kucharczyk

Ann Southam is a composer, educator and pioneer in the field of electro-acoustic music and has been closely associated with modern dance since its early days in Toronto. Her music has been featured in choreography by the Toronto Dance Theatre's Trish Beatty, David Earle, Peter Randazzo and Christopher House, as well as by Anna Blewchamp, Carol Anderson and Terrell Maguire. In 1986 she collaborated with Carol Anderson, a choreographer and the former artistic director of Dancemakers, on the creation of a music/dance work titled *Broken Symmetry*, part of a large project cooperatively staged by Dancemakers and ARAYAMUSIC.

The MUSICWORKS 46 magazine features an interview of Ann Southam by Carol Anderson in which they discuss the meeting of dance and music and the relationship of performers to their arts. When she writes music for dance, Southam creates an emotional climate by approaching sound as having a very distinct physical presence, or texture. This process can be likened to creating a sculpture of sound that has a palpable power in the space. In performance, she feels that the tape medium is preferable over live performers, for it allows the energy implicit in the sound itself to become explicit or manifest in the dance. With live music, too much of the audience's attention becomes

focussed on the players, almost as if the musicians themselves were dancing. *Broken Symmetry* is performed live by Henry Kucharczyk on the Yamaha DX7 and the Oberheim Expander synthesizers. MUSICWORKS 46 cassette features two excerpts of the work edited together to create a continuous segment. The relationship between the intention and activity of the music is closely related to the interaction between the performers on stage. In the opening section, in which the music features short figures followed by long resonant rests, the dancers appear in various combinations: they come together and then move apart, creating a diffuse energy. In the middle section, the music is more continuous in nature and the dancers flow in unity with the music. The final section of chordal activity helps create a climate of interdependence among the dancers, as they physically support one another in their movements and lifts.

These notes were excerpted, in part, from the MUSICWORKS 46 article "Choice and Interpretation: Ann Southam in Conversation with Carol Anderson." Additional notes by Wendie Bartley.

IMPROVISATORY INTERACTIONS

SUMMERSTORM, GUIGERFUNK, WATERWORKS and GAMELARAGA

by Very Nervous System and David Rokeby

"Very Nervous System" is the name given to the series of installations designed by David Rokeby which bring together several different interests and disciplines: visual art, dance, music, electronics, psychology and philosophy. These interactive installations utilize video cameras, image processors, computers, synthesizers and a sound system to create a space in which the movements of one's body create sound. Within the installation, sound has a sculptural presence, both as an extension of the body, and as a physical reality which one encounters with the body.

The most central aspect of this work is neither the "sound" nor the "dance", but the relationship that develops between the sounding installation and the moving person. The recorded music that results from this relationship reflects only one element of the entire installation and can be thought of as a language of interaction occurring between the two individuals. This relationship is more than just a dialogue between person and system, but is rather a very tight and complex feedback loop. Dialogue in its back-and-forth implies a separation of the functions of perceiving and responding, but for the installation, perception and expression are virtually simultaneous.

The interactive nature of the feedback loop reinforces particular aspects of the system and the person in it, producing resonances or harmonics which are unique for each different combination of installation and individual. Because of the overall complexity of the system, many factors determine its resonant characteristics: functions of the body, the character of the person in the space, the sound, and the responsive behaviour of the installation itself. Each body has its own resonant frequencies which are functions of size, shape, weight and musculature. To create a very lightly knit feedback loop, it is advisable to allow the music of the system to speak back through one's body directly, with a minimum of mental reflection, thus reinforcing the higher frequencies and dampening the lower ones.

For the MUSICWORKS 46 cassette, four improvisatory interactions with Very Nervous System and David Rokeby were recorded in David's studio. Each improvisation represents differently designed instrumental behaviours, with each instrument representing a different relationship between movement and sound. The designed instrumental behaviour defines all the MIDI parameters, including controllers, velocity sensitivity and some system-exclusive information. The primary synthesizer used in these improvisations is the Yamaha FB01 synthesizer. *Waterworks* also uses the Roland 330 digital sampler.

These notes were adapted from "The Harmonics of Interaction" by David Rokeby, which appears in the MUSICWORKS 46 magazine.

Cassette Editor: Wendie Bartley Technical Production: Randall Smith
Design: Bob Wilcox. The MUSICWORKS 46 magazine also contains an article by Terrell Maguire about dancing outside of the theatre, an interview of Yves Chamberland by Dena Davida, and an article on some contemporary *Hörspielen* by Eric De Visscher. Copies of the MUSICWORKS 46 magazine may be ordered for \$4 each from: MUSICWORKS, 1087 Queen Street West Toronto, Ontario, CANADA, M6J 1H3 Telephone 416/533-0192

SIDE B BOUNCE AROUND/TROPICALITY and STIX

by Fast Forward

Fast Forward is a New York-based percussionist, composer, and performance artist whose music includes drumming on oil cans, hurling hubcaps, copper pipes, and other assorted metal objects around the room, and creating intense whirlpools of sound with the Trinidadian 'pan' or steel drum. The rhythmic foundation of his music is rooted firmly in the body and is developed, like many of the popular music idioms such as rock or disco, out of an internal sense of the human heartbeat. In reggae, for example, the tempos and rhythms are often slower, evoking a relaxed heartbeat. In the music of Fast Forward, the rhythms are generally accelerated in order to communicate a level of excited energy, and during a performance his naturally accelerated heartbeat often results in even faster tempos.

One of the biggest challenges for Fast Forward in working with steel drums is to create "non-beautiful" music, or music which is not aesthetically tranquil to the mind and ears. His interest is more focussed upon creating sounds which are harsher and have a severity to them, sounds which could be called "disturbing". The tone quality of the instrument itself is inherently beautiful because of the harmonic relationships, so he finds himself constantly pushing the sounds to the edge while still allowing room for the beauty to speak.

His current solo percussion set-up includes a steel pan, a pair of timbales, a metal coil from the street, about 30 pounds of 1/2-inch copper plumbing pipe, a bull-roarer, two little percussion clapper toys from the 1930s, a plastic ball, some water, some dried peas and a local supply of sonorous metal objects. With a sculptural approach to creating sound he explores the sensual, tactile qualities of the new objects, then ties the sound of the objects to the physical gesture that creates that sound. The result is a very simple but still stage presence that integrates the visual element of the performance with the music. Once the intense, rhythmic base of his music is established, he subtly shapes the sound within the room, playing with maximum intensity and volume to create a very dense, tightly woven texture in which the boundaries of rhythm, melody and timbre dissolve into a continuum of metallic sound.

Two of Fast Forward's pieces for solo steel pan appear on the MUSICWORKS 46 cassette: *Bounce Around/Tropicality*, recorded 1 Oct. 1988 at the Musée d'art contemporain de Montréal, in Montréal, Québec (recorded by Miguel Raymond), and *Six*, recorded 24 Oct. 1987 at Real Art Ways in Hartford, Connecticut. Both pieces are played acoustically with no amplification. Copyright 1989 by OBSOLETE MUSIC. Cassette notes were adapted from "Sound and Gesture", an interview of Fast Forward by Helen Hall in the MUSICWORKS 46 magazine.

SOWETO STOMP

by Malcolm Goldstein
performed by the Malcolm Goldstein Workshop
Ensemble, Montréal

Malcolm Goldstein, a composer/violinist, has been working in collaboration with dancer/choreographers since the early 1950s, when he participated in the Judson Dance Theater in New York City. More recently, he has worked with choreographers such as Pauline de Groot, Simone Forti, Susan Osberg, and Dana Reitz, and for the past several years he has been guest artist at the school for New Dance Development in Amsterdam, offering workshops concerned with sound, movement, and space. After a recent music workshop in Montréal sponsored by Traquen'Art Productions Inc., the participants joined Goldstein to perform *Soweto Stomp* in concert at the Maison de la culture Frontenac, 14 Feb. 1990.

Soweto Stomp was written in 1985 to commemorate the Soweto uprising in 1976, and is dedicated to the black people of South Africa in their struggle for freedom and equality. The melody that begins the piece is "Nkosi Sikelel' Afrika" (God Bless Africa), the anthem of the African National Congress. The piece is a structured improvisation with a visually oriented score provided for each player. The score contains five different riff phrase-patterns with set repeating rhythms and six different key signatures from which each performer may choose. The choice of pitch sequence is free, within the specific chosen key, and can be played as a set pattern or changed freely as the performer chooses.

The piece begins with the string bass playing the 6/4 riff in the key of B flat. Other performers enter on cue by the leader, either singly or in groups, playing one of the notated riff rhythm-patterns, also in B flat, until many layers of cross rhythms have been established. Soloists are then cued to improvise within the context of the ensemble. At times, more than one soloist can be improvising freely, playing with and/or against each other and in and out of the ensemble texture. When a solo is completed, the player returns to the riff pattern or rests until cued in again.

Once a particular riff is established, different articulations of the rhythm pattern may be developed by either adding or eliminating notes. It is possible within the structure to change to another riff either by pausing in between riffs or by playing continuously and linking the old riff pattern to the new one. After the initial key of B flat, any key can be used, either to identify a new riff or to make a harmonic change within an ongoing riff. Keys can be abandoned and returned to as desired, creating more complex or more simple harmonic textures within the ensemble. On a cue from the leader, all players make a gradual transition to the key of A flat as well as a gradual shift of focus to the 6/4 riff. The piece ends when, cued by the leader, all instruments play the 6/4 riff in synchronization, each with a separate melodic line. The riff is played repeatedly until cut off by the leader.

Performers: Malcolm Goldstein, conductor and violin; Matthieu Belanger, bass clarinet; Matt Darriva, alto saxophone; Guillaume Dostaler, piano; Michel Dubeau, tenor saxophone; Liette Gauthier, french horn; Eric Longworth, cello; Claude Maheu, english horn; Mike Milligan, double bass; Pierre Tanguay, percussion; Tom Walsh, trombone

These notes were adapted from the score of *Soweto Stomp*. The notated portion of this score appears in the MUSICWORKS 46 magazine, as well as two excerpts, "The Gesture of Improvisation" and "The Gesture of Sounding" from Malcolm Goldstein's book, *Sounding the Full Circle (concerning music improvisation and other matters)*. Both the score and the book are available from P.O. Box 134, Sheffield, VT 05866 USA.

- B The Folk Artists of Shaanxi
- A Roaring Tiger Sharpening Its Teeth 3:30*
- Driving Draught Animals 2:00*
- The Bench Dragon Dance 4:30*
- Boatman's Work Song 3:00*
- Galloping Steeds 3:30*

Pankur N. Z. 16:40*
by Jody Diamond, performed by
Gamelan Son of Lion and
guest players from the New York
Indonesian Consulate Gamelan.



JOHN OSWALD • FOLK ARTISTS OF SHAANXI • JODY DIAMOND

MUSICWORKS 47

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RECORDING DOCUMENTATION ARTISTE RECORDING DIRECTOR MYSTERY LABORATORY'S PROJECT JOHN OSWALD DISCUSSES plunderphonics

Let's start with a definition. A plunderphone is a recognizable audio quote. Recognizable by at least a lot of people. That part is a bit vague. The piece may become less recognizable once we get through it, but recognizable. A plunderphonic derivation must maintain a substantial degree of its original character. So a song or whatever can be changed somehow, but someone who is listening to it will still recognize the song, although it may not be the song that they are associating with but the sound. My conviction is that the average person will realize they're hearing a familiar recording long before the melody makes its signature, or the singer gets to the words. The timbre of the recording, or its sound, is the trigger.

"Plunderphonics" was the title of my initial article on copyright morality (MW 34, 1987). But my appropriation of recordings for re-use came first. . . . Once an idea starts forming in my mind, I want to get to work on it immediately. A piece may be essentially finished by the time most of the negotiations for permissions can be undertaken. I don't really think about these things when I'm at work on pieces. I just work with the materials that are around. If you had to think about whether you could afford the licensing-per-note fee on the piano every time you sat down to play, you might find it to be a creative impediment.

All of this laboratory experimentation ends up as really crazy-sounding music, and certainly not dead-end theoretical. So... is it music? Well obviously all the sources are what most of us usually consider to be music although none of my personal favorite areas of sound, like fire, or the sound of people talking in a language I DON'T understand. I should point out that this shareright only applies to traditional musical instruments such as violins and electric guitars. There's a variety of selection: classical music, rock music, jazz music, easy-listening-type music. We've deliberately avoided a lot of experimental music and esoteric music because, and in some cases I think this is unfortunate, it doesn't meet the general recognition criteria.

We do print a shareright notice on these things, which specifies that anyone can share this material with anyone else, as long as they DON'T directly take a financial profit in this sharing. I should point out that this shareright only applies to the derivations we have made, and is not intended to affect the rights of the electrographed originals. In order to achieve some sort of respectability electroquoting must follow the literary example of reference and citation. Quotation marks are not available in the audio medium.

John Oswald is Director of Research at Mystery Laboratory. These notes were excerpted from the MUSICWORKS 47 article "Recipes for plunderphonics: John Oswald interviewed by Norman Irgma," Part 1.

plunderphonic EXAMPLES

- (Example 1-4 proceeded without a break - 14:35*)
- Example #1: Both real and phony orchestra tune up. Under all the clouds of instruments you can just hear a familiar 19th century melody.
- Example #2: Over the course of this song, our singer gets an aural sex change. Check out the last verse in which she gets to sing a duet with himself. Meanwhile, the arrangement goes from infinitely fast to infinitely slow.
- Example #3: After sliding into recognition, this cut follows the format of a video game - as it progresses the levels of complexity and abstraction increase. This is probably the most complicated example cited on the cassette.
- Example #4: The first part of this number is played by a big orchestral sampler conducted by a computer. The 2nd part is played in, effect, 4 record players synchronized at different speeds from slow to very fast.
- Example #5: Here we have a jazz quartet or quintet that never existed. None of these musicians has the slightest idea what the others are playing. To some people free jazz always sounds like that. 4:25*
- Example #6: This cut is the theme from a 50's TV series, slowed down a lot. It sounds like a whistling whale but it's played on an Emulator. Sort of an "Alien Army." 0:50*
- Example #7: A new back-up band consisting of the hottest studio musicians of the 90's joins our guest for this reworked ballad recording from the 50's. 2:50*
- Example #8: Parts one and two of Greatest Hits with a host of guest appearances. 0:05*
- Example #9: A familiar theme is played in a dozen harmonic layers. Eventually only the slow, low ones are left. 4:15*

Commentary on the examples by Geo. Ray Brasin, public relations, MYSTERY LAB

SIDE B

THE FOLK ARTISTS OF SHAANXI

The Folk Artists of Shaanxi are a group of 15 instrumentalists, singers, and dancers from the ancient city of Xian, the starting point of the famous "Silk Road" on the loess plateau of western China. In October of 1988, Gary Cristall, the Artistic Director of the Vancouver Folk Festival, was invited to meet them and help arrange a trip to Canada. In the summer of 1989, they performed at the Vancouver Folk Festival, and at the WOMAD (World of Music and Dance) festival in Toronto. Most members of the ensemble belong to small folk music and dance organizations which have been encouraged in recent years not only to collect folk music, but to develop performances and new compositions based on traditional techniques. The MUSICWORKS 47 cassette features a selection of folk songs, instrumental music and dance music, taken from an original field recording made by Gary Cristall during a performance on the Xian City Wall October 27, 1989. During an interview with Ann Lederman at the WOMAD festival, the Shaanxi artists spoke of folk music as being music which is new, but grounded in traditional forms. The "folk-ness" of these Chinese compositions comes from the fact that they deal with themes of everyday life, and from the fact that the musicians have gone to "the people" to learn and be inspired, rather than to the conservatories. The music is not necessarily old, and great praise is heaped on those who "revitalize" folk music by composing new pieces on "folk" themes. Classical music is the "old" music - the ritual music which necessitates an older time and which is preserved relatively unchanged. "Folk" music is contemporary and vital, the voice of the people.

One example of revitalized music is the piece *Galloping Steeds*, an instrumental piece based on a song from Inner Mongolia. The song was transferred to the two-stringed fiddle, with new sounds and techniques added in an attempt to recreate various images, such as the nailing of horses' hooves. In the percussion piece *A Roaring Tiger Sharpening Its Teeth*, the performer incorporates both traditional and newly-invented ways of playing the drum. To demonstrate the sound of the tiger grinding his teeth, he rubs the edge of the drum with the stick, a technique he learned from the people. But when he uses his hands on the drum head in order to show the tiger's claws, that is his own creation. Folk songs such as *The Boatman's Work Song* express the realities and experiences in the everyday working lives of the people. Musically, they are more traditional in nature, featuring union accompaniment on melody instruments, with additional percussion. The programmatic instrumental pieces are largely composed by the performers and are almost always inspired by animals or natural phenomena. Shaanxi dances are equally theatrical, but are more reflective of human experience.

CONTENTS:

1. *A Roaring Tiger Sharpening Its Teeth* (Percussion Instrumental Ensemble - variously sized drums, cymbals, gongs and sets of wood blocks.)
2. *Driving Draught Animals* (Folk Song from Northern Shaanxi)
3. *The Bench Dragon Dance* (Folk Dance from the southern Shaanxi Province villages)
4. *Boatman's Work Song* (Folk Song from Southwestern China)
5. *Galloping Steeds* (Er-Hu Solo - a double-stringed fiddle)

The recordings are reproduced from the original cassette "The Folk Artists of Shaanxi" with the kind permission of Gary Cristall. It was recorded by Gary Cristall and edited by Bill Garber. The cassette is available from Vancouver Folk Festival Records, 3271 Main St., Vancouver, B. C., Canada V5W 3M6. The Folk Artists of Shaanxi are: Yu Fang Jiangru, An Zhihan, Zhang Xiang, Ma Hu, Xiong Lu, Wu Tong, Zhai Zhongsheng, Zhang Mingjie, Sun Daxi, Chen Man, Wang Naiping, Yu Yongqing, He Quxia, and Wu Xuewei.

Notes were adapted from "The Folk Artists of Shaanxi", an interview with a composer and lead instrumentalist of the group, An Zhihan, by Anne Lederman in the MUSICWORKS 47 magazine.

PANGKUR N. Z. by Jody Diamond

Pangkur N.Z. was written in New Zealand for the Victoria University Wellington Gamelan. Based on a Javanese poetic meter (*macapat Pangkur*) and its traditional melody. *Pangkur* melody. *Pangkur* melody with the meaning of vocal and instrumental music and the meaning of poetic texts. In the performance, the first verse of a long poem from the book *Surat Widatama* is sung solo. Gradually the instruments of the gamelan are added with a Javanese *Wedatama* melody. The gamelan piece ends, the original *Pangkur* melody sung by four voices provides a background to readings of the English translations of the three Javanese verses that were used in the gamelan section. The four voices then each sing a different melody that bears the name "Pangkur", with texts in Javanese. Translations of the three verses of *macapat Pangkur* are from Atmosaputra, Suranto and Hatch Martin, "Surat Widatama: a translation." Indonesia, No. 14 (October): 157-182, 1972. The Brach selection is from a poem called "Ambludans" printed in *The Penguin Book of New Zealand Verse*, ed. Ian Wedde and Harvey McCQueen, Auckland, 1985. The melody used for the Brach and two of the final melodies are from *Palaian: Gaya Surakarta dan Gaya Yogyakarta*, a book of Javanese vocal music by Nyi Supadmi, published by the American Gamelan Institute, Oakland 1989.

The performance was on June 11, 1990 at Washington Square Church in New York City, with Gamelan Son of Lion, directed (and instruments built) by Barbara Benary, and guest players from the New York Indonesian Consulate Gamelan, directed by Ann Steingard. Larry Polansky and Jody Diamond were guest composers, with the support of "Meet the Composer." Special thanks to Barbara Benary for inviting Jody Diamond to compose the work, and for providing MUSICWORKS with the master recording of the performance.

Players: Barbara Benary, David Demetz, Jody Diamond, Karen Gilbert, Daniel Goodie, Peter Griggs, Judy Kruskal, Laura Liben, Geoffrey McCabe, Larry Polansky, Anne Steingard, Carla Scheele, Matthew Westphal, Wayne Forrest.

Translations of the three verses of macapat Pangkur

Turning my back on desire because I am happy to train children, I compose in the style of chant, embellishing and clarifying, to bring about the unfolding of this high secret knowledge, which pertains in the land of Java - the religion which belongs to the king.

I record these teachings in this *Wedatama* in order that you will not slacken in the cleansing of your heart for, although you grow if you don't understand the feeling, you will be truly empty, tasteless, like chewed pulp - when meeting with friends, awkward and shaming.

Clear indeed is the coming together with the spirit. Folk deepity, it comes about in quietness and is preserved within. The removal of the veil comes only from being half-awake and half-asleep, like the twilight of a dream, penetrating into the true feeling.

Translation of the Brach selection

I do not know the shape of the world. I cannot set boundaries to experience. I know it may open out, enlarged suddenly, in any direction, to unpredictable distance. Subverting climate and cosmogony. And carrying me far from tired moorings So that I see myself no more Under some familiar guise Reeling static as in a photograph. Nor move as I supposed I was moving From fixed point to point; But rock onwards like the last stars that signal All the frontiers of light. Fleeting the centre without destination.

These notes were written by the composer, Jody Diamond, currently the gamelan director at Mills College in Oakland, California. She is founder and director of the American Gamelan Institute, which publishes *Batangan*, an international journal of Indonesian performing arts and related developments. As a Fulbright Senior Research Scholar, she has just spent a year in Indonesia conducting a survey of Indonesian composers and contemporary music. With her husband, the composer Larry Polansky, she recorded several new pieces commissioned from Indonesian composers. (Information on these recordings, as well as other materials and subscriptions to *Batangan*, can be obtained by contacting: American Gamelan Institute, Box 9111 Oakland, California 94613, USA). Her article entitled "There is No 'They There'" appears in the MUSICWORKS 47 magazine.

Cassette Editor: Wende Bartley Technical Production: Randall Smith - Design and Layout: Bob Wilcox. For MUSICWORKS 47 magazine also contains an interview with the organ builder Gabriel Knorr, Stan Brakhage on a composition by Udo Kasemets, and scores by Wayne Sady and Trichy Sankaran. Copies of the MUSICWORKS 47 magazine may be ordered for \$4 price from MUSICWORKS, 1087 Queen St. West, Toronto, Ont. CANADA, M6J 1H3 Telephone 416/533-0192

A Manifeste (excerpts) by Rhys Chatham 7' 23"

Newfoundland Sound Symposium 1990 Collage 10' 40"

Ocean

The Last Blast by Don Wherry 6'

Duet by Susan Rawcliffe and Gayle Young 4'

Ocean

Echo Solo (excerpt) by Rhys Chatham 11' 20"

B Mr. Yasser's Piano 7' 05"

Nick's Bagatelle 6' 04"

from *Chaotic Research Music*

by Warren Burt

of course / anyway you can always

put language down to experience

(excerpt) 6' 57"

by Warren Burt and Chris Mann

"The Continuous" (excerpt)

from *Woman and House 8' 44"*

by Susan Fryfberg



MUSICWORKS 48

SIDE A

MANIFESTE

DOCUMENTATION CENTRE

by Rhys Chatham

Section 1: opening section, played on trumpet with electronic accompaniment

Section 7: played on trumpet with electronic accompaniment, but the sounds and musical materials contrast with the first section

As a composer, Rhys Chatham's background and influences are diverse, ranging from his early experiences in the '60s with serialism and musique concrete, to his experiences with minimalism and playing non-rotated music with the group Musica Elettronica Viva (Alvin Curran, Frederic Rzewski, Richard Teitelbaum and others) in the early '70s. In 1976 Chatham wrote his first piece for electric guitar ensemble, *Guitar Trio*, which juxtaposed minimalism with serious hard rock.

Manifeste was first performed in Montreal in 1988. Chatham stood alone on stage, playing austere phrases of octaves and fifths on solo trumpet with MIDI accompaniment. The music continued for a few minutes, then it stopped completely while Chatham read a text he had written: a collage of art-world rhetoric, soft-core porn, and leftist politics within a loosely-constructed narrative. A few minutes later, Chatham stopped reading and casually picked up his trumpet to play another section of music. This alternation of widely contrasting sections continued throughout the performance. Side projections of the Eiffel Tower from sunrise to sunset created a visual environment in which the music and text were counterpointed—long, slow arc of gradually shifting light within a time-span of an hour and ten minutes.

Chatham describes his intention: "I've been through quite a few compositional styles in my time and have been active in making music in a number of contexts. Manifeste was a first attempt at putting these styles together in a way that aggressively engages their source while acknowledging that we are at the dawn of the '90s. I focussed on timing and having widely contrasting sections. I'm not interested in making something that is simply a 'fusion.' I'm attempting to make musical compositions whose meaning, whose signification, is altered by bringing together seemingly disparate elements."

• All instruments are played by Rhys Chatham: trumpet, Yamaha DX-100, FB-01, Roland TR 505. Manifeste was composed on a Dr. T Keyboard Controlled Sequencer. Notes excerpted from the *MUSICWORKS 48* interview with Rhys Chatham by Helen Hall, "Music That Won't Melt in Your Hands."

NEWFOUNDLAND SOUND SYMPOSIUM, 1990

THE LAST BLAST
by Don Wherry

This *Harbour Symphony* was played at noon on July 14, the last day of the Sound Symposium. Since the first Sound Symposium in 1963, *Harbour Symphonies* have been played at noon, filling the natural amphitheater formed by the St. John's harbour with the sounds of local horns. Don Wherry scored all the local horns to play the same note at the same time, knowing that the result would be a rhythmically complex texture, due to the time needed for the sound to travel from each boat to a listener in any particular area of the city. The piece sounds different depending on the location of the listener and on weather conditions: sound tends to stay in the harbour in cloudy weather and seems to travel more slowly in clear weather. Recorded by Jim Rillie at Baird's Cove, Newfoundland. Don Wherry is a composer and percussionist who, among many other activities, is the artistic director of the Newfoundland Sound Symposium.

DUET

by Susan Rawcliffe and Gayle Young

Duet, an improvisation on didjeridu and Amaranth, was played by Susan Rawcliffe and Gayle Young during a concert by Gayle Young at the 1990 Sound Symposium. Susan Rawcliffe makes and plays ceramic wind instruments, several of which were exhibited at the Sound Symposium. Some are of original design; others are based on her research into pre-Columbian clay instruments. She also plays other ethnic instruments such as the didjeridu played in this selection. Gayle Young designs and builds instruments in order to work with unusual tuning systems. One of her instruments, the Amaranth, has three double bass strings, rich in overtones, which are bowed in this improvisation.

ECHO SOLO

(excerpt) by Rhys Chatham

Echo Solo is a 40-minute composition for piano, commissioned by choreographer Roberto Kovich, and first performed in 1988 in New York. Chatham comments: "I wanted to see what would happen if I used a diverse vocabulary exclusively drawn from the last classical avant-garde. Accordingly, I tuned a piano in a special, home-brewed system of just intonation, and determined the pitch and dynamic selection by a combination of serial technique and chance operations. While all these techniques have been common enough over the past few decades, it's only now that current musical practice allows us to combine them. Ten years ago, to apply serial technique and chance operations to the choice of pitch in a composition for a piano tuned in just intonation would have been considered a hopeless contradiction in terms: today, it's an interesting paradox."

• Realized by the composer on an Akai S-900 using a Dr.T Keyboard Controlled Sequencer. Notes excerpted from the *MUSICWORKS 48* interview with Rhys Chatham by Helen Hall, "Music That Won't Melt in Your Hands."

SIDE B

MR. YASSER'S PIANO and NICK'S BAGATELLE

from *Chaotic Research Music*
by Warren Burt

Chaotic Research Music is a set of ten pieces, live improvisations performed by the composer using a variety of interactive composing software systems. Each piece explores a musical problem or idea suggested by chaos theory. "My aim was to combine research into musical applications of aspects of chaos theory with interactive composing and performing. . . I found that most scientists investigating this area made such simplistic assumptions about music and its functioning that it was largely left to musicians to see if chaos theory really has anything to offer music. . . In fact, on the simplest level, any musician who used a random number generator and put limits on its output, or who transcribed events from the environment into musical output, or who used a process involving feedback, was using some aspect of chaos theory."

• "Mr. Yasser's Piano" investigates structures implied by Joseph Yasser's 1932

book, *A Theory of Evolving Tonality*, which proposed a music theory for the 19-tone equal-tempered scale, derived in an additive way as a Pythagorean extension of 12-tone tuning. The piece is structured from a number of pitch sets extracted from this scale. As a reflection of the assumption made by a number of scientists that equally weighted random distributions are not interesting, each pitch in each set has an equal probability of occurring."

• Hardware: IBM-AT clone computer, Yamaha TX81Z synthesizer, Yamaha Rex-50 effects unit, Roland MP101. Software: Sound Labs.

One of the most useful metaphors to come out of chaos theory is that of self-similarity, where similar structural features can exist at many different levels of magnification. . . In Nick's Bagatelle, modulation patterns (different shapes of pitch grids) were drawn by hand, and used to make short frequency- and amplitude-modulated sounds which were sampled, and in performance modulated with the same self-similarity that allowed the darker side of double-modulated samples. This piling of modulation upon modulation creates, to my ears at any rate, a comic texture, a vaudeville of unexpected sounds, capped off with a quote from Naked Lunch by William Burroughs: "The brain, front, middle, and rear must follow the adoration and the adoration of the words of chaos."

• Hardware: IBM-AT clone computer, Akai S900 sampler, Serge Analog Synthesizer, Yamaha REX-50 effects unit, Roland MPU401 and MPU 101, "Call Me Burroughs" by William Burroughs, ESP disk 1050 (1965). Software: Sound Labs. Chaotic Research Music (889-90, Scarlati Avenue/300-34) can be ordered on cassette from Warren Burt, Flat 18/102 Park St., St. Kilda West, Victoria 3182, Australia. Notes excerpted from the cassette liner.

OF COURSE / ANYWAY YOU CAN ALWAYS PUT LANGUAGE DOWN TO EXPERIENCE

by Warren Burt and Chris Mann

This 77-minute-long piece is presented on both sides of a cassette accompanied by a plastic glove and a red rock from Australia (but no liner notes). It is performed by Warren Burt and Chris Mann, accompanied by a variety of electronic sounds.

Warren Burt was born and educated in the US but has lived and worked in Australia since 1975. In Ellen Band's interview with him in *MUSICWORKS 48*, he addresses the issue of motivation for his musicking within his chosen cultural context: "In Australia I work with Chris Mann continually. . . [He's] very involved with the idea of the moral implications of art, and the personal as political and the political as moral and so on. So that the work is filtering into society and fitting into a context and no matter how few people are aware of it, it is relevant because it is done in a correct manner—"correct" used in the most tedious, Marxist sense there. Chris has a very good idea of why I put myself in that place. He says that the reason he likes working in Australia is precisely because nobody gives a shit. He says *So I have a farm and on that farm I have to do the slaying with the track and the ferns every day, and if I stop for five years there won't be a fern there. There'll be a weed, just a weed. And it's the same in the arts. You have to keep doing it. So every year it's not because of the fame that's involved, not because of the glory, not even because of any hope of influence. But simply because it's a good thing to do. And Australia continually confronts you with that question of how to do it. And I do it because I know because it is a good thing to do and it needs to be done. So it's an inner sense of motivation that keeps you working rather than one which is socially rewarding."*

• of course. . . can be ordered from NMA, Box 165, Brunswick 3056, Australia. Notes excerpted from Ellen Band's interview with Warren Burt in *MUSICWORKS 48*.

THE CONTINUOUS

(excerpt from the music theatre work, *Woman and House*)
by Susan Fryfberg

"*Woman and House* came out of a desire to integrate my work in electronic music, soundscape studies and theatre through aspects of the sacred feminine. These themes are interwoven. The first theme deals with the meeting of a mother and daughter after twelve years of silence. Each believes the other has betrayed her. The second theme deals with the notion that the house and home appliances are alive and have their own realities, memories, opinions and songs. Because of the difficulty a contemporary woman would have in acknowledging these songs, ancestral memory is called upon to provide a context."

The music theatre piece by Susan Fryfberg presents the action inside the House, who speaks through a signal processor, taking part in the unfolding of the play. "The Continuous" is one of the Songs of the House, pre-recorded and played into the theatre. House sings these granular synthesis songs which are composed from the harmonics of the 60-cycle hum. The granular synthesis technique is particularly appropriate for revealing the songs within the 60-cycle hum and the sounds of home appliances; if you listen to your house you hear the sound of electricity in various forms, from fluorescent lights on from the fridge. You can hear harmonics of the 60-cycle hum. I constructed melodic patterns and rhythmic patterns from the harmonics alone. Each one of the musical sections has a name, an emotional character. It's a little strange to talk about a house having emotion. It's on a different level than a human character. It reminds me of the names of the *Ching Hexagrams*, There's "The Descending," "The Scattering," "The Walling," "The Continuous," "The Ascending." These different names can be grouped into three types—there are the ones that basically accord the harmonic series, ones that descend the harmonic lights or ones that are static, continuous drones. . . The sounds were composed using the granular synthesis program designed by Barry Truax at Simon Fraser University of Burnaby, BC.

Susan Fryfberg is a composer whose music often uses electronic instruments. She moved to Toronto from New Zealand in the late 1970s, after travels in Europe and the United States. She has spent the last five years living in Vancouver where she worked with the granular synthesis system at Simon Fraser University. Her work in electronic music has brought her to collaborate with various artists in different media. She is inspired by the wind and waves, the sounds of motors, the rhythmic relationship of wind-shield wipers and by her studies in North Indian vocal music. Her desire is to have a better understanding of the world through music and whatever other artistic forms are available to her. Susan and her son Etia have recently returned to New Zealand to live, where she teaches electronic music at the University of Auckland.

• Notes excerpted from Debbie Boyko's interview with Susan Fryfberg in *MUSICWORKS 48*.

Cassette Editor: Wende Bartley and Gayle Young • Technical Production: Randall Smith • Liner Notes: Gayle Young and Lauren Pratt • Design: Bob Wilson. The *MUSICWORKS 48* magazine also contains Stan Brakhage on imagery as movement, "Plunderphons, Part 2" by John Oswald, Derrick de Kerckhove on the 24-hour news channels, and scores by Warren Burt and Colin Morton. Copies of the *MUSICWORKS 48* magazine may be ordered for \$4 apart from the *MUSICWORKS 48*, 1087 Queen St. West, Toronto, Ont. CANADA, M5J 1H3 Telephone 416/533-0192.

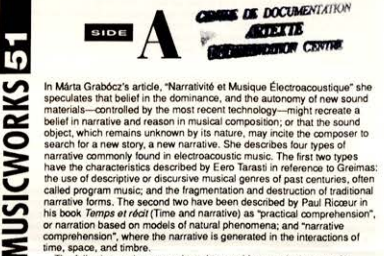
A **Baroque** (1989) by Yves Daoust 12' 13"
1. Toccata 5' 39" 2. «Ou'ai je entendu?» 2' 29" 3. L'extase 4' 15"
Bêbé (1990) by Robert Normandeau 2' 59"
Qui est là? (1990) by Francis Dhomont 3' 03"

The Physics of Seduction. Invocation #1 (1991) 12' 03"
by Paul Dolden
A Blank Sheet of Metal (1987, excerpt) by Allison Cameron 12' 11"
performed by John Abram, Stephen Parkinson, Douglas Collins, John Wright, John Kennedy, Glen Carruthers, Dayle Sutherland, Trevor Lee, Paul Beauchêne, Dale Bassett-Price, Nick Apivov, and Martin Arnold.

B Three Historical Recordings:
Hoopa [Hupa] Brush Dance Song (excerpt) 1' 50"
sung by Louis Malliton, and recorded April 25, 1904 (?) by Charles F. Lummis
Isleta Canción de los Muchachos (excerpt) 1' 50"
sung by Ramon Zuñi, and recorded March 10, 1904 by Charles F. Lummis
Cloud Chamber Music (1950) by Harry Pärtch 3' 52"
performed by Harry Pärtch, Ben Johnston, Betty Johnston, & Donald Pippin
Dead of Winter (1991) by Tim Brady 9' 49"
performed by the composer

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MUSICWORKS 51
SIDE A

Suite Baroque (1989) 12' 13"
1. Toccata 5' 39" 2. «Ou'ai je entendu?» 2' 29" 3. L'extase 4' 15"
by Yves Daoust

Suite Baroque was composed for harpsichordist Catherine Perrin's performance of *Ni hêrêrê, ni simple*. Used as transitions between solo harpsichord pieces, each movement articulates a different dramatic climate, and is constructed on a specific aspect of the baroque style, its rhetorical processes, its artifices—signs now almost imperceptible except by a small circle of experts.

"Toccata" draws on the preface to the *Premier livre des toccatas* (1615) by Girolamo Frescobaldi; «Ou'ai je entendu?» echoes a section of the opera *Lester de Pollux* (1737) by Jean-Philippe Rameau; and «L'extase» represents a lone section between the harpsichordist and her instrument. Commissioned by Catherine Perrin and realized in the composer's studio. This work appears on the 1991 CD "Anecdotes" (IMED 9106).

Yves Daoust discovered electroacoustics through cinema. He has concocted soundtracks for film since the age of fourteen, eventually working as a sound designer for the National Film Board of Canada (NFB). Throughout his life he has concentrated on composing electroacoustic music, although he remains deeply influenced by cinema. He has described his music as "figurative," with its generous use of natural sounds, and immediate use of quotations.

Bêbé (1990) 2' 59"
by Robert Normandeau

This miniature was realized from sounds used in comic books, traditionally associated with the world of children. The piece is divided into three sections: "Child's World," "Phantoms Valley," and "Shards of the Voice." The voice of eleven-year-old Marie-Hélène Blain is the single sound element of the piece. *Bêbé* is a pun on the abbreviation for "bande dessinée" (comic book). It was produced in the composer's studio, the studio of the Faculty of Music at the University of Montreal, and GRM, with the assistance of the Canada Council. The piece is dedicated to the composer's parents.

Robert Normandeau teaches at the Faculty of Music at the University of Montreal. He is the artistic director of the series "Clair de terre" at AGRÉ. He has won many international competitions, and his CD *Lieux Inouïs* (IMED 9002) was released in 1990.

Qui est là? (1990) 3' 03"
by Francis Dhomont

"... like in those childlike images now forgotten ... with unusual arborescences, entanglements, equivocal/ambiguous anamorphosis, the will of interference: a labyrinth, isn't it? One has to guess; in the abundance, finding the character. Who is he? These are adult games. Beneath those fragments extracted from the usual discourse of ten words, reassembled, concealed in this three-minute-evaocation of a decade, the voice-character is revealed only to disappear. Long enough to remind us that the hidden figure in the acoustic image will stay hidden forever."

—Francis Dhomont
Francis Dhomont is a five-time winner of the Bourges (FR) International Electroacoustic Music Competition. He divides his time between France and Québec, where he teaches electroacoustic composition at the University of Montreal.

The above recordings are courtesy of *empreintes DIGITales (DIFFUSION) M&MIA*. *Bêbé* and *Qui est là?* appear on the 1990 CD *LECTIO CLIPS* (IMED 9006), a collection of "instantanées électroacoustiques" (electroacoustic snapshots) by 25 different composers. *DIFFUSION* M&MIA, 4487 rue Adam, Montréal, QC, H1V 1T9. These notes excerpted, in part, from the article "Narrativité et Musique Electroacoustique" by Marta Grabócz in *MUSICWORKS 51*, and from the liner notes to the CDs cited. Additional notes by Gayle Young.

The Physics of Seduction. Invocation #1 (1991) 12' 03"
for live electric guitar and tape
by Paul Dolden

All great systems of production and interpretation, including music discourses, "increasingly appear as a large futile body." A universe that can no longer be interpreted in terms of psychological relations, or in structures or oppositions, must be interpreted in the terms of "play, challenges, duels, and strategy of its appearances—that is in the terms of the seduction." Moreover, seduction threatens all orthodoxies with their collapse, as it is a "malefic and artifice, a black magic for the devotion of all truths."

I can no longer discuss my music in terms of structures and narrative unfolding, (i.e. Melting Mazes, Caught Octagons, Crouching Doorways, Walls of Jerico, etc.). These stories and ideas were only intended for those whose imaginations were so weakened by the virtual reality of the mediascape that they needed a visual analogue a story for the music. The music always began where the words ended, and the best that I can hope for is that I have provided the physics, or the interaction of motion and energy, for your own seduction. (quotations from Jean Baudrillard)

Paul Dolden
This work was commissioned by guitarist Tim Brady with assistance from the Canada Council.

Paul Dolden is a composer specializing in electroacoustic music. His most recent CD is "The Threshold of Deafening Silence." He has won over 15 awards for his work, including one at the Bourges International Electroacoustic Competition. He was interviewed by Tim Brady for article in MW 51: "So You Want to be a New Music Composer..." about the electric guitar's influence on new music, excerpts from that article appear in the notes for Side B. A portion of the score for this work also appears in the MW 51 magazine.

SIDE B

In his article for MW 51, "So You Want to be a New Music Composer..." Tim Brady discusses the influence of the electric guitar in the 20th century: "The mass popularization of the electric guitar changed the whole musical musical life, particularly in North America. Before the arrival of the electric guitar, the guitar was confined, for simple acoustic reasons, to small ensembles and small solo acts. The acoustic guitar does not have much carrying power, and it can't be drowned out by almost any other musical instrument. The electric guitar changed all that. All of a sudden, a guitarist could play with an ensemble of any size and, given enough speaker cabinets and an amp turned up to "11," the guitarist could actually

drown out the rest of the band, if he or she felt like it. And being a guitarist—especially an electric guitarist with his emphasis on the pick-and-string technique—is a daily lesson in the economy of means. With a repertoire of thirty-four to thirty-six notes, almost no inherent sustain, and a maximum of six notes at a time, you learn to make the most of each note and to find the power in three-note voicings.

A Blank Sheet of Metal (Tungsten Carbide) (1987)

(excerpt) 12' 11"
by Allison Cameron
performed by: electric guitars: John Abram, Stephen Parkinson, Douglas Collins; electric bass: John Wright; amplified contrabass: John Kennedy; amplified piano: Glenn Carruthers; DXI: Trevor Lee; percussion: John Wright; Trevor Lee; tuba: Paul Beauchêne; percussion: Dale Bassett-Price and Nick Apivov; conductor: Martin Arnold.

Tungsten, n.: a hard, malleable, ductile, greyish-white element. (*Collins English Dictionary*). The title for this piece reflects my interest in chemicals and machinery at the time of its composition. Tungsten, when mixed with traces of carbon (called carbide) and alloyed with steel to create a hard metal. This process involves heating the combination of elements to over 3400 degrees C. and pressing them under a heavy weight. After the metal is cooled, it becomes hard and brittle; it is commonly used in making tools that are able to cut other metals, and is resistant to wear at high temperatures. The chemical process of tungsten carbide can be seen as a kind of metaphor for the piece. The composition has two movements; the first is 18' long, the second is 4' long.

—Allison Cameron
Excerpt from first movement, recorded at its première performance at the University of Victoria, B.C., 25 March 1987.

Allison Cameron studied initially with Michael Longtin and Rudolf Komorous at the U. of Victoria, B.C. After earning his BMS degree in composition in 1987, she received Canada Council awards to study in Europe with Louis Andriessen and Gius van Bergst at the Royal Conservatory of The Hague. In 1991 she was invited as guest artist to Bang on a Can in New York City and to the international festival Evening of New Music in Bratislava, Czechoslovakia. Currently, she is a composer/performer with the Drystone Orchestra, and the Circulation Manager for *MUSICWORKS*.

Hoopa [Hupa] Brush Dance Song (excerpt) 1' 50"
sung by Louis Malliton
recorded April 25, 1904 (?) by Charles F. Lummis

Early in his career, the American composer Harry Pärtch (1901-1974) adopted a radical view of musical pitch, along with an eclectic stylistic approach which permitted him to borrow from musical sources irrespective of their national or social origins.

Pärtch's most significant contact with Native American music came in 1953, when he was hired by the University of California in Los Angeles to do transcriptions of recordings kept there. As a novice in the Museum's bulletin, *The Masterkey*, states: "Mr. Pärtch is peculiarly well qualified for such a task and account of the research which he has carried on in musical intervals of smaller scope than the ordinary diatonic intervals. In addition, he speaks several languages and with his knowledge Mr. Pärtch could analyze the melodies according to the number of vibrations per second on any pitch." The unaccompanied monophonic textures of these songs must have been a revelation for the clear presentation of text; their style, his tendency towards diatonicism.

Isleta Canción de los Muchachos (excerpt) 1' 50"
recorded March 10, 1904 by Charles F. Lummis

Cloud Chamber Music (1950) 3' 52"
by Harry Pärtch
performed by Harry Pärtch, Ben Johnston, Betty Johnston, and Donald Pippin
Instrumentation: strings; adapted viola, adapted guitar III, kithara; percussion: Indian deer-hooves rattle, diamond marimba, cloud chamber bowls, bass marimba. All instruments except Indian deer-hooves rattle built by Pärtch.

One of Pärtch's known borrowings from the Lummis cylinders is found in *Cloud Chamber Music*, the eleventh and final work of *Intrusions*; a diverse collection of shorter works composed in 1950. *Cloud Chamber Music* is the only work in the series to appear in a liner note: "Composed 1950. The first music in which the Cloud Chamber bowls were seriously used. It is thus the vehicle for the introduction of a new sound; it is also a study in the use of the kithara and is finally an expression of tribal unity (excluding voices at the close). The tune, toward the end, is from the Zuñi Indians of New Mexico." Ben Johnston has identified this tune as *Canción de los Muchachos*, of the Isleta. Pärtch probably misidentified the origin because he remembered the singer's name. In *Cloud Chamber Music*, the melody appears with three times, beginning about two-thirds of the way through. On this recording, the melody is first played by the adapted viola, then by the adapted guitar, and then once more by the viola.

The use of the *Canción*, along with the coda of "outlying voices" expressing "tribal unity," reflect Pärtch's strong identification with the Native American. As Johnston writes, "*Cloud Chamber Music* begins as a depressed reaction to a false claim (i.e., the adapted viola's opening lament), but then seizes American Indian incentives as a reinvigorating antidote."

The music of the Native North American was thus a crucial "ancient source" for Pärtch, a vehicle with which to begin a lasting search for that "lost ancient magic." As the compositional and philosophical results of this search suggest, Harry Pärtch was extraordinarily successful at meeting this goal.

All three selections are historical recordings. The *Brush Dance Song* and *Canción de los Muchachos* are first releases, and appear courtesy of the Southwest Museum, Los Angeles, California. *Cloud Chamber Music* was recorded 1950 at Guabalala, California, and engineered by Harry Lindqvist; it appears courtesy of the Harry Pärtch Foundation. Notes excerpted from "The Physics of Seduction" by Richard Kassel, in MW 51. Harry Pärtch's transcriptions of the *Brush Dance Song*, *Canción de los Muchachos*, and a *Bird Dance Song* of the Cahulla (a melody he borrowed for *The Bewitched*) also appear in the magazine.

Dead of Winter (1991) 9' 49"
for solo electric guitar and live electronics
by Tim Brady

The title *Dead of Winter* refers to the evening during which the work was begun, 16 January 1991, not simply a typical winter's night in Montréal but also the work was in the Persian Gulf began.

The technical basis for this piece is an exploration of a number of modified electronic reverb programs. "Gated," "reverse," and "chorused" reverb are used throughout, shaping the form of the piece by changing the acoustic perspective of the electric guitar. The work begins rhythmically in a loosely defined 4/4 and builds up energy, culminating in a lyrical melodic section. The last part of the piece returns to a strong sense of pulse, now in 1/2B, with the finale combining a low ostinato figure with a series of rising chords taken from the first part of the work.

Tim Brady is active as an electric guitarist in new music, jazz, and improvised music. He currently performs as a soloist and with his new music ensemble, Bradyworks, which will release its first CD (*Inventions*, Justin Time 8433-2) this fall. A portion of the score for this work appears in the MW 51 magazine.

Cassette Editor: Wende Bartley and Gayle Young • Technical Production: Randall Smith • Cover Notes: Gayle Young • Design: Ben Johnston
MUSICWORKS 51 magazine, which focusses on documentation, also contains Les disques de l'imaginaire, par Raymond Gervais; an interview with Vivian Perlis, founder of the Yale Oral History project; reports on live projects to document 20th-century music in Canada; and a Nascent music at musiques electroacoustique; par Marta Grabócz. Copies of *MUSICWORKS 51* magazine may be ordered for \$5 per issue from *MUSICWORKS*, 1987 Queen St. West, Toronto, Ont. CANADA, M5J 1H3. Tel.: 416-533-0192.

1 In a Landscape (1948) 817'

by John Cage
performed by Margaret Leng Tan, piano
In a Landscape was composed for the choreographer Louise Lippold. An important characteristic of the work is its reliance on the sustaining of resonances with the pedal. The music is reminiscent of Erik Satie and may be regarded as a precursor to Minimal and New Age music.

Margaret Leng Tan has been hailed by The Village Voice (New York) as the "world's premier string piano virtuoso" and is known for her performances of Asian and American music that defy the conventional boundaries of her instrument. She is closely identified with the work of John Cage and is regarded as one of his foremost interpreters. She has performed his music throughout North America, Europe, and Asia as well as for the PBS "American Masters" films on John Cage and Jasper Johns. During 1990-91, she presented retrospective concerts of Cage's music in conjunction with major exhibitions of John's work; her Whitney Museum appearance was noted among The New York Times' most memorable performances of 1991. Margaret Leng Tan's recordings include John Cage's The Perilous Night/Four Walls (New Albion NA037).

Recording taken from a live broadcast from the studios of WNYC in New York which took place on John Cage's 79th birthday, 5 September 1991. It is reproduced in Musicworks courtesy of John Schaefer, producer, and Steven Schults, recording engineer, WNYC Radio; and by permission of WNYC Radio. First release of this recording.

2 Atlas Eclipticalis (1961-1962) with Winter Music (1957, electronic version) (excerpt) 1435'

by John Cage
Performed 3 April 1964 at the San Francisco Tape Music Center by: David Tudor (piano), Michael Callahan (electric), John Chowning (percussion), Stuart Dempster (trombone), Warner Jepson (piano), Douglas Leedy (horn), Robert Mackler (viola, viola d'amore), Pauline Oliveros (French horn, tuba), Dwight Petzer (piano), Ann Riley (piano), Loren Rush (double bass), Stanley Shatt (trumpet), Lynn Subotnick (viola), Morton Subotnick (clarinet), Ian Underwood (flute, piccolo), Jack van der Wyck (trumpet), Ramon Sender (conductor). This performance was broadcast live on KPFA Radio, Berkeley, Cal., as part of TudorFest III, organized by Pauline Oliveros and David Tudor. Pauline Oliveros: "I understood the festival because no one was playing John's music in the Bay Area at the time even though there was enormous controversy about his work then. John was very happy with our performances, particularly because he had just experienced performances that were sabotaged by the players with the New York City Philharmonic. Some of the players in this performance are well-known composers now. At the time, everyone was very beneficially influenced by first-hand experience with John's music and David Tudor's expert coaching and superb concentration."

The composition process for Atlas Eclipticalis included chance operations and the placing of transparent templates on the pages of an astronomical atlas and inscribing the positions of stars. The work was commissioned by the Montreal Festivals Society and premiered by the Festival Orchestra on 3 August 1961, during the International Week of Contemporary Music organized by Pierre Mercure. The piece may be performed by a solo pianist, or shared by two to twenty pianists to provide a program of an agreed-upon length. The score consists of "aggregates", large chords which are allowed to resonate. The composition process involved both chance operations and observations of imperfections in the paper upon which the music was written. —Gayle Young

Recording reproduced in Musicworks by permission of The Pauline Oliveros Archives, Central University Library 0175-X, University of California, San Diego, CA 92093-0175. First release of this recording.

3 Europa 5 (1991) (excerpt) 1501'

by John Cage
performed by Jane Leibel, soprano voice; Darryl Edwards, tenor voice; Jack Behrens, piano
In 1987 John Cage created Europa 5 for soloists and orchestra, premiered by the Frankfurt Opera, and Europa 3 and 4 for two singers, piano, gramophone,

the Japanese principle of *ma* whereby time and space are perceived as coincidental and indivisible entities. —Margaret Leng Tan

First recording available of this composition. This performance was recorded in concert 20 June 1991 at the Center for the Fine Arts, Miami, Florida, in conjunction with the exhibition "Jasper Johns: Printed Symbols". It is reproduced in Musicworks courtesy of Stephen Malagò, producer, WLRN Radio, and by permission of WLRN Radio, Miami. The complete score of One appears in the Musicworks 52 magazine.

5 Hexagram #14 for John Cage: A Yi Jing Jitterbug Vococlet (1991) 926'

by Udo Kasemets
performed by Susan Layard, voice, and Udo Kasemets, piano

"Jitterbug" is a term used by Buckminster Fuller to describe an equal-sided geometric construction with flexible joints demonstrating the cyclic contracting/expanding relationships between the Vector Equilibrium and its family of the icosahedron, octahedron, and tetrahedron. Since there is a one-to-one relationship between Fuller's Dymaxion geometry and the mathematical system of the I Ching, I have used this term in the title of a series of 64 pieces for various instruments, composed since 1984, all employing, in some way, the notes of the basic harmonic series as controlled by two sets of the eight trigrams upon which the I Ching system is based.

To pay homage to John Cage, I made use of a computer program which I developed in 1981 in collaboration with Gary Murphy. This program combines the systemic principles of the yarrow-stalk oracle with the numerological quantities of the letters in the words making up the question. (There must be at least 18 letters in the question to make it compatible with the yarrow-stalk system; in case the question has less than 18 letters, it must be repeated.) The system I asked was: JOHN CAGE? JOHN CAGE? JOHN CAGE? The oracle's response was, most appropriately, HEXAGRAM #14: POSSESSION IN GREAT MEASURE. —Udo Kasemets

Udo Kasemets was awarded an Honorary Doctorate by York University (Toronto) in November 1991. His multimedia work Time Trip to Big Bang and Back, in

and "Truckers" tape, premiered at the Almeida Festival. Europa 5 came into being in part because pianist Yur Mikashoff (Buffalo, New York) and Jack Behrens (London, Ontario) independently had sought permission from Cage to perform Europa 5 at a separate entity. "To solve the problem," Cage devised Europa 5, from which this excerpt is taken. The composition was commissioned by the North American New Music Festival and De Jesbreker, and received its premiere at the SUNY-Buffalo Department of Music on 18 April 1991. This composition includes parts for a pianist, two singers, a Victrola player, a sound designer/performer (in this performance operating an off-stage radio), and a light director/performer. The performers are positioned on stage within a grid according to chance operations. They each choose arias, piano arrangements, and mechanical horn phonograph recordings from the operatic repertoire. Heard on the present recording in order of occurrence are arias of Verdi, Puccini, Ponce, Wagner/Liszt, Saint-Saëns, and Donizetti. —Jack Behrens and Gayle Young

This excerpt from Europa 5 was recorded for Musicworks at Studio 3, Fanshawe College, London, Ontario, by Don Giesinger, recording engineer, and Jack Richardson, production consultant. The Victrola gramophone was provided by Noel Martin; technical assistance by Michael Godwin. First release of this recording.

4 One (1988) 935'

by John Cage
arranged for string piano and performed by Margaret Leng Tan
One was written for the sixtieth birthday of the composer Juan Allende-Blin. The score consists of ten systems of chords and single tones of varying dynamic intensity arrived at through chance operations. The duration of each system is defined by stopwatch indications permitting a generous margin of flexibility. One is very much in the Cuban spirit of similar "letting sounds be sounds" with no prejudice towards liking or disliking any one sound more than another.

I have transcribed One for the "string piano", a term coined by Henry Cowell in the 1940s to designate playing inside the instrument. In the process, I have applied two Asian aesthetic principles: first, the Chinese concept of the living essence of every tone in order that each sound unit will have a unique timbral existence; and second,

collaboration with the visual artist Reinhard Reizenstein and choreographer Holly Smith, which he performed at the Music Gallery in the fall of 1992. His work for string orchestra and percussion, Requiem Renga, commissioned by the Chamber Players of Toronto, will also be premiered on Toronto in the fall of 1992.

First recorded release of this work. Recorded especially for Musicworks at the Music Gallery by Paul Hodge. The complete score of Hexagram #14 appears in the Musicworks 52 magazine.

6 Music for John Cage (1990) 335'

by Linda Catlin Smith
performed by Barbara Pritchard, piano
Constructed from the notes C, A, G, E, and C#, A#, G#, E#.

Linda Catlin Smith is a composer based in Toronto and the artistic director of ARRAYMUSIC, an ensemble devoted to the performance of contemporary music. Her composition Little Venice, for chamber ensemble, is available on the ARRAYMUSIC CD "Chroma", and her composition Zarf is forthcoming on a CD by pianist Louise Bessette.

First recorded release of this work. Recorded especially for Musicworks at the Music Gallery by Paul Hodge. The complete score of Music for John Cage appears in the Musicworks 52 magazine.

7 C(agle)lebration Messagemix (1977) 14'

organized by Udo Kasemets and Peter Anton
performed by callers from around the world
C(agle)lebration Messagemix was conceived/composed by Udo Kasemets in 1977 to commemorate John Cage's 65th birthday. The score specifies both the generation and the ordering of musical materials in a way that clearly acknowledges Cage's contribution to style. John's materials themselves acknowledge his great personal influence. Working through a network of

include "De-linearizing Musical Continuity. John Cage's Aesthetics of Interpenetration Without Obstruction", in which Daniel Charles discusses the works of Cage in terms of his enlargement of the concept of continuity of musical form and its perception by listeners; "John Cage: The Development of His Visual Art" by Richard Kostelanetz, outlining Cage's work in the visual arts and emphasizing a 1969 work, Not Wanting to Say Anything About Marcel; "John Cage and the Idea of Harmony" by Eric De Visscher, focussing on Cage's string quartet Four (1989); "A Note and a Table in the Tenth Year" by Andrew Culler, describing Cage's work with the computer, and including a list of "Cage Computer Programs", almost all written by Culler; and "A White Cage Inside Four Walls" by Michele Porzio, dealing with Four Walls as "the first piece by Cage, and probably in the history of music, in which its culture is entrusted with a structural role in the economy of the composition". Stan Brakhage's column, "Time on d1" focusses on the music of Shostakovich, whose "dualist aesthetic" creates music "which is both 'silence' and 'screams'", echoing the duality of the living organism.

—Eric De Visscher, Guest Editor, and Gayle Young, Editor

Recordings Editors: Wende Bartley, Gayle Young, and Eric De Visscher • Technical Production: Randall Smith • Liner Notes: Gayle Young and Lauren Pratt • Design: Bob Wilcox • CD photo: Peter Maes. Thanks to a lot of performers of Atlas Eclipticalis, all the callers in the C(agle)lebration Messagemix, Peter Anton, Garrett Bowles, John Cage, Don Gillespie and C.F. Peters, Paul Hodge and the Music Gallery, Udo Kasemets, and Pauline Oliveros. The CD for Musicworks 52 has been manufactured with the financial assistance of the Music and Opera Section of the Canada Council. Copyright © 1992 retained by the artists. Reproduction of this CD degrades the sound and is not supportive of the artists and Musicworks. This recording is also available on cassette. Copies of the Musicworks 52 magazine are available for \$5 apiece. Please inquire about subscriptions and previous releases.

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associates and acquaintances in over twenty countries. Udo organized a one-day phone-in of birthday messages, which were received by a crew of multilingual operators installed at the old Music Gallery on St. Patrick Street in Toronto from 3AM to 9AM on September 5, the birthday date. All of this material was to be mixed into a layer cake, with the position of each message in the mix determined by a specific mapping based on Buckminster Fuller's Dymaxion Map of the World, according to the local time received and the time zone of origin. To this particularly Cagean form of indeterminacy was added another, namely that somewhere this twelve or so hours of taped material had to find its way into a 50-minute package and arrive at the CBC early enough the next day to be broadcast on Music of Today (ancestor of Two New Hours). In these digital days we can easily see how this might be totally automated, but in 1977 the task of sorting and splicing was still a job for human hands. Through the night and into the next afternoon the yarrow-stalk oracle and a handful of Music Gallery producer/engineers spun together a fierce wind which ultimately culminated in the recording presented here. The broadcast did take place, albeit two weeks late as a result of an internal CBC jurisdictional squabble, and it won a Canadian Music Council award for the "Most Original Music Broadcast" of 1978. —Peter Anton

First recorded release of this work. Notes excerpted, in part, from Decade: The First Ten Years of the Music Gallery. Toronto/Amsterdam: Music Gallery Editions, 1985.

John Cage celebrates his eightieth birthday in 1992, and in honour of his contributions to music, Musicworks 52 is devoted to articles discussing his work and his impact on other musicians and composers; and compositions by him and in his honor. We are particularly happy to publish in the magazine—in collaboration with the German magazine MusikTexte—the hitherto unknown "Yassar Lecture" given by Cage in February 1948. He was then thirty-five, and tells with humour and in great detail the story of his already impressive achievements. We now know what would follow: chance and indeterminacy, silence, text and visuals, anarchy, integration of art and life. Most of those themes are already evoked in this text; among these, the idea of a silent work, four years before 4'33" was premiered in August 1952. And since his work has been considered by Cage himself as his "most important" one, the significance of this lecture cannot be underestimated. Other articles in this issue

MUSICWORKS 52

AN ANNUAL PUBLICATION OF THE MUSIC GALLERY CENTRE

- 1 BY JOHN CAGE:
In a Landscape (1948) 817'
performed (1991) by Margaret Leng Tan, piano
- 2 Atlas Eclipticalis (1961-1962) with Winter Music (electronic version, 1957) (excerpt) 1435'
performed (1964) by David Tudor, Michael Callahan, John Chowning, Stuart Dempster, Warner Jepson, Douglas Leedy, Robert Mackler, Pauline Oliveros, Dwight Petzer, Ann Riley, Loren Rush, Stanley Shatt, Lynn Subotnick, Morton Subotnick, Ian Underwood, Jack van der Wyck, Ramon Sender
- 3 Europa 5 (1991) (excerpt) 1501'
performed (1991) by Jane Leibel, Darryl Edwards, and Jack Behrens
- 4 One (1988) 935'
arranged for string piano and performed (1991) by Margaret Leng Tan

FOR JOHN CAGE:

5 Hexagram #14 for John Cage: A Yi Jing Jitterbug Vococlet (1991) 926'

by Udo Kasemets

performed by Susan Layard, voice, and Udo Kasemets, piano

6 Music for John Cage (1990) 335'

by Linda Catlin Smith

performed by Barbara Pritchard, piano

7 C(agle)lebration Messagemix (1977) 14'

organized by Udo Kasemets and Peter Anton

performed by callers from around the world

FIRST RELEASES: One, Hexagram #14, Music for John Cage, and C(agle)lebration Messagemix; these versions of Atlas Eclipticalis with Winter Music, Europa 5.

- 1 Building a Universe: Rifts Absences and Omissions** (1987, excerpt/extra) 7:34
by/ de Helen Thorington
This work for radio focuses on the new reproductive technologies and the scientists responsible for their development. Here reshaped into dramatic scenes, its text is based on the actual statements and writings of scientists. *Building a Universe* creates a disturbing picture of an active and unregulated new science, preparing a future with unexpected and undisclosed implications. Helen Thorington lives and works in New York City and is the founder and executive producer of New American Radio, an art series which commissions artists to explore the medium of radio. « Le thème central de cette pièce est les nouvelles technologies de reproduction et les scientifiques responsables de leur développement. Le texte—rétravaillé en scènes dramatiques—est tiré d'énoncés et d'écrits authentiques de scientifiques. *Building a Universe* (La construction d'un univers) est un regard inquiétant sur cette nouvelle science—populaire et toujours sans éthique—qui nous prépare un futur plein de choc imprévu et inconnu. Helen Thorington habite et travaille à New York et est la fondatrice et la réalisatrice des émissions « New American Radio » sur l'art radiophonique qui commande des œuvres explorant les possibilités du médium qu'est la radio.
- 2 Voices Inside My Head, Rewind Memory, Mic Liberation** (1991, excerpt/extra) 6:12
produced by/réalisé par Christof Migone
Additional voices by Lisa Vinobehm, an unidentified caller, and Geneviève Heistek. Material derived from live broadcasts on *Danger in Paradise*, CKUT 90.3-FM, Montréal in 1990 and 1991. *Mic Liberation* was recorded at the CKUT production facility. « Avec les voix de Lisa Vinobehm, d'une personne non-identifiée au téléphone et de Geneviève Heistek, La matière sonore est tirée de l'émission *Danger in Paradise* diffusée en direct sur les ondes de CKUT 90.3-FM à Montréal en 1990 et '91. *Mic Liberation* a été produit au studio de production de CKUT.
- 3 4 Images** (1990) 6:48
by/ de Jean-François Denis
"I came to the conclusion that to do a piece about Sound Ecology would be to offer a moment of silence. (We already produce so much sound that contributing more would be un-ecological ...) Since silence is somewhat un-radiophonic, I decided to do the next best thing I could

which was to simply record some sound images and to bring them back and present them here in the air. This is the most beautiful thing I could do. » « J'en étais arrivé à la conclusion qu'une pièce sur l'écologie sonore ne pouvait être que silencieuse. (Nous produisons déjà tellement de son que d'y contribuer par l'ajout serait anti-écologique...) Puisque le silence n'est pas très radiophonique, j'ai opté pour le second choix: capter des images sonores ici et là, les rapporter et les présenter ici, une à la suite de l'autre. C'est la plus belle chose que je pouvais faire. »
- From the "Capsules radio écologie" (Radio Ecology Capsules) Series commissioned for "Musique actuelle", Radio-Canada FM, Montréal (Hélène Prévost, producer) « De la série « Capsules radio écologie » commandée par l'émission « Musique actuelle », du Réseau FM de Radio-Canada, Montréal, réalisée par Hélène Prévost.

- 4 dadababies** (1991, excerpt/extra) 10:01
produced by/réalisé par Julia Loktev
Except from a radio adaptation of Tristan Tzara's *First Celestial Adventure of Mr. Antipyrine*. *Fire Extinguisher* (1916). The dadababies are a group of budding Montreal radio artists, all between twelve and thirteen years old and intent on haunting the radiophonic realm with shrill voices and specters of the absurd. Under the undirected direction of Julia Loktev, the dadababies devise soundscapes incidences on topics like boiling your language, fashions and blood 'n' shoot. The dadababies are Tyler Ansell, Mantra Ford-Perkins, Gwendolyn Fox, Gabby Lahmy, Crimson Maclean, Andrea Levesque, Jeneva Peshka, Mark Raedler and Anna Sikorski. « Extrait d'une adaptation radiophonique du roman *First Celestial Adventure of Mr. Antipyrine*. *Fire Extinguisher* (1916) de Tristan Tzara. Les dadababies sont un groupe d'artistes radiophoniques de Montréal, âgés de douze et treize ans, qui ont l'intention de hanter le monde radiophonique avec des voix perçantes et des spectres absurdes. Sous la direction libre de Julia Loktev, les dadababies ont inventé des accords sonores inouïs sur les thèmes de l'ébullition du langage, le gavage des mots et le sang et les trépas à l'école élémentaire. Les dadababies regroupent Tyler Ansell, Mantra Ford-Perkins, Gwendolyn Fox, Gabby Lahmy, Crimson Maclean, Andrea Levesque, Jeneva Peshka, Mark Raedler et Anna Sikorski.

- 5 L'inconsciable** (1990) 3:16
by/ de Monique Savoie
"We are depressed beings on a depressed planet. Miserable witnesses of our gestures and our own. Our inabilities call upon our lack of generosity. I still checked in front of such horrors we once again bring forth. Badness, or to be bad. Have we felt enough pain? This pain, which

grabs us by the throat, and which reaches all fluids." « - Nous sommes des êtres déprimés sur une planète déprimée. Témoins misérables de nos gestes et actes. Nos incapacités sont issues de notre manque de générosité, elle-même étranglée par les horreurs que nous avons créés dans le passé. Le mauvais, ou être mauvais. Avons-nous ressenti assez de peine? Cette peine, qui nous prend à la gorge et qui fait couler tous les fluides. »
- From the "Capsules radio écologie" (Radio Ecology Capsules) Series commissioned for "Musique actuelle", Radio-Canada FM, Montréal (Hélène Prévost, producer) « De la série « Capsules radio écologie » commandée par l'émission « Musique actuelle », du Réseau FM de Radio-Canada, Montréal, réalisée par Hélène Prévost.

- 6 The William S. Burroughs Tape Worm Mutation** (1991) 3:51
by/ de Gregory Whitehead
Performed live at *Radio Contortions* in Montréal, 13 July 1991 and recorded by Dan Lander. « Réalisée en direct à *Radio Contortions* à Montréal le 13 juillet 1991 et enregistrée par Dan Lander.
- 7 Voices Lost and Calling** (1990, excerpt/extra) 6:11
by/ de Frances Dyson
This 26-minute piece focuses on the similarities and differences between voices and callings: religious voices, spirit voices and the voice on the telephone, transmitted via various spiritual (or theological) mediamic and electronic means. Conceptually, the piece explores relationships between philosophical notions of disembodiment and the transmission of the disembodied voice so familiar to western culture. At the same time, it situates the "noise" of the telephone as a metaphor for technology within these relations. Actually, it combines spoken text, fragments from interviews, ambient sound and music, interrupted and structured by telephonic chattering. « Le thème de cette pièce est de 25 minutes est les similitudes et les différences entre la voix et l'appel: l'appel religieux, la voix des esprits, la voix au téléphone, transmissant par des moyens spirituels ou théologiques ou électroniques. Cette pièce joue avec le concept de la relation entre les notions philosophiques de la déincarnation et de la transmission de la voix disincarnée si commune à la culture occidentale. Parallèlement, elle définit le « bruit » du téléphone en tant que métaphore de la technologie dans ces relations. Concrètement, cette pièce réunit, interromp et compose texte parlé, fragments d'entrevues, sons environnementaux et musique selon des truchotements téléphoniques.

- 8 Vagues d'excès** (1990) 4:41
by/ de Claude Schryer
Vague (wave): Physical phenomenon which propagates; invades a space. Excès (excess): More than the normal measure; of extraordinary limits; without measure. « Vague: Phénomène physique qui se propage, envahit un lieu. Excès: Trop grande quantité; dépassement de la mesure moyenne; des limites ordinaires. »
From the "Capsules radio écologie" (Radio Ecology Capsules) Series commissioned for "Musique actuelle", Radio-Canada FM, Montréal (Hélène Prévost, producer) « De la série « Capsules radio écologie » commandée par l'émission « Musique actuelle », du Réseau FM de Radio-Canada, Montréal, réalisée par Hélène Prévost.

- 9 The Trombone of Chris Schiff** (1989, excerpt/extra) 5:36
by/ de Douglas Kahn
This piece features digitally reworked recordings of conversations with, and trombone performances by Chris Schiff, an artist and scholar residing in Colorado Springs. This is an excerpt from a 25-minute work. « Cette pièce regroupe des enregistrements de conversations transformés numériquement avec le jeu au trombone de Chris Schiff, un artiste résidant à Colorado Springs.

- Three excerpts from/trois extraits de
Ruminations on the Darkness (1991)
10 Their Wings 5:38
11 Ana Bing-a 6:26
12 Closing Words 1:13
by/ de Dan Lander
"The difficulty in speaking comes not through the inability to grasp the situation, but rather, is brought about by what we might call the dilemma of fragmented polarization. My problem in speaking comes about through my knowledge of the wounding and is facilitated by their paranoia regarding our diversity. To mimic them is to simply point at them. Access to their wings is the primary problem." Produced at home, *Ruminations on the Darkness* was composed for *Radio Possibilities Nights*, organized by CHRW Radio Western 94.7-FM in London, Ontario. "Performed" for a live audience, the work was broadcast live to air via a telephone feed from Forest City Gallery to the CHRW studios, on the evening of Thursday, 14

March 1991. « La difficulté de la parole ne vient pas de l'inabilité à circonscrire une situation, mais plutôt provient de ce que l'on pourrait appeler la polarisation fragmentée. Mon problème avec la communication verbale a ses origines dans ma connaissance de la blessure mais est facilité par la paranoïa de la diversité. Les mitter c'est leur point. L'accès à leurs ailes et le problème premier, c'est la maison. *Ruminations on the Darkness* (*Ruminations sur l'obscurité*) a été composé pour le festival *Radio Possibilities Nights*, organisé par CHRW Radio Western 94.7-FM London, Ontario. Présenté - live - pour un auditoire, la pièce a été radiodiffusée via un lien téléphonique de la galerie Forest City à la station CHRW le jeudi soir 14 mars 1991.

TOTAL DURATION 67:45

The Musicworks 53 magazine, "Radiophonics and other -phonics", Dan Lander, Guest Editor, contains: "Circuits of the Voice: from cosmology to telephony", by Frances Dyson; "Ecology, Electroacoustics, and Radio", by Claude Schryer; "Radio Art: the Pubescent Stage", by Dan Lander; "Degenerates in Dreamland: why today's radio art sounds like such a headache" by Gregory Whitehead; "Vers une utopie radiophonique quand la déresse s'en va toute seule"; par Boris Chassagnac; "John Cage and John Zorn on Record", by Douglas Kahn; "The Body as Organ", by Julia Loktev; "Language is the Flower of the Mouth, with special guest the Radio Contortions as flavour of the month", by Christof Migone; and an essay on Bruce Elder's Book of All the Dead, by Stan Brakhage.

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AND OTHER -PHONICS

RADIOPHONICS AND OTHER -PHONICS MW 53

- 1 **Building a Universe: Rifts Absences and Omissions** (1987) by/ de Helen Thorington 7:34
- 2 **Voices Inside My Head, Rewind Memory, and Mic Liberation** (1991) produced by/réalisé par Christof Migone 6:12
- 3 **4 Images** (1990) by/ de Jean-François Denis 6:48
- 4 **dadababies** (1991) produced by/réalisé par Julia Loktev 10:01
- 5 **L'inconsciable** (1990) by/ de Monique Savoie 3:16
- 6 **The William S. Burroughs Tape Worm Mutation** (1991) by/ de Gregory Whitehead 3:51
- 7 **Voices Lost and Calling** (1990) by/ de Frances Dyson 6:11
- 8 **Vagues d'excès** (1990) by/ de Claude Schryer 4:41
- 9 **The Trombone of Chris Schiff** (1989) by/ de Douglas Kahn 5:36

Three excerpts from/trois extraits de
Ruminations on the Darkness (1991):
10 Their Wings 5:38;
11 Ana Bing-a 6:26; and
12 Closing Words 1:13 by/ de Dan Lander

Total Duration: 67:45

Schneeman:
**INTEGRATING
 SCULPTURE,
 SPACE AND
 SOUND**

Doruzka:
**IVA BITTOVA'S
 RITES OF VIOLIN**

Goode:
**BENARY'S HOT
 ROLLED STEEL**

Hayman:
**NEAR-DEATH
 EXPERIENCES**

Ritter:
**INTERACTIVE
 VIDEO**

Christensen/
 Rosen:
**CANYON
 SHADOWS:
 STONES**

Brakhage:
**ROBERT
 GARDNER**

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1-4. *Composition for Violin and Voice* (1991) 17:10 by/de Iva Bittová,
 performed by/interprétée par: Iva Bittová. [1] section 1 - 5:54;
 [2] section 2 - 6:21; [3] section 3 - 1:24; [4] section 4 - 3:30

5-6. *Hot Rolled Steel* (1985-89) 13:18 by/de Barbara Benary, performed
 by/interprétée par: Gamelan Son of Lion. [5] section 1 - 7:40;
 [6] section 2 - 5:37

7-9. *Tongues of My Mother's Teaching* (1988) 8:02 by/de Malcolm
 Goldstein [7] section 1 - 2:29; [8] section 2 - 4:07; [9] section 3 - 1:25

10. *Collage No. 2, Viet Flakes* (1967) 10:13 by/de James Tenney

11. *Chinese Song* (1991) 2:56 by/de Iva Bittová, performed by/interprétée
 par: Iva Bittová

12. *CANYON SHADOWS: "Stones"* (1991) 13:07 by/de Robert J. Rosen,
 Peter Christensen, performed by/interprétée par: Catherine F. Lewis,
 Karen Minish, Michelle Todd, sopranos; Pink Vocal Ensemble, Jay
 Hirabayashi, voices/voix; Paul Beauchesne, Sean McLennon, tuba;
 Eileen Kage, Anthony Hall, percussion

13. *On The Way* (1991) 12:46 by/de R.I.P. Hayman

Total: 78:39

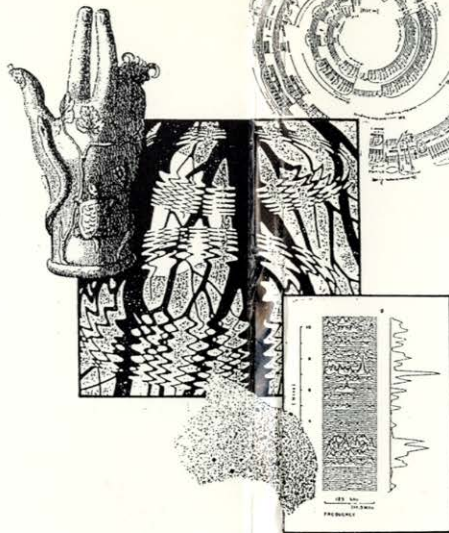
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1. *War Dance* (1992) 11:21
performed by/Interprétée par the
Flaming Dono and Frederick Kwasi Dunyo.
2. *October Moon* (1993) 7:12
by/de **Randy Raine-Reusch** performed by/
Interprétée par **Randy Raine-Reusch.**
3. *Yi Jing Jitterbug Stereoctet* (1991) 9:28
by/de **Udo Kasemets.**
4. *La carrière Miron* (1992) 5:18
by/de **Liette Gauthier.**
5. *Bamboo Forest...a Stone...Wind Bells*
(1991) 7:22 by/de **Randy Raine-Reusch**
performed by/Interprétée par
Randy Raine-Reusch.
6. *Jeunesse 2000* (1990) 5:06
by/de **Liette Gauthier.**
7. *Jigamaree* (1977) 8:30
by/de **Hugh Davies.**
8. *Ère comme désert* (1993) 3:26
by/de **Liette Gauthier.**
9. *Forgotten Morning* (1992) 4:20
by/de **Randy Raine-Reusch** performed by/
Interprétée par **Randy Raine-Reusch.**
10. *The Flaming Dono Ensemble*
and/et **Frederick Kwasi Dunyo** (1992) 4:39.

This adaptation for radio was produced by CBC Stereo *Two New Hours*: David Jaeger, producer; Banuta Rubess, director; David Quinney, recording engineer; Lawrence Stevenson, Bill Robinson, sound Effects; Doug Doctor, assembly and mixdown; Stephanie Conn, digital audio editing. • Une coproduction du Tapestry Music Theatre et du Tarragon Theatre. Interprétée par: Shari Saunders dans le rôle de Sophie, Jonathan Whittaker dans le rôle de Raymond, avec Michele Verheul à la clarinette, Shelley Hanson au piano, Alan Hetherington aux percussions et Victor Bateman à la contrebasse. Direction: Wayne Strongman. Cette adaptation pour la radio a été réalisée pour l'émission *Two New Hours* sur CBC Stereo: David Jaeger, réalisation; Banuta Rubess, mise en scène; David Quinney, prise de son; Lawrence Stevenson et Bill Robinson, effets sonores; Doug Doctor, assemblage et mixage; Stephanie Conn, montage audio numérique.

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Recording Editor and Technical production: Claude Schryer;
Translation: Aline Barnot

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The Music Work's Suite by/de René Lussier

[1] **Hommage à Adolf Dax** (1994) 1:52

performed by/interprétée par René Lussier, daxophones

[2] 4:27 **L'encercllement de MOZOTE** (1994); **Le crime de L'ATLACATL** (1994)

performed by/interprétées par René Lussier, daxophones; **Le résultat des opérations** (1992) performed by/interprétée par René Lussier, electric guitar/guitare électrique

[3] **Chercher l'erreur...** (1982) 4:23 performed by/interprétée par René Lussier, daxophones, 6 string bass/basse 6 cordes & percussion; With/avec André Moisan, clarinets/clarinettes; Mathieu Bélanger, bass clarinet/clarinette basse; Shannon Peet, bassoon/basson; Pierre Tanguay, ghost brooms/balais fantômes. Excerpt from *Le corps de l'ouvrage*, René Lussier's most recent CD on the Ambiances magnétiques label/extrait du nouveau CD *Le corps de l'ouvrage* de René Lussier chez Ambiances magnétiques. (*Hommage à Adolf Dax*, *L'encercllement de MOZOTE* & *Le crime de L'ATLACATL* recorded at/enregistrées au studio Impact+, Sainte-Dorothée (QC); Daniel Lussier, technician/technicien. *Le résultat des opérations* & *Chercher l'erreur...* recorded at/enregistrées au studio 270, Outremont (QC); Robert Langlois, technician/technicien. Editing/montage à Son libre, Montréal (QC); Claude Beaugrand, technician/technicien.)

[4] **The Time-Being** (1994) 3:46

by/de **David Rothenberg**, performed by/interprétée par David Rothenberg, clarinet/clarinette, Yamaha WX7 wind controller, TX81Z and TG77 synthesizers/controlleur à vent Yamaha WX7, synthétiseurs TX81Z et TG77

[5] **Mountains and Waters** (1994) 4:28

by/de **David Rothenberg**, performed by/interprétée par David Rothenberg, clarinet/clarinette, Yamaha WX7 wind controller and TX81Z and TG77 synthesizers/controlleur à vent Yamaha WX7, synthétiseurs TX81Z et TG77

MUSICWORKS 58

SOUND ON STAGE

PART 1

[6] **Xarxa** (1994) 2:14

by/de **David Rothenberg**, performed by/interprétée par David Rothenberg, Norwegian selje flute and TG77 synthesizer-sampler/flûte norvégienne selje et synthétiseur-échantillonneur TG77.

[7] **Au bord de l'eau** (1993) 4:03

[8] **Histoire d'Igor** (1993) 6:40

[9] **La grande brune** (1993) 6:13

[10] **Ouverture** (1993) 3:52

Performed by/de et interprétées par **Joëlle Léandre**, bass/contrebasse, **Carlos Zingaro**, violin/violon. • Recorded on May 7, 1993 at Théâtre La Chapelle, Montreal, as part of the Tohu-Bohu Festival produced by the Productions SuperMémé (Joane Héту, Dianne Labrosse, Danielle P. Roger) by the *Chants magnétiques* program of service des émissions musicales of the FM network of Société Radio-Canada (SRC), Mario Gauthier, producer; Marc Fortin, Daniel Labrosse, Patrick Gingras, recording engineers; Nataly Laguë, assistant. *Chants magnétiques* is broadcast on the SRC FM Network, Saturday evenings at 11:00 pm. • Enregistré le 7 mai 1993 au Théâtre La Chapelle, Montréal, dans le cadre du festival Tohu-Bohu organisé par les Productions SuperMémé (Joane Héту, Dianne Labrosse, Danielle P. Roger) par l'émission *Chants magnétiques* du Service des émissions musicales du réseau FM de la SRC, Mario Gauthier, réalisateur; Marc Fortin, Daniel Labrosse, Patrick Gingras, prise de son; Nataly Laguë, assistante. *Chants magnétiques* est diffusée au réseau FM de la SRC le samedi à 23h00.

[11] **Nigredo Hotel** (1991) 29:51

by/de **Nic Gotham** & **Ann-Marie MacDonald** • Co-produced by Tapestry Music Theatre and Tarragon Theatre. Performed by: Shari Saunders as Sophie; Jonathan Whittaker as Raymond; with Michele Verheul, clarinet; Shelley Hanson, piano; Alan Hetherington, percussion; Victor Bateman, bass. Conducted by Wayne Strongman.

[9] *Soundwalk 1* (1993) (2:40)

by/de **Kathy Kennedy** Recorded/enregistrée October, 1993 at/à The Banff Centre, Alberta, with/avec improvisations by/de John Tamborello, guitar; Ned Bennett, Saxophone; David Carlisle, percussion; Christof Schweitzer, trombone; Helen Threadbone, flute.

[10] *Australian Frogs* (March/Mars 29, 1984) (3:34)

by/de **Felix Hess** Recorded by/enregistrée par Felix Hess. à *Uperoleia (lithomoda)*.

[11] *Nightjars and Roe Deer* (July/Juillet 7, 1991) (2:06)

Recorded by/enregistrée par **Peter Cusack**

[12] *Nightjars (close up)* (May/Mai 30, 1991) (1:35)

Recorded by/enregistrée par **Peter Cusack**

[13] *Squabble* (1991) (1:29)

by/de **Peter Cusack** Mastered at/maîtrisée à Dave Hunt Studios, London.

[14] *Bird Piece* (1994) (4:00)

by/de **Peter Cusack** Mastered at/maîtrisée à Dave Hunt Studios, London.

[15] *Green Oropendola* (1:56)

[16] *Kingdoms and Phyla: Part 3* (1992) (3:01)

by/de **Douglas Quin** (digital signal processing, voice/traitement digital du signal, voix.)

[17] *THE KGB ADAPTED TO HUMAN EARS AND HUMAN SPEED* (1993) (6:32)

by/de **THE KANARYGRANDBAND** recorded by/enregistrée par Paul Panhuysen, 1990, Het Apollohuis, Eindhoven; processing, mastering, engineering/traitement, maîtrise, ingénierie par by Frank Van Donkersgoed, Nov.23, 1993.

TOTAL TIME: 73:50

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MUSICWORKS 59

MW59

SANKARAN • KENNEDY • HESS • CUSACK • QUIN • PANHUYSEN

[1] *Svaralaya* (1984) (concluding excerpt 3:34)

by/de **Trichy Sankaran** Performed by/interprétée par Trichy Sankaran (mrdangam) with/avec Evergreen Club Gamelan Ensemble: Kathleen Armstrong, Mark Duggan, Paul Houle, Blair Mackay, Andrew Morris, Paul Ormandy, Rick Sacks, Andrew Timar. Recorded by/enregistrée par David Quinney, produced by Marilyn Dalzell, CBC Stereo.

[2] *Lagu Misra* (1989) (central excerpt 4:20)

[3] (concluding excerpt 1:36)

by/de **Trichy Sankaran** Performed by/interprétée par Trichy Sankaran with/avec Evergreen Club Gamelan Ensemble. Recorded by/enregistrée par David Quinney, produced by Marilyn Dalzell, CBC Stereo.

[4] *Mela Tembang* (1993) (opening excerpt 2:04)

[5] (concluding excerpt 4:20)

by/de **Trichy Sankaran** Performed by/interprétée par Trichy Sankaran with/avec Evergreen Club Gamelan Ensemble. Recorded by/enregistrée par David Quinney, produced by Marilyn Dalzell, CBC Stereo.

[6] *Misra Mela* (1993) (concluding excerpt 5:53)

by/de **Trichy Sankaran** Performed by/interprétée par Trichy Sankaran (mrdangam), Andrew Timar, (suling). Recorded by/enregistrée par David Quinney, produced by David Jaeger, Two New Hours, CBC Stereo.

[7] *Catch 21* (1993) (concluding excerpt 7:03)

by/de **Trichy Sankaran** Performed by/interprétée par Bill Brennan, Mark Duggan, Russell Hartenburger, Trevor Tureski. Recorded by/enregistrée par David Quinney, produced by David Jaeger, Two New Hours, CBC Stereo.

[8] *Never/Always* (1994) (17:25)

by/de **Kathy Kennedy** Recorded/enregistrée April 23, 1994 at/à Place des Arts, Montréal, Québec, by/par Christof Migone, Craigg Lapp, Ned Bouhalassa, Jean Routhier; mixed by/mixée par Jean-Pierre Côté.

BEYOND BOUNDARIES

sound
ecology
2

MUSICWORKS 60

MW60

OSWALD • THE RESIDENTS • SZABO • BARWIN • MARCLAY • RAPPOPORT • STRONG • ANDRIESEN

Johnson, Margaret Keenan; tenors/ténors: Nicolas Burbidge, Robert Rivers, Mark Skuse, Paul Weiss; basses: James Barber, Matthew Cooper, Walter Dueckman, Tim Keenan, David Koyzis; Recorded by/enregistré par Ed Ballik; Recording Advisor/conseiller d'enregistrement: Rocco Piro; produced by/réalisation de: John Laing, Paul Rapoport. Recorded at/enregistrée à McMaster University, Hamilton, 1994.

[9] *Urge / Manifold* (1992-93) (4:02)

by/par John Oswald Includes submovements/Inclut les sous-mouvements: *slow, slice, blink, philosophy, phase & phase2*. from/de 1.1.1 *Plexure*.

[10] *Airy Wedding* from/de "Ain't Nothing But a Little Bit of Music for Moving Pictures" (1991) (2:52)

by/par Tibor Szemző

Performed by/interprétée par Fodderbasis Phantom Band; Recorded at/enregistrée à Budapest, 1991.

[11] *plunderPHILe* (1992, 94) (6:01)

by/par Philip Strong.

[12] *Dubblespoor (Double Track)* (1986) (13:41)

by/par Louis Andriessen

Performed by/interprétée par Sound Pressure: Casey Sokol, piano; Nikolas Kompridis, glockenspiel; Shannon Peet, celeste; with/avec Christina Petrowska, harpsicord/clavecín. Recorded at/enregistrée à Music Gallery, Toronto, Novembre, 1987, by/par David Quinney, produced by/réalisation de David Jaeger, Two New Hours, CBC Stereo.

Total Running time 71:45

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Translation: Rita Manners, Josée Blanchet

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PLUNDERPHONIA & VOX

[1] *Power* (1975) (3:30)

by/par John Oswald

Previously unpublished/inédit antérieurement; abridged/abrégée 1994.

[2] "Beyond the Valley of a Day in the Life" from/de *The Residents Play The Beatles* (1977) (3:52)

by/par The Residents

Reproduced with the permission of the/reproduit avec la permission de la Cryptic Corporation

[3] *7th* (1988) (5:28)

by/par John Oswald

Previously unpublished performance/performance inédite (1994) by the composer/par le compositeur.

[4] *The Sex Appeal of Death In memoriam T.H.* (1981) (11:07)

by/par Tibor Szemző, with text by/avec texte de Tibor Hajas

Performed by/interprétée par: Tanina Szemző, narrator/narratrice; Danubius String Quartet (Maria Zs Szabo, Adel Miklos, violins/violons; Eriko Nagy, viola; Ilona Ribli, cello/violoncelle); Agnes Apro, viola; Vilmos Buza, double bass/contrebasse; Laszlo Fazekas, percussion/percussions. Recorded at/enregistrée à Budapest, 1992.

[5] *More from the Case of Death, by Agatha Smith* (1991) (4:01)

by/par John Oswald

Read by/Récité par Wim Raesjwak, Sonja Nochik, & Mick E. Rawjaws; excerpt & variation from/extraits et variations de *Discosphere* CD (a retrospective of dance soundtracks/une rétrospective des trames sonores de danse; ReR Megacorp & Cunieform: JOCD).

[6] *Down to the Middle and Back Again* (1992) (9:22)

by/par Gary Barwin

Performed by/interprétée par Gary Barwin, with pre-recorded tape/avec bande magnétique pré-enregistrée (ordinateur, MAX language, Akai S1000 sampler, Turbosynth, Sound Designer).

[7] *Maria Callas* (1988) (3:02)

by/par Christian Marclay

From the 10" LP/du l'album 10" *More Encores* (Review Records & Recommended No Man's Land, Germany: nml 8816).

[8] *De spiritu sancto* (1993) (4:09)

by/par Paul Rapoport, with text by/avec texte de Hildegard von Bingen

Performed by/interprétée par: Conductor/direction: John Laing; Soprano Solo/solo de soprano: Janet Obermeyer; Synthesizer/synthétiseur: Elaine Rusk; sopranos: Rebecca Clifford, Victoria Cooper, Barbara Hampson, Janet Kramer, Karen Mathewson, Freda Smouter, Rachel Wales; altos/contraltos: Louise Barber, Janice Courtemanche, Doreen Dixon, Carol Goodrow, Joanna

Oddenyo; additional vocals by/voix additionnelle par: Dave Oddenyo; guitar by/guitare par Ali Makunguru.

[8] **Marki's Song** (1:48)

Additional vocals by/Voix additionnelle par: Dave Otieno.

[9] **Keep in Touch** (2:22)

Guitar by/guitare par: Dave Otieno; Swahili chant by/chant Swahili par: Ali Makunguru and Mbalilwa.

[10] **Ngulo** (2:46)

English lyrics by/paroles anglaises par: Suzanne Kibukosya and Joy Mboya; additional vocals and lyrics by/voix et paroles additionnelles par: Suzanne.

[11] **Maasai women's Bead-making Day** (2:33)

sung by/chantée par: **Kutende** and **Maasai women bead-makers**. Recorded by/Enregistrée par: Carol Ann Weaver, Ngang, Kenya, Feb. 25, 1993.

[12] **ALWAYS BECOMING SOMEBODY ELSE**

(1991-92) (9:21)

by/par **Darren Copeland**

[13] **Sensors I** (1976) (12:07)

by/par **alcides lanza**

Commissioned (through Canada Council) by/Commandée par: Pierre Béluse, for/pour: the McGill Percussion Ensemble. Recorded/enregistrée by/par: Weislaw Woszczyk and Martin Gotfrit at McGill University.

[14] **Per Ivan Lermoliev** (1991) (12:57)

by/par **Erik Guillermo Oña**

Performed by/Interprétée par: le Nouvel Ensemble Moderne. Direction: Lorraine

Vaillancourt; réalisateur/producteur: Laurent Major; ingénieur du son/recording engineer: Jean-Pierre Loiselle; montage numérique/digital editing: Michel de Passile.

[15] **Sensors VI** (1986) (9:08)

by/par **alcides lanza**

Performed by/Interprétée par

Répercussion: Aldo Mazza, Robert Lepine, Chantal Simard, Pierre Dubé; sound engineer/ingénieur du son: Paul Lepage.

TOTAL RUNNING TIME: 70 minutes

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MUSICWORKS 61

Death of the Masterpiece

TOWARDS 21st CENTURY LISTENING Part 2

[1] **A Study in Fives** (1994) (3:02)

by/par **Paul Rapoport**

Recorded by/Enregistrée par: Ed Ballik;

dedicated to/dédiée à: John H. Chalmers junior.

[2-3] **Revolutionary Songs** (sections)

(1993-4) (7:54)

by/par **Tim Brady**

Performed by/Interprétée par

Bradyworks: Tim Brady, electric

guitar and electronics/guitare

électrique et instruments

électroniques; Nathalie Paulin,

soprano. Recorded by/Enregistrée par

Morris Applebaum (Silent Sound

Studio).

[2] **Chuchotements** (4:29)

For soprano and tape/Pour soprano et

bande magnétique. Based on a text

by/Basée sur un texte de: Camille

Desmoulins.

[3] **Le Nom de Frère** (3:25)

For soprano and electric guitar/Pour

soprano et guitare électrique. Based

on a text by/Basée sur un texte de:

Jean-Pierre Claris de Florian.

[4-6] **Daughter of Olapa**

(excerpts/extraits)(1994) (2:59)

by/par **Carol Ann Weaver**

Commissioned and premiered

by/Commandée et interprétée en

première par **Blue Rider Ensemble**;

Liselyn Adams, flute/flûte;

Paul Bendzsa, clarinet/
clarinette; Tony deMare, piano; Anne-Marie
Donovan, mezzo soprano; Paul Pulford,
cello/violoncelle; Sophie Renshaw, violin/
violon. Recorded at/Enregistrée à: Music
Gallery by/par David Quinney. Produced
by/Réalisation de: David Jaeger, Two New
Hours, CBC Stereo

[4] **Maasai Woman's Prayer** (0:58)

Adapted from a Kenyan Maasai prayer,
collected by Naomi Kipuri. • Adapté d'une
prière Kenyan Maasai, recueilli par Naomi
Kipuri.

[5] **Wanjiru** (1:19)

Adapted from a Kikuyu story/Adapté du conte
Kikuyu Collected by/Recueilli par: Wanjiku
Kabira.

[6] **Instrumental Coda** (0:38)

[7-10] **Four songs from "In Touch"**

(excerpts/extraits) (1992) (8:38)

by/par **Musikly Speaking**

Produced by/Réalisé par: Samawati
Productions, Nairobi, Kenya. Suzanne
Kibukosya and Joy Mboya, composers and
singers/composition et voix; Gido Kibukosya,
engineer, arranger, and programmer/
ingénieur, arrangeur, et programmeur; Gido
and Suzanne Kibukosya,
arrangers/arrangeurs.

[7] **Tweyanze** (1:35)

English lyrics by/paroles anglaises par:
Suzanne Kibukosya, Joy Mboya, Dave

March 5, 1991. Master tape preparation: David Dusman. First release of this recording/enregistrement inédit.

[7] Music For Mechanical Metal (1995) (13:23)
excerpt from/ extrait de *Sounds And The Machines That Make Them*
by/de **Gordon Monahan**
ADD DETAIL HERE

Performed by/Interprété par Gordon Monahan, recorded at/Enregistré à The Kitchen, New York by/par John Plenge, June 22, 23, and 24, 1995.

[8] MELODY #5 (for MUSICWORKS)
— **Note #1** (1994) (0:01)
by/de **TENTATIVELY, a CONVENIENCE**
Performed by/Interprété par **TENTATIVELY, a CONVENIENCE**: DX275 Synthesizer, 2 KIM synthesizers, Mirage sampler/sequencer, MIDI patcher, Multi-verb.

TOTAL RUNNING TIME
65:59 minutes

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Engineer/editor: Frank Lockwood
Technical production: Clive Allen;
Translation: Michel Ratté
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MUSICWORKS 63

Grāmata CELLAM (*A Book for 'cello*) (1978) (12:38)

[1] First Movement, Fortissimo (5:49)

[2] Second Movement, Pianissimo (6:49)

by/de **Peteris Vasks**

[3] Unknown Leaves (1993) (10:25)
by/de **Allison Cameron**

Performed by/Interprété par The Arcana Ensemble: John Abram: amplified guitar/guitare amplifiée; Tiina Kiik, accordion/accordéon; Colin Couch, tuba; Eve Egoyan, piano; Brian McCue, marimba; Allison Cameron, conductor/chef d'orchestre. Recorded at/Enregistré à The Music Gallery by/par Paul Hodge, April 14, 1994.

[4] Piece With Happy Ending (1993) (6:45)

by/de **Michael Longton**
Performed by/Interprété par The Arcana Ensemble: John Abram, recorder/flûte à bec; Tiina Kiik, accordion/accordéon; Colin Couch, tuba; Eve Egoyan, piano; Brian McCue, vibraphone, tenor

drum/tambour ténor; Allison Cameron, conductor/chef d'orchestre. Recorded at/Enregistré à The Music Gallery by/par Andrew Gilchrist, May 19, 1994.

[5] Catch The Bonner (*first movement*) (1994) (6:52)

by/de **Stephen Parkinson**
Performed by/Interprété par The Arcana Ensemble: John Abram, amplified guitar/guitare amplifiée; Eve Egoyan, piano; pre-recorded tape/bande. Recorded at/Enregistré à The Music Gallery by/par Andrew Gilchrist, May 19, 1994.

[6] Improvisation From "Blue Book #8" (1989) (15:34)

by/de **Greg Curnoe**
Performed by/Interprété par: Wendy Ewert, Soprano; Greg Curnoe, kazoo/gazou; Jack Behrens, piano; recorded at/Enregistré au Trillium Plus Music & Letters, London Regional Art and Historical Museums by/par Greg Curnoe,



Recorded by/Enregistré par
Yves LePage; Produced
by/Realisé par Hélène Prévost.

Resurrected Fields
(excerpts/extraits) (1993) (11:23)
by/de **Adrian Ivakhiv**

[11] **III. eye of a spiral**
(excerpt/extraits) (1:19)

[12] **III. phosphorescent fields**
(complete) (9:58)

Performed by/Interprété par
Adrian Ivakhiv.

[13] **Koan** (1984) (22:13)

by/de **James Tenney**

Performed by/Interprété par
The Modern Quartet: Marc
Sabat, violin; Jayne Maddison,
violin; David Goldblatt, viola;
Margaret Gay, cello. Recorded
at/Enregistré à Klang4 Studio,
Georgetown, Ontario by/par
Clive Allen. Produced by/Realisé
par Marc Sabat. Edited by John
Oswald.

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Engineer/editor: Frank Lockwood

Technical production: Clive Allen:

Translation: Michel Ratté

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L'ivresse de la Vitesse

(excerpts/extraits) (1992-3) (7:52)

by/de **Paul Dolden**

[1] **Winds** (1:20)

[2] **2x material** (:29)

[3] **Voice** (:18)

[4] **4x material** (:27)

[5] **Rhythm Section** (1:07)

[6] **Mix** (3:58)

[7] **Harmonium** (1988) (8:40)

by/de **Gayle Young**

Performed by/Interprété par The
Modern Quartet: Marc Sabat, violin;
Jayne Maddison, violin; Doug Perry,
viola; Margaret Gay, cello.

Recorded in performance

at/Enregistré à The Music Gallery,
Toronto, by/par Paul Hodge, 21
March, 1995, presented by/présenté
par Continuum.

[8] **Utopianism** for "found" piano

(1994) (6:27)

by/de **Jack Behrens**

Performed by/Interprété par Jack

Behrens. Recorded by/Enregistré
par Michael Godwin; Digital editing
by Don Geppert and Jack
Richardson.

[9] **MELODY #5 (for
MUSICWORKS) (revised) -
Note #2** (1995) (:01)
by/de **tENTATIVELY, a
cONVENIENCE**

Performed by/Interprété par
tENTATIVELY, a cONVENIENCE:
DX275 synthesizer, 2 KIM
synthesizers, Mirage
sampler/sequencer, MIDI patcher,
Multi-verb.

[10] **Jade Mountain Soundings** for
bowed string instrument (1995)
(13:05)

by/de **Malcolm Goldstein**

Performed by/Interprété par
Malcolm Goldstein, violin. Recorded
at Société Radio-Canada Studio 12,
for "Le Navire Night," Réseau FM,
Montréal, 17 October, 1995.

MUSICWORKS 65

- [1] *Song Drape 2* (1992) (5:46)
Conceived and composed by / Conçu et composé par **Jerry Hunt**; performed by / interprété par Michael Schell, April/avril 1996.
- [2] *Song Drape 1* (1992) (4:29)
- [3] *Song Drape 11* (1992) (6:12)
Conceived and composed by / Conçu et composé par **Jerry Hunt**
- [4] *Bathysphere* (1995) (11:20)
by/de **Rick Sacks**
Performed by/Interprété par The Glass Orchestra.
- [5] *MultiPing* (1995) (10:03)
Composed and performed by / composé et interprété par **The Glass Orchestra**: Eric Cadesky, Michael J. Baker, Rick Sacks, Paul Hodge.
- [6] *MELODY #5 (for MUSICWORKS) (revised) - Note #3* (1996) (:01)
by/de **tENTATIVELY, a cONVENIENCE**
Performed by/Interprété par **tENTATIVELY, a cONVENIENCE**: DX275 synthesizer, 2 KIM synthesizers, Mirage sampler/sequencer, MIDI patcher, Multi-verb.

- [7] *Synthetically Yours* (1996) (3:38)
Selections [7] to [11] conceived, composed, and performed by / Conçu, composé et interprété par **Nobuo Kubota**, synthesizer / synthétiseur, voice, Didjeridu.
- [8] *Voice Improv 96M2* (1996) (5:37)
- [9] *Synthetically Japanese* (1996) (3:02)
- [10] *Nobby-One-Note* (1996) (5:19)
- [11] *Floo-Wack* (1996) (2:17)
Josef Rezny: The Hidden Spell of the Czech Bagpipe Traditional Czech folk melodies (a Bonton Muisic CD). Selections performed by/Interprété par Josef Rezny, bagpipe/viola; along with various instrumental ensembles.
- [12] *Dudácká Polka* (6 bagpipes) (1:05)
- [13] *Cehnická Polka* (2-3 violins; viola; double bass; 1-2 bagpipes) (1:33)
- [14] *Quem a Omagen da Virgen* (solo bagpipe) (:59)
- [15] *Dudácká Kolenda* (5 bagpipes) (1:27)
- [16] *Czaldy Waldy* (solo bagpipe) (:37)
- [17] *Trídobé Kolecko* (bagpipe; violin) (1:17)
- [18] *Dvoudobé Kolecko* (bagpipe; violin) (2:02)
- [19] *Vosy, Vosy, Vosy, Srsáni* (bagpipe; violin) (:39)
- [20] *Skocná* (bagpipe; violin) (1:34)
- [21] *Polka Dudáka Mateje Veselého* (bagpipe; violin) (1:57)

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MUSICWORKS 66

- [1] *A Letter From A Stranger's Childhood* (1988) (6:06) by/par **Robin Williamson**; performed by/interprété par **Kazue Sawai**, 17-String Koto/koto à 17 cordes. Excerpted from/extrait de Kazue Sawai's CD, *Eye to Eye* (Republic AFP-001). Used by permission of/ courtoisie de Collecta Limited.
- [2] *Strings* (1992) (12:08). Composed and performed by/composé et interprété par **Kazue Sawai**, 17-String Koto/koto à 17 cordes; **Lee Tae Baek**, Ajaeng, Changgo, Ching, Voice/voix. *Strings* was created at/ fut créée au Walk In The Cosmos Museum, Yuyawara, Japan. Excerpted from/extrait de Fumio Itabashi Live at Kuchu-Sanpo-Kan "Tsuki-no-Tsubo" (MD-004). Used by permission of /courtoisie de Collecta Limited.
- [3] *Nocturnal Premonitions* (1994) (2:15) Composed and performed by/composé et interprété par **Sarah Peebles** (Peppermint performance system (Macintosh Ilvx, Sample Cell 1) and Kawai MDK-61 MIDI keyboard) Recorded June, 1994 (in real time, without editing) at Studio Excelo, Toronto/ enregistré en temps réel sans montage, au Studio Excelo à Toronto, en juin 1994.
- [4] *The Nimbus* (1993) (4:01). Improvisation by/par **Sarah Peebles** and/et **Kikuchi Naoko**. Recorded live at/enregistrée au Hakushu Art Camp at "The Nimbus" site, created by/créé par Henke Ter Kulve, Hakushu Village, Yamanashi Prefecture, Japan. Recording engineer/ingénieur de son : Robert Cruickshank.

- [5] *The Curse of Border Vacuums* (1995) (7:59) Composed and performed by/composé et interprété par **Sarah Peebles**. Recorded at Studio Excelo/enregistré au studio Excelo; remixed March, 1996, at Somnambulab, Toronto/remixé au studio Somnambulab de Toronto en mars 1996.
- [6] *Cinnamon Sphere (interludes 1 and 4)* (1996) (6:17). Improvisation by/par **Sarah Peebles** and/et **Nilan Perera**. Sarah Peebles, computer-triggered samples via Peppermint and Dillpatch performance systems; Nilan Perera, altered electric guitar and effects/guitare électrique modifiée et effets. Performed live at/crée en concert à the Art Gallery of Ontario, recorded by/enregistrée par James Pett.
- [7] *Transition infime IV* (1996) (13:59) improvisation by/ oeuvre musicale improvisée de **Wreck's Progress**. **Michel Ratté** (batterie préparée/ prepared drums), **Yves Charuest** (synthesizers) and **Jean-Claude Patry** (guitar-synthesizer). Created at/ fut créée au *Festival International de musique actuelle* le 17 mai. Recording/ Enregistrement : le Réseau FM de Radio-Canada for/pour l'émission «Le navire Night». Producer/ réalisateur : Mario Gauthier; assistant : Louise Trépanier; prise de son/ sound engineers : Michel Larivière, Denis Leclerc.
- [8] *The Other (for Tomas Tranströmer)* (1996) (6:31). text and music by/texte et musique de **David Rothenberg**. Three-foot long Bolivian fipple flute/longue flûte bolivienne, Korg 03 R/W synthesizer, and clarinet.
- [9] *Inconclusive Gazes* (excerpt/extrait) (1995) (4:12). Composed and performed by/composé et interprété par **David Rothenberg**, Korg 03 R/W synthesizer and clarinet.

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MUSICWORKS 67

[1] **Collapsing Possibility Wave** (1996) (10:36)
Composed and performed by/composé et interprété par **Tim Brady**: solo electric guitar and live electronics.

[2] **Linear Projection in a Jump Cut World** (1996) (3:44)
Composed and performed by/composé et interprété par **Tim Brady**: 23 guitars/basses on tape with live solo electric guitar. Recorded at/enregistré au Studio 12 (Radio-Canada, by/par Yves Lepage), Bradyworks Studio, Silent Sound Studio.

[3] **Unison Rituals** (excerpt/extrait) (1991) (6:14)
By/par **Tim Brady**, performed by/interprété par Marie-Chantal Leclair (sop/alto), Matthieu Leclair (alto) André Leroux (tenor/alto) and Jean-Marc Bouchard (bari), (Nouveau Quatuor de Saxophone du Québec) Nov. 8, 1996, Festival de musique de la création de Jonquière, Québec. Recorded by/enregistré par Pierre Blackburn, Radio-Canada for/pour "Le Navire Night;" produced by/réalisé par Hélène Prévost, Jean-Marc Gagnon.

[4] **Sugagaki Kuzushi** (1993) (9:40)
By/par **Yuji Takahashi**, performed by/interprété par **Kazuko Takada**, shamisen (hosozao), vocal, and **Yumiko Tanaka**, bass shamisen (hosozao) Nov. 30, 1994, at ABC Hall. Excerpted from/extrait de Yuji Takahashi's CD *Finger Light*, Tzadik label (TZ 7010).

Used by permission. Produced by/réalisé par Yuji Takahashi with/avec John Zorn, Kazumori Sugiyama, David Newgarden, Allan Tucker (Foothill Digital).

[5] **Pleine lune**, excerpted from/extrait de **Nuits sans paroles** (1989) (3:12)
By/par **Daniel Leduc**.

[6] **Broadcast, version courte** (1993) (6:16)
By/par **Daniel Leduc**.

[7] **Bruits mouvants**, excerpted from/extrait d' **Épissures** (1995) (1:54)
By/par **Daniel Leduc**.

[8] **Die Post**, excerpted from/extrait de **Die Winterreise** (1996) (2:39)
By/par **Daniel Leduc**.

[9] **Traverser les grandes eaux** (1994) (3:02)
By/par **Daniel Leduc**.

[10] **City Passage** (1994) (11:00)
By/par **Ted Sheridan**.

[11] **Foreign Bodies** (1991; 1996) (3:35)
Composed, recorded, and mixed by/composé, enregistré, et mixé par **Fergus Kelly**. Produced for/réalisé pour European Workshop Ruhrgebiet, Recklinghausen, Germany/Allemagne, 1991.

[12] **Pyrophones and PVC pipes** (1993) (3:03)
By/par **Fergus Kelly, Martygn Ploy, Rob Sweere**.

[13] **Batphones** (1993) (2:49)
By/par **Fergus Kelly, Martygn Ploy, Rob Sweere**.

[14] **Drinking Information** (1994) (3:13)
Composed, recorded, and mixed by/composé, enregistré, et mixé par **Fergus Kelly**.

[15] **Industrial** (1993) (1:40)
Composed, recorded, and mixed by/composé, enregistré, et mixé par **Fergus Kelly**.

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[1] *Solo vocal Improvisation/Improvisation vocale solo* (1996) (9:35)
by/de Sainkho Namtchylak
Recorded at the/enregistré à la Music Gallery, May 15, 1996, by/par Paul Hodge. (Note on the recording: There is some slight distortion, probably caused by microphone overloading, during the loudest moments of this "live" recording. We felt it was excusable in light of the exceptional content of this performance. * On entendra un peu de distorsion pendant les moments de grande intensité sonore. Nous avons pensé que c'était excusable compte tenu de l'intérêt exceptionnel de la performance de madame Namtchylak.)

[2] *Ancient Garden* (1995) (4:58)
by/de Sainkho Namtchylak and/et Ned Rothenberg
Performed by/interprété par Sainkho Namtchylak, voice/voix and/et Ned Rothenberg, shakuhachi. Recorded at the/enregistré à la Music Gallery, May 16, 1995, by/par Paul Hodge.

[3] *De puro amor* (excerpt/extrait) (1991) (10: 09)
by/de Maria de Alvear

[4] *En amor duro* (excerpt/extrait) (1991) (12:14)
by/de Maria de Alvear

Tracks 3 and 4 were performed by/interprété par Eve Egoyan, piano. Recorded at the/enregistré à la Music Gallery, January 13, 1996, by/par Paul Hodge. Piano: Yamaha CF35. These recordings are excerpted from a live performance of the diptych *De puro amor* (Out of pure love) and *En amor duro* (In difficult love). The total length of the two halves is approximately one hour and forty-five minutes. The score is written in loose proportional notation—there are no tempo, phrasing, dynamic or pedalling indications; no bar lines or note values. Reading the score is like "following a trail of stones through a forest barely illuminated by the moon." * Ces extraits sont tirés du diptyque *De puro amor* et *En amor duro* enregistré lors d'une performance publique. L'ensemble de l'œuvre dure environ une heure et quarante-cinq minutes. L'œuvre est transcrite en notation proportionnelle souple—il n'y

a pas d'indication de tempo, de phrasé, d'intensité, de pédale; il n'y a pas non plus de valeurs de durée et de barres de mesure. Lire cette partition, c'est comme «suivre une piste de gravier à travers la forêt à peine illuminée par la lune».

[5] *After Images, after Webern* (1995) (8:30)
by/de John Beckwith
Performed by/interprété par Peter Higham, guitar and/et Danise Ferguson, cello/violoncelle. Recorded at/enregistré au Brunton Auditorium, Mount Allison University, April 4, 1997 by the/par CBC: Rod Sneddon, engineer/ingénieur de son; Adrian Hoffman, producer/réalisateur. A sketchbook of Webern's last months shows us that he had begun an "Opus 32" (his completed works end at Opus 31). Conceived at first as a chamber concerto, the plan grew from a cantata on a text by Hildegard Jone, his frequent collaborator. The pitch set which he evolved for this hardly-begun composition is highly interesting: F sharp, G, G sharp/F, E, E flat/B, B flat, A/C, C sharp, D. Designed in four groups of three semi-tones each, it amounts to almost the ultimate reduction of a twelve-note set to its model, the tempered chromatic scale.

I spoke to Peter Higham in early 1992 of this intriguing set and of my hope to investigate it compositionally. He persuaded the Bell Fund at Mount Allison University to assist the commissioning of such a piece. The premiere coincided with the fiftieth anniversary of Webern's death, September 15, 1995.

The title *After Images, after Webern* (pun intended) associates the work with Webern and with the set on which I based it, and also associates it with an optical effect which seemed to me akin to the interruptions, mirrorings, and half-tone (pun intended) of this music. It may resemble Webern's music at moments, but, despite the borrowing of his set, it is intended neither to imitate nor to parody him, but merely in a modest way to perpetuate, and pay tribute to his spirit. — John Beckwith

* Il existe une esquisse de Webern montrant qu'il travaillait, dans les derniers mois de sa vie, à son «opus 32». Conçue d'abord comme un concerto de chambre, l'œuvre a finalement pris la forme d'une cantate (sur un texte de sa collaboratrice Hildegard Jone). La série à partir de laquelle cette œuvre a peine esquissée veut prendre corps est très intéressante: fa dièse, sol, sol dièse/fa, mi, mi bémol/si, si bémol, la/do, do dièse, ré. Cette série, bâtie en quatre groupes de trois demi-tons chacun, revient en fait presque au modèle originnaire du concept de Webern: l'échelle chromatique tempérée. J'ai parlé à Peter Higham au début de 1992 de cette curieuse série et de ma volonté d'en faire éventuellement le matériau de mon travail de composition. Il a persuadé le fond Bell de l'Université Mount Allison de commander une œuvre. La création a eu lieu le 15 septembre 1995, jour du cinquantième anniversaire de la mort de Webern.

Le titre de mon œuvre «After Images, after Webern» (le jeu de mot en anglais est voulu) rend compte du lien que je fais entre l'œuvre de Webern et la série sur laquelle mon œuvre est basée. Le titre rappelle aussi l'effet d'optique qui me semble rendre compte des interruptions, effets de miroir et demi-ton ("half-tone") le jeu de mot anglais est voulu) dans cette musique. L'œuvre ressemble peut-être à la musique de Webern à l'occasion, mais en dépit du fait que j'ai emprunté sa série, il ne s'agit pas ici de l'imiter ou le parodier, mais de modestement perpétuer son esprit et lui rendre hommage — John Beckwith

[6] *Cage d'oiseau* (1962) (7:04)
by/de Serge Garant
Performed by/interprété par Pauline Vaillancourt, soprano and Louis-Philippe Pelletier, piano. From the recording/tiré de l'enregistrement "The Music of Serge Garant" (DO 133), a co-production of Les éditions DOBERMAN-YPPAN and/et the Canadian Broadcasting Corporation (CBC), with the collaboration of the/avec la collaboration de la Société de musique contemporaine du Québec.

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In *Cage d'oiseau*, based on a poem of Saint-Denis Garneau, the written score gives no metric indications and only an approximation of notation. Garant wrote about it, "This poem always fascinated me. I attempted a first version of it in 1956 or 1957, but at that time my language was too dry and inflexible, and definitely didn't suit the needs of the poem. I took it up again in 1962 and tried to create the musical sounds suggested by the words. Of all my scores, it is the only one which I would absolutely not want to analyse because I would hardly know where to begin!" The piece was first performed in 1967 by Joséphe Colle accompanied by the composer.

* Dans *Cage d'oiseau* sur un poème de Saint-Denis Garneau, Serge Garant laisse tomber toute métrique et ne donne qu'une notation assez approximated. «C'est un poème qui m'a toujours fasciné», dit Garant. «J'avais essayé en 1956 ou 1957 d'en faire une première version. À ce moment, je parlais un langage assez assez sec, assez rétif, et qui décidément ne collait pas au poème. J'ai repris le poème en 1962 et j'ai décidé d'écrire une musique vraiment suggérée par les mots. De toutes mes partitions, c'est la seule que je ne voudrais absolument pas analyser, parce que je serais bien embêté.» L'œuvre a été créée en 1967 par Joséphe Colle et le compositeur au piano.

[7] *Graffiti Removal* (1983) (10:24)
by/de David Demnitz (BMI)
Performed by/interprété par le Gamelan Son of Lion: Barbara Benary, Mark Steven Brooks, David Demnitz, Daniel Goode, G. Patrick Grant, Darryl Gregory, Jody Kruskal, Laura Liben, Larry Simon. From the not-yet-released CD/tiré du CD «Gamelan as a Second Language» (GSOL CD-2) Having witnessed the graffiti battles raging in New York City, in which authorities are pitted

against graffiti artists for control of the surfaces of public property, I thought I would make a musical impression of this ongoing struggle. *Graffiti Removal* attempts to capture the swagger and energy of the graffiti I've seen. The "graffiti" is eliminated as the performers systematically omit notes of their choosing until silence ensues. Of course, the graffiti returns before long. This piece is dedicated to Michael Stewart, who died in police custody after being arrested for writing graffiti on public property.

* Témoin de la rivalité et des luttes des créateurs de graffiti de New York auxquelles s'ajoute l'acharnement des autorités qui agissent au nom de la préservation de la propriété publique, j'ai voulu donner dans cette pièce une impression musicale de cette lutte incessante. *Graffiti Removal* tente d'exprimer le caractère fanfaron et l'énergie des graffiti que j'ai vus. Le «graffiti» est symboliquement «effacé» à mesure que les interprètes omettent, jusqu'au silence, les notes que leur partition prescrit. Bien sûr, le graffiti renaît rapidement. Cette pièce est dédiée à Michael Stewart, artiste du graffiti arrêté pour ses activités et mort en détention.

[8] *Second Hand* (1985) (5:20)
by/de David Demnitz (BMI)
(Performance credits as above/mêmes interprètes total duration 68:18)

que pour la plage précédente.)

"Second Hand" is the first of four movements of *Suite for Gamelan Son of Lion*. This suite presents the sounds of Gamelan Son of Lion in various ways, with an emphasis on simple and predictable structures which enable the listener to concentrate on the actual sounds of the ensemble. "Second Hand" presents the notes of the gamelan in systematic, scalar fashion. The notes are organized to mimic the sweep of a clock's second hand. In this movement, the power and drama of the gamelan sounds are presented apart from emotional or intellectual manipulation.

* «Second Hand» est le premier des quatre mouvements d'une suite pour le Gamelan Son of Lion. Cette suite permet d'entendre toute la variété des sons du gamelan Son of Lion, avec une certaine insistance sur des structures simples et prévisibles qui permettent à l'auditeur de se concentrer sur les sons eux-mêmes. «Second Hand» fait entendre les notes du gamelan de manière systématique, par la citation littérale des échelles de sons. L'organisation des notes rappelle le mouvement de la trotteuse d'une horloge. Dans ce mouvement, la puissance du son du gamelan est dégagee de toute connotation émotionnelle et intellectuelle.

MUSICWORKS 68

BECKWITH

DE ALVEAR

DEMNITZ

GARANT

NAMTCHYLAK

ROTHENBERG

- [1] *Solo vocal Improvisation/Improvisation vocale solo* (1996) (9:35)
by/de Sainkho Namtchylak
- [2] *Ancient Garden* (1995) (4:58)
by/de Sainkho Namtchylak and/et Ned Rothenberg
- [3] *De puro amor* (excerpt/extrait) (1991) (10: 09)
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- [5] *After Images, after Webern* (1995) (8:30)
by/de John Beckwith
- [6] *Cage d'oiseau* (1962) (7:04)
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- [7] *Graffiti Removal* (1983) (10:24)
by/de David Demnitz (BMI)
- [8] *Second Hand* (1985) (5:20)
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[1] *flung loose into the stars* (1995) (12:16)
by/par **James Harley**; performed by/interprété par **Marc Couroux**, piano. Recorded live in concert at/Enregistré en concert au Taplin Hall, Princeton University, Princeton, New Jersey by/par James Moses. (Cautionary note: this piece begins very softly./Avertissement: le niveau sonore est très bas au début de la pièce.)

[2] *Papyrus Bending* (1994) (9:50)
by/par **Chiyoko Szlavnic**; performed by/interprété par **40 fingers saxophone quartet**: Chiyoko Szlavnic, soprano sax; Nic Gotham, alto sax; Peter Lutek, tenor sax; David Mott, baritone sax. Recorded at/Enregistré au Glenn Gould Studio for CBC's Two New Hours, April 1996; David Jaeger, executive producer/réalisateur; David Quinney, engineer/ingénieur de son; Peter Lutek, editor/monteur.

[3]-[6] *Antarctica*
by/par **Douglas Quin**
[3] *Weddell Seals (under water)* (1997) (3:01)

Weddell seals vocalising beneath the sea ice in the waters off Big Razorback Island in McMurdo Sound, Antarctica. • Phoques de Weddell vocalisant sous la glace dans les eaux près de Big Razorback Island à McMurdo Sound, Antarctique.

[4] *Atmospheric Whistlers* (2:00)
Atmospheric whistlers recorded at Palmer Station, Antarctica. Recording provided courtesy of the STAR Laboratory at Stanford University. • Sifflements atmosphériques enregistrés à Palmer Station, Antarctique. L'enregistrement est une courtoisie du STAR Laboratory de l'Université Stanford.

[5] *Emperor Penguins* (1997) (2:31)
Emperor penguins calling and swimming near the sea ice edge in the Ross Sea, Antarctica. • Cris de pingouins empereurs se baignant près de la banquise, Ross Sea, Antarctique.

[6] *Glacier Recording* (1997) (2:32)
Sounds of the Canada Glacier, recorded from hydrophones within the glacier itself McMurdo Dry Valleys, Antarctica. • Sons du Glacier Canadien enregistrés au moyen d'hydrophones installés dans le

glacier même, McMurdo Dry Valleys, Antarctique.
([3], [5] & [6]) © 1997 Douglas Quin

[7] *Toneburst/(Untitled 75/94)* (14:10)
by/par **David Tudor**; performed by/interprété par **John D.S. Adams**. Recorded live in concert at/Enregistré en concert à The Music Gallery, Toronto, November 1, 1996; Paul Hodge, engineer; edited by/montage par John D.S. Adams.

Toneburst was originally composed in 1975. This version was created by David Tudor for a revival of the piece in 1994 and uses three source tapes as opposed to live feedback oscillation, which the original version uses. • À l'origine, *Toneburst* a été composée en 1975. La présente version a été créée par David Tudor en vue d'une reprise de la pièce en 1994. Contrairement à la version originale qui utilisait des oscillations de feed-back en direct, cette version utilise trois bandes de matériaux.

[8]-[16] *Chroma (for "virtual" piano/pour piano "virtuel")* (excerpted movements/extraits)

by/par **Marc Hyland**.
[8] *Movement #1* (1:04)
[9] *Movement #17* (1:28)
[10] *Movement #20* (1:01)
[11] *Movement #25* (2:06)
[12] *Movement #27* (1:57)
[13] *Movement #28* (1:37)
[14] *Movement #30* (1:15)
[15] *Movement #31* (1:03)
[16] *Movement #32* (4:43)
These are excerpts from *Chroma*, a 44 minute, 32 movement suite for "virtual" piano, comprising improvisations which the composer performed and organized with the help of a computer sequencer. • Ces extraits sont tirés de *Chroma*, une suite de 32 mouvements d'une durée de 44 minutes pour piano "virtuel", constituée d'improvisations interprétées et organisées par le compositeur à l'aide d'un logiciel/séquenceur.

[17] *New Leaves* (1983) (14:13)
composed and performed by/composé et interprété par **Martin Bartlett**, synthesizer/synthétiseur. This piece was composed in 1983 for a

solo concert at the 80 Langton Street Gallery in San Francisco. A problem of electroacoustic performance is that the equipment configuration changes often, requiring extensive software work to incorporate compositional concepts in a machine-readable form. This composition represents my first use of stochastic compositional techniques with a new performance synthesizer, the Buchla 400, programmed in one of its available control languages, Patch V. The compositional structures are based on an earlier work of mine, *Accumulator*, and uses the principle of a repertoire of pitch sets, timbres, and stochastic algorithms which may be combined improvisationally in performance. • Cette pièce a été composée en 1983 pour un concert solo

à la 80 Langton Street Gallery de San Francisco. La performance électroacoustique pose le problème de changements d'équipements fréquents, ce qui requiert un travail considérable avec des logiciels afin d'incorporer les concepts compositionnels en une forme qui soit compréhensible pour la machine. Dans cette composition, j'utilise pour la première fois des techniques compositionnelles stochastiques avec un nouveau synthétiseur, le Buchla 400 programmé en langage Patch V. Les structures compositionnelles sont tirées de ma pièce *Accumulator* et sont construites à partir d'un répertoire de séries de hauteurs, de timbres et d'algorithmes stochastiques qui peuvent être combinés de façon improvisée lors de la performance.



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MUSICWORKS 69

HARLEY
SZLAVNICS
QUIN
TUDOR
BARTLETT

[1] *flung loose into the stars* (1995) (12:16)
by/par **James Harley**
[2] *Papyrus Bending* (1994) (9:50)
by/par **Chiyoko Szlavnic**
[3]-[6] *Antarctica*
by/par **Douglas Quin**
[7] *Toneburst/(Untitled 75/94)* (14:10)
by/par **David Tudor**
[8]-[16] *Chroma (for "virtual" piano/pour piano "virtuel")* (excerpted movements/extraits)
by/par **Marc Hyland**
[17] *New Leaves* (1983) (14:13)
composed and performed by/composé et interprété par **Martin Bartlett**

[1] *The Place Where You Go to Listen* (8:04)
by/par **John Luther Adams**

[2] *Drums of Winter* (6:51)
by/par **John Luther Adams**
These two pieces form the opening sections of *Earth and the Great Weather: A Sonic Geography of the Arctic*, (1990-93) an evening-length work in which the musicians collaborated with First Nations artists. Ilupiat Eskimo performers **James Nageak** and **Doreen Simmonds**.

Ces deux pièces sont les deux premières sections de *Earth and the Great Weather: A Sonic Geography of the Arctic*, une œuvre d'une durée d'une soirée, dans laquelle les musiciens collaboraient avec les interprètes esquimaux Ilupiat **James Nageak** et **Doreen Simmonds** et Gwich'in Indian performers **Lincoln Tritt** and **Adeline Peter Raboff**. **Robin Lorentz**, violon et percussions/violon et percussion; **Ron Lawrence**, viola/alto; **Michael Finckel**, cello and conductor/violoncelle et direction; **Robert Black**, doublebass and percussion/contrebasse et percussion; **Amy Knoles**, percussion; **John Luther Adams**, conductor and percussion/direction et percussion. Recorded on/enregistré sur New World Records (80459-2).

[3] *Alfame in Song* (Trio for Pipa, Piano and Percussion) (1996) (11:03)
by/de **Lee Pui Ming**
Performed by/interprété par **Qiu Li Rong**, pipa; **Mark Duggan**, percussion; **Pan Jian Ming**, gong; **Lee Pui Ming**, piano.
Recorded/enregistré le: May 14, 1996, at The Music Gallery, Toronto, by/par Paul Hodge, remastered by/remixé par John D.S. Adams.
This piece is built around the myth of the Phoenix

[9] *Prologue* (first movement from/1er mouvement de *Musique de l'Odyssée sonore*) (1996) (1:46)
by/par **Claude Schryer**, in collaboration with/in collaboration avec **Claude Langlois**.

[10] *Autour d'une musique portuaire* (1997) (4:10)
by/par **Hélène Prévost** & **Claude Schryer**
With/avec **Jean Derome**, baritone saxophone/saxophone baryton; **Tom Walsh**, trombone; **Claude Schryer**, bass clarinet/clarinette basse.
Recorded at/enregistré à la Maison Radio-Canada, April/avril, 1996. Yves Lepape & Marc Fortin, technicians/techniciens. Remixed/remixé, May/mai, 1997. Denis Frenette, technician/technicien. *Musique portuaire pour sirènes* et *cloches* was recorded live by/la été enregistrée en direct par la Société Radio-Canada, at/à Pointe-à-Callière, Musée d'histoire et d'archéologie de Montréal, March/mars 3, 1996; **Hélène Prévost**, producer/réalisateur; **Pierre Léger** & **Michel Larivière**, technicians/techniciens.
Selections 7, 8, 9, & 10 were first released on/les pièces 7, 8, 9, & 10 sont disponibles sur empreintes DIGITALes CD *Autour* (IMED 9736) © Claude Schryer (SOCAN, 1996, 1997) / YMX Media (SOCAN, 1997)

[11] *Canticum, Burlesca and Finale* (1987) (10:34)
by/de **Barbara Pentland**
Performed by/interprété par **Elaine Keillor**, piano, engineered by/ingénieur, **Marc Panzau**,

plunging into an inferno as an act of transformation. The music is descriptive, like much of Chinese instrumental folk music. The various instruments, coming from diverse traditions, are closely woven to create a new soundscape. Cette pièce s'inspire du mythe du Phénix qui plonge dans le feu et accomplit un acte de transformation. À l'instar d'une grande partie de la musique populaire instrumentale chinoise, la musique est ici descriptive. Le jeu des instruments, qui proviennent de diverses traditions, s'entrelace et crée un nouveau paysage sonore.

[4] *Alla* (first movement of/1er mouvement de *Marche sonore I: Le matin du monde*) (1992) (3:01)
by/par **Claude Schryer**

[5] *RWSF MW70* (excerpted from/extrait de *Revisiting the World Soundscape Project*) (1993) (3:34)
by/par **Claude Schryer**

[6] *Sagesse* (from/de *Au dernier vivant les biens*) (1997) (1:18)
by/par **Claude Schryer**
Released on/disponible sur *Sound Letter III/Lettre sonore II*.

[7] *Transportation* (third movement from/3ème mouvement de *El medio ambiente acustico de Mexico*) (1996) (2:48)
by/par **Claude Schryer**

[8] *Industry* (fourth movement from/4ème mouvement de *Vancouver Soundscape Revisited*) (1996) (2:32)
by/par **Claude Schryer**

PAZ Productions; produced by/produit par **Michael Bussière**; recorded at/enregistré au **Negan Creative Arts Centre**, August 29, 1997. Specific intervals (sevenths and minor sixths) form basic tonal materials in all three pieces. In each piece Pentland explores different moods and sonorities available from the piano. *Canticum* is lyrical and melodic, exploring the middle and lower registers of the keyboard; *Burlesca* wittily uses the full keyboard, alternating between rhythmic sections and long sustained sonorities; *Finale* is more chordal in nature, but continues to explore aspects of the first two pieces.

Des intervalles de septièmes et de sixtes mineures forment le matériau de base des trois pièces. Pentland explore différentes ambiances et sonorités du piano. *Canticum* est lyrique et mélodique et se concentre dans les registres grave et médium du clavier. *Burlesca* se déploie avec beaucoup d'esprit sur toute l'étendue du clavier, alternant entre des sections rythmiques et des sonorités soutenues. Tout en continuant d'explorer les possibilités de ces deux pièces, *Finale* se concentre davantage sur des accords.

[12] *Duo for Accordion and Bandoneon with Possible Mynah Bird Obligation (See-saw Version)* (1964) (16:10)
by/par **Pauline Oliveros**
Performed by/interprété par **Pauline Oliveros**, accordion/accordeon; **David Tudor**, bandoneon/bandoneon; **Ahmed**, the Mynah Bird, March 30th, 1964 at the San Francisco Tape Music Center's "Tudor Fest." Remastered by/remixé par John D.S. Adams.



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MUSICWORKS 70

JOHN LUTHER ADAMS
LEE PUI MING
CLAUDE SCHRYER
CLAUDE LANGLOIS
HÉLÈNE PRÉVOST
BARBARA PENTLAND
PAULINE OLIVEROS

[1] **In a Measure of Time** (1988) (14:32)
by/par **Ann Southam**, performed by/interprétée par **Eve Egoyan** and/et **Linda C. Smith**, pianos, recorded by/enregistré par Paul Hodge, Music Galleries, Toronto, May 16, 1988.
• It was the composer's purpose in composing this work to create a period of quiet, mostly unhurried time in which musical shapes could unfold slowly. While the pianos rarely "speak" at the same time they share the same material.
• Pour cette pièce, mon intention était de créer une plage de temps calme, à l'intérieur de laquelle des formes musicales se déploient lentement. Les pianos partagent le même matériau, mais ils pratiquement jamais "à parole" - en même temps.
-Ann Southam

[2] **Axe 2** (1988) (12:38)
by/par **Ana-Maria Avram**, performed by/interprétée par **Andrei Tivice**, cello/violoncelle, recorded by the composer et/enregistré par la compositrice au Hyperion Studios, Bucharest, Romania.

[3] **Canons** (1994) (4:00)
by/par **David Behrman**, performed by/interprétée par **David Tudor**, piano, and/et **Christoph Caskel**, percussion.
• **Canons** was made for Karlheinz Stockhausen's concert class at Darmstadt in the summer of 1959, and was performed several times in commissions across Europe during the months that followed. Its form is a kind of palindrome in which the two instruments switch roles at the mid-point of the four-minute duration. This recording was made in Brussels in the fall of 1959, at a concert organized by Henri Pousseur. Thirty-two years

later the tape was rediscovered and I was happy to find it still in good condition.

• **Canons** a été composé pour la classe de composition de K. Stockhausen à Darmstadt en 1959, et a été interprété dans les mois suivants en Europe. Il s'agit d'un palindrome au milieu duquel les deux instruments échantillent leur rôle. Cet enregistrement a été réalisé en 1959 lors d'un concert organisé par Henri Pousseur. J'ai redécouvert la bande trente-deux ans plus tard et j'ai été agréablement surpris de la trouver en bon état.

[4] **Water Music** (1997) (16:38)
Composed and performed by/composé et interprété par **Peter Zaporinuk**, MIDI-controlled sound processors, analogue filters, electronic gate, delay unit, conceived for live performance / traitements numériques MIDI, filtres analogiques, déclencheur électronique, délai, conçue pour des performances électroniques en direct.

[5] **Spring Flowers, Winter Wind** (1998) (14:12)
Composed and performed on/composé et interprété au ichigenkin by/par **Issue Minegishi** and/et **Randy Raine-Reusch**, recorded live at the World Première at the Canadian Embassy Theatre/enregistré en direct lors de la création au Théâtre de l'ambassade canadienne, Tokyo, Japan, March 24, 1998.
• The *ichigenkin* is a rare Japanese one-string zither. Traditionally, *ichigenkin* music does not stress performance, but rather the integration of the musician's mind and spirit with the very structure and essence of life. This philosophy is a typical Japanese combination of both Zen Buddhist

Excerpt from *In nomine lucis*
by Ana-Maria Avram

VI
VII
Alto
Vc-Cb

bat col legno
sfz
sfz

Dynamics to be added at the discretion of the performer.

$\text{♩} = 21200$

This 7-note pattern is repeated in the left hand throughout the piece. The pedal should be used sparingly.

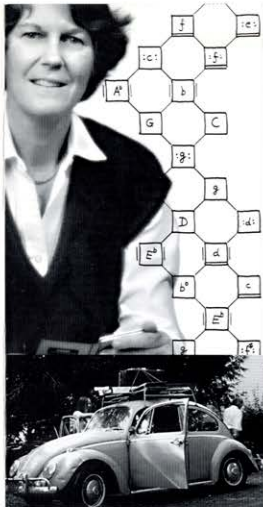
8.H

Dynamics to be added at the discretion of the performer.

and Shinto practices. This piece was developed by combining the tradition of *ichigenkin* with the improvisational concepts of the Persian *taqsim*, Indian *alap* and jazz. A great effort was made to retain the philosophical essence and depth of the *ichigenkin*, while the usual vocal accompaniment was not included. Issue Minegishi is the *lemoto* or Hereditary Head (a.k.a. Grand Master) of Seikyodo Ichigenkin. She has demonstrated *ichigenkin* in concerts throughout Asia and the West, including an appearance at Carnegie Hall in 1994. She has embraced both modern composition and improvisation within the tradition of *ichigenkin*, thus greatly extending both the possibilities of the instrument and the continuation of this musical style.

• Le *ichigenkin* est un instrument japonais à une corde très rare. Traditionnellement, la musique pour *ichigenkin* ne met pas l'accent sur la performance mais plutôt sur l'intégration de l'esprit du musicien et de l'essence de la vie. Cette philosophie est une rencontre typiquement japonaise de pratiques shintoïstes et bouddhistes zen. Cette pièce allie la tradition du *ichigenkin* à des concepts d'improvisation du *taqsim* perse, du *alap* indien et du jazz. Bien que l'accompagnement vocal habituel n'y soit pas présent, la pièce cherche à préserver la profondeur et l'essence philosophique du *ichigenkin*. Issue Minegishi est le *lemoto* ou Grand Maître de Seikyodo Ichigenkin. Elle a donné des démonstrations de l'instrument et des concerts en Asie et en Occident, notamment au Carnegie Hall en 1994. En alliant la composition moderne et l'improvisation à la tradition du *ichigenkin*, elle en élargit les possibilités instrumentales tout en prolongeant ce style musical.

[6] **Of Pine and Silk** (1994) (5:32)
Composed and performed by/composé et interprété par **Randy Raine-Reusch** on Chinese *guzheng/guzheng* chinois, recorded live at the Canadian Embassy Theatre/enregistré en direct au Théâtre de l'ambassade canadienne, Tokyo, Japan, March 24, 1998.
• This is a composition for improvisation, originally written for violinist Malcolm Goldstein, but able to be performed on any instrument. The score is in five sections, each one indicated by a graphic. The instructions in the score contain the following: "This score should be approached synaesthetically rather than logically as the score is the music rather than the notation to play the music." This piece was performed on a two-by-three-string *guzheng* (Chinese long zither). The traditional pentatonic tuning of the *guzheng* was abandoned for a contemporary tuning designed by the performer.
• Cette composition/improvisation écrite à l'origine pour le violoniste Malcolm Goldstein peut être interprétée sur n'importe quel instrument. La partition comprend cinq sections, chacune constituée d'un graphique. On trouve dans la partition l'indication suivante: « Cette partition doit être abordée d'un point de vue synesthésique plutôt que logique, la partition étant la musique et non la notation permettant de jouer la musique. » La pièce a été jouée sur un *guzheng* à 23 cordes (longue cithare chinoise). Un accord choisi par l'interprète a été préféré à l'accord pentatonique traditionnel.



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ANA-MARIA AVRAM
DAVID BEHRMAN
ISSUE MINEGISHI
RANDY RAINE-REUSCH
ANN SOUTHAM
PETER ZAPARINUK



[1] **Nocturne for Solo Flute** (1996) (6:17)
 [2] **Abade for Solo Flute** (1996, revised/édition 1997) (6:45)
 by/dé R. Murray Schaler, performed by/interprété par **Ellen Waterman**, flûte/flûte. These pieces were written as dawn and night rituals for *Patria the Epilogue: And Wolf Shall Inherit the Moon*, and are dedicated to flutist Ellen Waterman. Due to weather conditions and time constraints they were both recorded in the early morning of August 30, 1998, by Gayle Young at Wildcat Lake, in the Haliburton Forest and Wildlife Reserve.

[3] **Talking Rain** (1997) (17:29)
 by/dé **Hiidegard Westerkamp**

Soundwalking Queen Elizabeth Park

(excerpts/extraits) (1998)
 by/dé **Andra McCartney**
 [4] **Planetan** (1:17)
 [5] **Creek** (2:34)
 [6] **Elephant Skin Plant** (1:28)
 [7] **Train** (0:55)
 [8] **Jungle** (1:09)
 [9] **Drumtalis** (2:21)

These five pieces are from the CD-ROM *Sounding Places*, and were also included in the sound installation *Soundwalking Queen Elizabeth Park*. They are derived from field

recordings made by Hiidegard Westerkamp, August 17, 1997, at Queen Elizabeth Park in Vancouver.

• Ces cinq pièces proviennent du CD-ROM *Sounding Places* et faisaient également partie de l'installation sonore *Soundwalking Queen Elizabeth Park*. Elles ont été créées à partir d'enregistrements réalisés par Hiidegard Westerkamp, le 17 août 1997, au Queen Elizabeth Park à Vancouver.

[10] **what remains** (1991) (10:27)
 by/dé **Richard Barrett**, performed by/interprété par **Nancy Ruffer**, flûte/flûte; **Andrew Sparling**, bass clarinet/clarinette basse; **Ian Pace**, piano. Recorded live by the composer at the world première performance, July 31, 1995, in London, England. Commissioned with funds from the Arts Council of Great Britain by Harry Sparraay for Het Trio, and completed in 1991. It was first performed by the Trio Topologies on July 31, 1995 in London. The commissioning director was sa créateur à Londres, le 31 juillet 1995 par le Trio Topologies. Commissioned by Harry Sparraay pour le Het Trio, financé par le Arts Council of Great Britain.

The work forms a kind of postscript or epilogue to a group of eleven works under the collective title *Fictions*, with the unfortunate complication that two of those compositions were still incomplete at the time of writing *what remains*. Nevertheless, the work might be seen to have an atmosphere of piecing itself together, at first with some hesitancy (is the title a question or a

Talking Rain by/dé **Hiidegard Westerkamp**

• Rain sounds from the westcoast of British Columbia, Canada are the basic compositional materials for *Talking Rain*. Through them I speak to you about this place. The raincoast. A lush and green place. Made that way by rain. Nourished by rain, life-giving rain. In *Talking Rain* the ear travels into the sonic formations of rain, into the insides of that place of nourishment as well as outside to the watery, liquid language of animals, forests and human habitations, all of which are nourished by the rain. *Talking Rain*, for two-channel tape, is included here with the permission of Earsay Productions and was commissioned by CBC Radio for Westcoast Performance. It was realized in my own studio, Inside the Soundscape, and was premiered on April 20, 1997. Most rain recordings for this piece were made by myself in and around Vancouver. Thanks to Norbert Rubensaal for providing his recordings of ravens, eagles and frogs from Haida Gwaii (Queen Charlotte Islands), and also for finding the right title for the piece, magically; to Bruce Davis and Peter Huse for their high-quality recordings made in the early 70s for the World Soundscape Project's

environmental tape collection at Simon Fraser University; and to Robert MacNevin for his equally high-quality recordings made twenty years later (1991 to 1995) for the same collection; to David Grierson for his light footstaps and recitative ears during a recording of our rainy forest soundwalk in Lighthouse Park near Vancouver. Special thanks go to John Siddall, producer of Westcoast Performance for giving me this opportunity and for challenging me to create a radio piece with sound that had to be the most difficult ones to broadcast! *Talking Rain* is dedicated to my friend and partner, Peter Grant.

—Hiidegard Westerkamp
 • Le matériel de base de *Talking Rain* consiste en des sons de pluie captés sur la côte ouest de la Colombie Britannique. C'est à travers ces sons que je vous parle de cet endroit, cette côte pluvieuse, luxuriante et verdoyante, à laquelle la pluie donne vie. Dans *Talking Rain*, l'oreille voyage autant à l'intérieur des formations sonores de la pluie qu'à l'extérieur, dans le langage humide et fluide des animaux, forêts et habitations humaines, tous nourmis par la pluie. Réalisé à mon studio, Inside the Soundscape, et

créé le 20 avril 1977, *Talking Rain* pour bande, paraît ici avec l'autorisation de Earsay Productions et est une commande de CBC Radio pour l'émission Westcoast Performance. J'ai réalisé moi-même la plupart des enregistrements de pluie à Vancouver et ses environs. Je remercie Norbert Rubensaal pour avoir fourni ses enregistrements de corbeaux, d'aigles et de grenouilles de Haida Gwaii (Queen Charlotte Islands) ainsi que pour avoir trouvé un titre approprié pour cette pièce. Je remercie Bruce Davis et Peter Huse pour leurs enregistrements de grande qualité réalisés dans les années 70 pour la collection de bandes environnementales World Soundscape Project de l'Université Simon Fraser; Robert MacNevin pour ses propres enregistrements réalisés un vingtain d'années plus tard (1991 à 1995) pour la même collection; David Grierson pour ses pas discrets et ses oreilles réceptives lors de notre promenade sonore au Lighthouse Park près de Vancouver. Je remercie particulièrement John Siddall, réalisateur de Westcoast Performance de m'avoir donné la chance et de m'avoir mise au défi de créer une pièce radiophonique avec des sons qui sont sans doute les plus difficiles à diffuser! *Talking Rain* est dédié à mon ami et partenaire Peter Grant.

—Hiidegard Westerkamp



description?), from a residuum of disparate "materials" (which include the disparate instrumentation), expanding into an intense polyphony, where each instrument contributes several discrete layers before disintegrating into an atomized state which is in turn abruptly, and seemingly arbitrarily, curtailed. Subsequent to this composition, I have thought of *what remains* as initiating another series of works under the title *addenda*, consisting entirely of more or less tangential reinterpretations of materials and structures from previous compositions. Another view: *what remains* as "chamber music," a succession of intimate formal chambers with dark secret corners, unexplained turnings, moments of startled illumination—a descendant of the disjointed, "experimental" forms of seventeenth-century instrumental music. —Richard Barrett

arbitraire. À la suite de cette composition, j'ai pensé que *what remains* pouvait ouvrir une nouvelle série de pièces appelée *addenda*, et qui consistaient en une réinterprétation plus ou moins tangentielle des matériaux et structures de compositions antérieures. Un autre point de vue : ce qui reste comme «musique de chambre», une succession d'«espaces» formels intimes avec leurs obscurs coins secrets, leurs tournures inexpliquées, leurs moments d'illumination éphémères, des descenderies des formes «experimentales» disloquées de la musique instrumentale du XVIII^eème siècle.

—Richard Barrett

[11] **Dépassement de l'accumulation silencieuse I** (13:05)

by/dé **Wreck's Progress**, recorded/enregistré 24 avril 1998.

[12] **Conjonction du différent IX** (7:31)

by/dé **Wreck's Progress**, recorded/enregistré 1er avril 1996.

Michel Ratté: prepared drums/batterie

premier/first Jean-Claude Patry: MIDI guitar/ guitare MIDI;

Ives Charest: synthesizers/synthétiseurs.

Mixing by/mixé par/Jef Chippewa and/ et Yves Charest.

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Richard Barrett

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[1] **Nocturne for Solo Flute** (6:17)

[2] **Abade for Solo Flute** (6:45)

by/dé R. Murray Schaler

[3] **Talking Rain** by/dé Hiidegard Westerkamp (17:29)

Soundwalking Queen Elizabeth Park (excerpts)

by/dé Andra McCartney

[4] **Planetan** (1:17)

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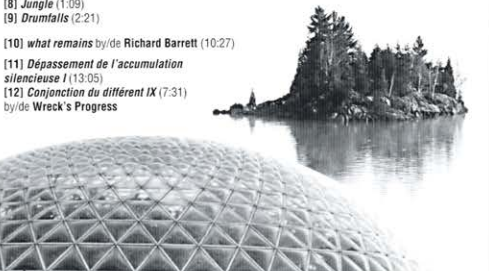
[9] **Drumtalis** (2:21)

[10] **what remains** by/dé Richard Barrett (10:27)

[11] **Dépassement de l'accumulation silencieuse I** (13:05)

[12] **Conjonction du différent IX** (7:31)

by/dé Wreck's Progress



[1] **Standing Waves** (excerpt/extraît) (1976) (3:38)
by/de **Stuart Dempster**, performed by/interprété par **Stuart Dempster**, trombone
The first note is the loudest and should be overpowering. This single first note, after I stop playing, continues for fourteen seconds into silence just before the next note. You will eventually learn to tell when I quit playing and leave only the echo, but that appears you may be deceived. This piece affords on *Stuart Dempster in the Great Abbey of Clément IV*, originally released on an Arch Records LP (#S-1775); re-released on New Albion (CD#013).
• La première note est la plus forte et devrait être très puissante. Après avoir cessé de jouer, cette première note se prolonge pendant quatorze secondes dans le silence jusqu'à la suivante. Au début, vous vous surprenez; peu à peu vous serez ensuite capable de distinguer le moment où je cesse de jouer et ne laissez entendre que l'écho. On retrouve cette pièce sur le disque «Stuart Dempster in the Great Abbey of Clément IV», paru précédemment sur étiquette Arch Records (#S-1775) et réédité sur étiquette New Albion (CD#013).

[2] **Morning Light** (1994) (9:53)
by/de **Stuart Dempster**, performed by/interprété par **Stuart Dempster**, solo trombone, with nine other trombonists/trombone solo accompagné de

neuf autres trombonistes. This recording took place in a large underground cistern, a 186-foot-diameter concrete water tank with a forty-five-second reverberation. This piece was first performed on *Perfumes from the Cistern Chapel*, New Albion (CD#076).
• Cet enregistrement a été réalisé dans une énorme citerne de béton de 186 pieds de diamètre permettant une réverbération de 45 secondes. La pièce est parue sur «Underground Overlays from the Cistern Chapel», sur étiquette New Albion (CD#076).

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• Les pages [1] et [2] sont publiées ici avec l'autorisation de Deep Listening Publications, <<http://www.deeplisting.org>> et de New Albion Records <<http://newalbion.com>>.

[3] **Kullit The** (1998) (1:17)
Performed on the *lutong* (a bamboo tube zither) by **Catherine Usin Kehing** at Long San, a traditional longhouse on the banks of the Upper Baram River in Eastern Sarawak, Malaysia. Catherine's exact age is unknown, but she is considered to be over eighty. She is one of the last *lutong* players who remembers a large number of pieces, and has been playing since she was a teenage girl. The old *lutong* was said to have only two strings, but now it has four to

six strings. Catherine plays a four-string version. This recording was made on December 29th, 1998 during the first naming ceremony in more than seventeen years at Long San.
• Interprété par **Catherine Usin Kehing** au *lutong* (cithare à tubes de bambou) à Long San, une «longue maison» Kanyih située dans les rives de la rivière Huet-Baram dans le Sarawak oriental en Malaisie. Bien qu'on ne connaisse pas l'âge exact de Catherine, on estime qu'elle a plus de 80 ans. Elle compte parmi les derniers joueurs de *lutong* à posséder un vaste répertoire de pièces, qu'elle joue depuis son adolescence. On dit que l'ancien *lutong* ne possédait que deux cordes, mais il en compte maintenant de quatre à six. Catherine en utilise un à quatre cordes. Cet enregistrement a été réalisé le 29 décembre 1998, durant une cérémonie qui n'avait pas lieu depuis 17 ans à Long San.

[4] **Sebu** (recorded January 29th, 1998/enregistré le 29 décembre 1998) (1:10)
Performed on the *lutong* by **Catherine Usin Kehing** at Long San Baram/interprété par **Catherine Usin Kehing** au *lutong* à Long San, Baram.

[5] **Dak Lukan** (recorded New Year's Day 1998/enregistré au Jour de l'An 1998) (4:04)
Performed on the *keledi* by **Emang Ajang** at Long Laput, a Kayan longhouse in the lower Baram region of eastern Sarawak. At eighty-six, Emang is still well known throughout the middle

and lower Baram regions for his large repertoire and skill on the *keledi*, a six-pipe gourd-and-bamboo mouth organ. Emang is also one of the few surviving makers of the *keledi*, also known as a *keluri* or *anulau*. It was used to lead both men's and women's longdances, but is close to extinction.
• Interprété par **Emang Ajang** au *keledi* à Long Laput, une «longue maison» Kayan située dans la région du Bas-Baram dans le Sarawak oriental. À 86 ans, Emang est toujours célèbre dans les régions du Bas et Moyen-Baram pour son répertoire et son talent au *keledi*, un orgue à bouche à six tuyaux, fait d'une calabasse et de bambou. Emang est également un des derniers fabricants vivants du *keledi*, appelés également *keluri* ou *anulau*. L'instrument était utilisé pour diriger les danses des hommes et des femmes, mais il est presque disparu.

[6] **Lung Liung** (1998) (7:32)
sung by **Mering Jok** and accompanied by **Ajang Lok** and **Uloi Jok**. Mering Jok has been called the Shakespeare of Sarawak for his highly developed skill of extemporaneous songwriting. Although the lyrics are often obscure, as known, the lyrics are usually impromptu, a difficult feat in itself, but here compounded by aspects of rhyme and meter. Recorded Jan. 1, 1998, after staying up until four a.m., listening to Mering sing an epic song that lasted over an hour and a half. The subject of this song included Raine-Reusch coming to record Mering's singing.

• chanté par **Mering Jok** et accompagné par **Ajang Lok** et **Uloi Jok**. On a surnommé Mering Jok le «Shakespeare» du Sarawak pour son immense talent d'auteur de chansons improvisées ou improvisées. Bien que les formes de ces chansons soient connues, les paroles sont en général improvisées, un exploit difficile en soi mais rendu encore plus complexe ici par la métrique et la rime. Enregistré le 1^{er} janvier 1998 après une courte nuit et une soirée passée à écouter Mering chanter un chant épique d'une durée d'une heure et demi. Cette chanson porte entra autres sur la venue de Raine-Reusch dans le but d'enregistrer Mering.

[7] **Jaw Harp** (recorded 1989, Long Kejaman Lasa on the Belaga River) central Sarawak/enregistré en 1989 à Long Kejaman Lasa sur la rivière Belaga, Sarawak central) (2:14)
Performed on the *tuwang*, a reed jaw harp, by an unnamed Kejaman woman in her sixties. Jaw harps were used as personal instruments and between lovers, but the tradition of playing them has almost completely disappeared.

• Joué au *tuwang*, une sorte d'harmonica à anches par une femme Kejaman inconnue dans la soixantaine. Ces harmonicas étaient utilisées comme instruments personnels et entre amoureux mais cette tradition s'est

presque complètement éteinte.

[8] **Nose Flute** (recorded/enregistré en 1989, Long Kejaman Lasa) (2:05)
Performed on the *salingut*, a bamboo nose flute, by the same woman who played jaw harp in track [7]. Nose flutes were an important part of courting and funeral rituals in many regions of Sarawak, yet the tradition has totally disappeared in the Belaga region in the decade since this recording was made.
• Joué au *salingut*, une flûte nasale de bambou, par la même femme qui jouait l'harmonica sur la page [7]. Ces flûtes étaient utilisées pour faire la cour et lors des rituels funéraires dans de nombreuses régions du Sarawak bien que cette tradition soit complètement disparue de la région de Belaga depuis la réalisation de cet enregistrement.

Tracks [3] to [6] were recorded by Randy Raine-Reusch with the aid and sponsorship of Tamar Holdings Sdn. Bhd., The Canadian Society of Asian Arts, Pan Records, and Malaysian Airlines. Tracks [7] and [8] were recorded by Randy Raine-Reusch, with the aid of the Canada Council for the Arts.
• Les pages [3] à [6] ont été réalisées par Randy Raine-Reusch grâce à l'aide financière de Tamar Holdings Sdn. Bhd., la Canadian Society of Asian Arts, Pan Records et la compagnie Malaysian Airlines. Les pages [7] et [8] ont été réalisées par Randy Raine-

Reusch, with l'appui du Conseil des Arts du Canada.

[9] to [18] **Virtual Focus** (1990) (18: 28)
by/de **David Tudor**
Performed and recorded by/interprété et enregistré par **Matt Rogalsky**, January 9, 1999, Southampton, UK.

Ten sections were excerpted from a continuous 90-minute improvisation on David Tudor's sound table, *Virtual Focus*.
• Dix sections ont été tirées d'une improvisation de 90 minutes sur la «table sonore» de David Tudor *Virtual Focus*.

[9] (2:52)
[10] (0:39)
[11] (2:28)
[12] (2:14)
[13] (1:30)
[14] (4:05)
[15] (1:07)
[16] (0:58)
[17] (1:35)
[18] (1:28)
Sounds to listen for: (a) the original kite-lines source material, heard a few seconds into the first excerpt and again later; (b) kite-lines source material processed through audio gate and then through auto-filter pedals—a very dynamic combination, since the envelope and sensitivity of the gate and the filter tracking characteristics can be changed on the fly; (c) very high and low frequency sounds from

ultrasonic motion detectors focused on Jackie Matisse Monnier's hanging sculpture, and processed through pitch shifters and filters; (d) «zipping» sounds of radar modules focused for this recording on the movements of the performer; (e) moving spatialization of sounds, using the stereo and quad panning processors.

• Sons à écouter: (a) le matériau sonore original, entendu pendant quelques secondes dans le premier extrait et à nouveau plus tard; (b) Le matériau original passé à travers un circuit-déclencheur (gate) et un dispositif de filtres—les possibilités de modifier en temps réel l'enveloppe et la sensibilité du circuit-déclencheur ainsi que les caractéristiques de déphasage des filtres rendent ce système très dynamique; (c) Des sons de hautes et de basses fréquences déclenchés par des détecteurs de mouvement ultrasoniques dirigés sur la sculpture suspendue de Jackie Matisse Monnier et traités au moyen de filtres et de dispositifs de transposition de hauteurs; (d) Des sons émis par des modules radar dirigés, pour cet enregistrement, sur les mouvements de l'interprète; (e) Spatialisation des sons au moyen de processeurs panoramiques stéréophoniques et quadraphoniques.

[19] and [20] **Virtual Focus** (1990) (3:03)
by/de **David Tudor**

Performed by David Tudor, with the Merce Cunningham Dance Company for a piece entitled *Plurality*, in Paris, October, 1990. Used courtesy of the Cunningham Dance Foundation Archives, copyrighted by the estate of David Tudor.

• Interprété par David Tudor avec la Merce Cunningham Dance Company à Paris en 1990, enregistrement utilisé avec l'autorisation des Cunningham Dance Foundation Archives.

[19] (0:57) opening of the 28-minute performance/début de la performance de 28 minutes
[20] (2:06) closing of the performance/fin de la performance

[21] to [27] **Battle Piece** (1947) (20:44)
by/de **Stefan Wolpe**

Performed by **David Tudor**, probably in 1956. This is the only known recording of David Tudor performing Stefan Wolpe's *Battle Piece*. The tape was taken directly from a radio broadcast in Germany. Intermittent radio interference is evident.

• Interprété par **David Tudor**, probablement en 1956. Il s'agit du seul enregistrement connu de David Tudor jouant *Battle Piece* de Stefan Wolpe. Cette bande a été tirée de la diffusion d'une émission à la radio allemande, ce qui explique les interférences radio intermittentes.
[21] Part 1 Aggressive (2:57)
[22] Part 3 With Alan (1:44)
[23] Part 4 Con moto rubato, broadly surging (4:54)
[24] Part 2 With hesitation, severely (4:12)
[25] Part 5 Joyful (5:21)
[26] Part 6 Con brio (2:10)
[27] Part 7 With energy, boldly spirited (3:55)

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MUSICWORKS 73

[1] **Standing Waves** (excerpt/extraît) (1976) (3:38)
by/de **Stuart Dempster**

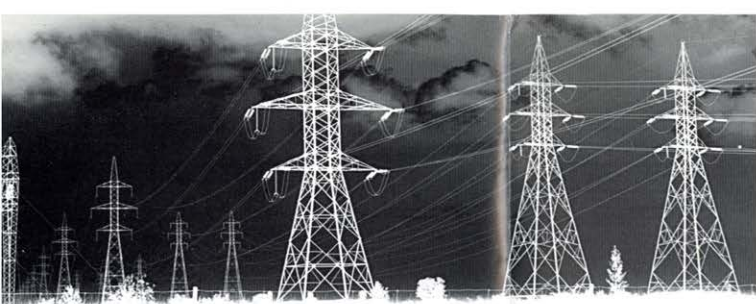
[2] **Morning Light** (1994) (9:53)
by/de **Stuart Dempster**

Music of Borneo:
[3] **Kullit The** (1998) (1:17)
[4] **Sebu** (1998) (1:10)
[5] **Dak Lukan** (1998) (4:04)
[6] **Lung Liung** (1998) (7:32)
[7] **Jaw Harp** (1989) (2:14)
[8] **Nose Flute** (1989) (2:05)

[9] to [18] **Virtual Focus** (1990, 1999) (18: 28)
by/de **David Tudor**, performed by/interprété par **Matt Rogalsky**

[19] and [20] **Virtual Focus** (1990) (3:03)
Performed by/interprété par **David Tudor**

[21] to [27] **Battle Piece** (1947) (20:44)
by/de **Stefan Wolpe**, performed by/interprété par **David Tudor**



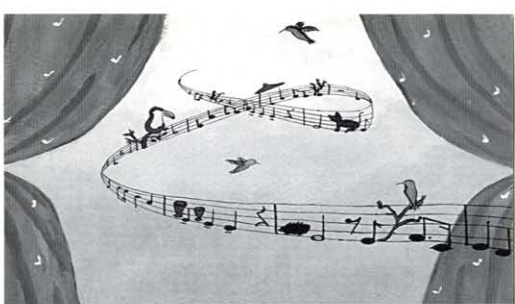
[1] *Waves of Kokoro* (1999) (10:45)
by/par **sylyi macCormac**
A soundscape composed for the Kokoro Dance Company. Voices: **Barbara Bourget, Jay Hirabayashi**, with crows, seagulls, and waves of the West Coast of Canada. Words: sylyi macCormac, except for "Earthwatcher, do you hear" (from Wulf & Eadwacer, seventh Century) and "Kokoro" (Japanese: Heart Mind Spirit Soul). The first performance took place at Simon Fraser University on March 12,

1999, with dancers Barbara Bourget and Jay Hirabayashi, whose winged costumes were copies of Edmund Dulac's creations for W. B. Yeats' 1916 production of *At the Hawk's Well*. © 1999 sylyi & see through publishing, SOCAN.
• Paysage sonore pour Kokoro Dance. Voice: **Barbara Bourget, Jay Hirabayashi**, avec cornelles, goélands et vagues de la côte-ouest du Canada. Texte : sylyi macCormac à l'exception de "Earthwatcher, do you hear" (de Wulf &

Eadwacer, 7th Century) et "Kokoro" (japonais) Heart Mind Spirit Soul. La pièce a été créée à l'Université Simon Fraser le 12 mars 1999 avec les danseurs Barbara Bourget et Jay Hirabayashi. Les costumes des danseurs sont des reconstitutions d'un costume créé par Edmund Dulac pour la production de *At the Hawk's Well* de W. B. Yeats (1916). © 1999 sylyi & see through publishing, SOCAN.
www.home.istar.ca/~sylyi.

[2] *Voices of a Place: Hildegard Westerkamp Inside the Soundscape* (1996) (6:35)
by/par **sylyi macCormac**
An audio portrait of composer Hildegard Westerkamp, edited and composed by sylyi macCormac. Violin: **Blaine Dunaway**. Voices: **Hildegard Westerkamp**, with West Coast Canada soundscape, recorded by macCormac, plus material from the World Soundscape Project archives, Simon Fraser University. Text: recorded interviews between Westerkamp and macCormac, and excerpts from Westerkamp's thesis, *Listening & Soundmaking*. Thanks to Barry Truax. © (p) 1998 macCormac & Westerkamp, SOCAN.

• Un portrait audio de la compositrice Hildegard Westerkamp composé et réalisé par sylyi macCormac. Violon : **Blaine Dunaway**. Voix : Hildegard Westerkamp et les paysages sonores de côte-ouest du Canada, provenant des archives du World Soundscape Project, de l'Université Simon Fraser. Texte : entrevues enregistrées de Westerkamp et macCormac, ainsi que la thèse de Westerkamp, *Listening & Soundmaking*. Remerciements à Barry Truax. © 1998



macCormac & Westerkamp, SOCAN.
[3] *the space between* (excerpt) (1999) (9:34)

by/par **Philip Gelb** (shakuhachi), **Pauline Oliveros** (accordion, conch), **Jon Raskin** (sax), **Dana Reason** (piano). This excerpt begins seven minutes into an improvisation of 29:04 minutes, which appears on *between/waves*, a CD from Sparkling Beatnik Records (#SBR0006). <www.edgerecords.com/index/htm...> Used by permission.

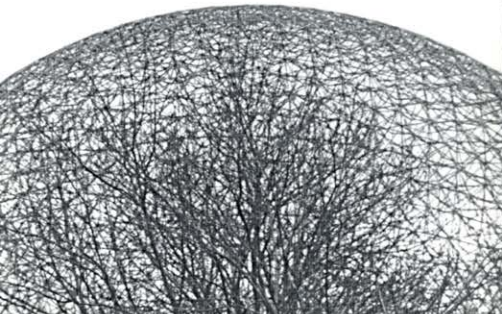
• Cette improvisation, d'une durée de 29:04 min., est parue sur *between/waves*, sur étiquette Sparkling Beatnik Records (CD#SBR0006). <www.edgerecords.com/index/htm...>

[4] *The Pale Lavender*, from *Liquid Light* (1995) (4:51)
by/par **Marta Ptaszynska**
Recorded live in Chicago, June 9, 1995. **Julie Bentley**, mezzo-soprano; **Carrie Biolo**, percussion; **Abraham Stokman**,

piano. This is the second movement of *Liquid Light*, with poetry by **Moderne Duffly**.
• Enregistré en direct le 9 juin 1995 à Chicago, cette pièce est le second mouvement de *Liquid Light*, sur des textes de **Moderne Duffly**.


[5] *Powerlines* (1997) (34:18)
by/par **Helen Hall**

Recorded at/ Enregistré au Star Studios, Montreal, by/par George Klaus. Mixed at/ Mixé au Studio One, National Film Board of Canada/Office national du film du Canada, by/par Shelley Craig, **James Darling**, Cello/violoncelle. This is soundtrack for Hall's film *Powerlines*, without the narration.
• Voici la trame sonore complète du film *Powerlines*, de Hall sans la narration.



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MUSICWORKS 74

- sylyi macCormac** S M
[1] *Waves of Kokoro* (10:45) O I
[2] *Voices of a Place* (6:35) U N
- Philip Gelb, Pauline Oliveros,
Jon Raskin, Dana Reason** N I
[3] *the space between* (9:34) D M
- Marta Ptaszynska** S A
[4] *The Pale Lavender* (4:51) C L
- Helen Hall** A I
[5] *Powerlines* (34:18) P S
E M

[1] **Voices in Time** (1994) (19:03)

Recorded live at la première performance on / enregistré en direct lors de la création November 27, 1994, at Harbourfront Centre, Toronto. Dianne Atken, flute and piccolo; Cynthia Steljes, oboe; Sharon Stark, alto saxophone; clarinet; Colleen Cook, bass clarinet/clarinette basse; James Spragg, trumpet; Michelle Gagnon, French horn/cor français; Lori Gemmill, harp; Joseph Macerollo, accordion; Bill Brennan, percussion; Fujiko Imaizumi, Marie Berard, violins; Douglas Perry, viola/alto; David Hetherington, cello/violoncelle; David Lasker, double bass/contrebasse; Robert Atken, conductor/directeur. Recorded by / enregistré par David Quimney, produced by / réalisé par David Jaeger for Two New Hours, CBC Radio Two.

• **Voices in Time**, titled after the last novel by the late Canadian writer Hugh MacLennan, is the fifth of a series of eleven projected works for various ensembles based on Lee's research into ancient Chinese philosophy, poetry, and music. As in Chinese music, where sounds of nature were revered and often integrated, working from Kananaskis, a natural area near Lee's home in Calgary, were recorded, transcribed in the electroacoustic studio, and integrated

into the composition on tape. The taped part, representing the flow of time, was realized at the electroacoustic studio at the University of Calgary. **Voices in Time** was commissioned by New Music Concerts with financial assistance from The Canada Council for the Arts.

• **Voices in Time**, intitulé après le dernier roman de l'auteur canadien Hugh MacLennan, est la cinquième pièce d'une série qui devrait compter onze pièces pour ensembles variés, inspirées des recherches de Lee sur la philosophie, la poésie et la musique chinoises antiques. À l'instar de la musique chinoise, où les sons de la nature étaient vénérés et imités, des sons d'eau de la région de Kananaskis, près de Calgary, ont été enregistrés, transformés en studio et intégrés à la composition. Le travail, représentant l'écoulement du temps, a été réalisé au studio électroacoustique de l'Université de Calgary. **Voices in Time** est une commande de **New Music Concerts** et a bénéficié d'une aide financière du **Conseil des arts du Canada**.

[2] **Boll Weevil Blues** (traditional)(3:12)

arranged by / arrangé par **Linda Tillery**
Performed by the / interprété par **Linda Tillery**
Two of Gaburo's compositions, **Flow of [u]**, **Testimony**, and **Scratch Project**, featuring Jean Fiege, Melanie DeMore, mouth drums / percussions vocales; Linda Tillery, voi trombone and bass / basse et trombone

vocaux; Rhonda Benin, voix trompet / trompette vocale; Elouise Burrell, voix clarinet / clarinette vocale. From the CD / tiré du CD **Good Time, A Good Time**, Tuizer Music, PO Box 11195, Oakland, CA, 94611. Used by permission / utilisation autorisée.

[3] **Pauline's Solo** (1993; 1999) (11:01)

Performed by Pauline Olovers on just-intonation accordion with electronics (the Expanded Instrument System) / accordéon "just-intonation" et dispositif électronique (Expanded Instrument System). Arthur van Wijck, concert sound engineer / prise de son en concert; David Gamper, concert sound in design, electronics programming, editing, and mastering / conception sonore en concert, programmation électronique, montage et bande maîtresse; Marc Broer, recording engineer / enregistrement. From the CD / tiré du CD **Pauline Olovers and David Gamper at the IJsbreker, Jan 24, 1993**. Solo est composé de Pauline Olovers, 1090 AB Amsterdam, The Netherlands. <http://radiantslab.com/jk>. Used by Permission / utilisation autorisée. Courtesy of / avec l'autorisation de Pauline Olovers Foundation <www.artswire.org/pol>.

Instrument System assists the performers in listening to their own playing at present moment, while keeping in mind the sounds performed and anticipating those about to be performed. This expanded form of mental attention in making music is very challenging to the players. **Pauline's Solo** is composed to illustrate the subtlety of acoustic sound compared with digitally processed sound. The piece is not literally a solo: David Gamper collaborates on the processing of the sound material that Pauline introduces. The piece gradually incorporates the processing, which both performers simultaneously control. • **Deep Listening™** "est le nom d'une pratique consistant à porter attention à la fois au son et à sa résonance dans toutes les directions dans l'espace." Expanded Instrument System assiste les interprètes qui écoutent et font résonner les sons dans le moment présent, en gardant à l'esprit les sons qui ont été joués et en anticipant ceux qui seront joués. **Pauline's Solo** est composé de Pauline Olovers, 1090 AB Amsterdam, The Netherlands. <http://radiantslab.com/jk>. Used by Permission / utilisation autorisée. Courtesy of / avec l'autorisation de Pauline Olovers Foundation <www.artswire.org/pol>.

choeur SATB, soprano solo et bande, interprété le 31 juillet 1966 au Gregory Hall Theater dans le cadre du University of Illinois Summer Workshop in Analysis and Performance of Contemporary Music, par le New Music Choral Ensemble of the University of Illinois sous la direction de Kenneth Gaburo. Sopranos: Pauline Campbell, Barbara Burbridge, Janet Correll, Linda Ferreira, Patricia Hawkins; Altos: Miriam Barnet, Rosalind Powell; Katos Swanson, Marcia Swengle; Tenors: David Ferreira, Albert Hughes, Ellis Jilien, Durant Robertson, Barton Wolgast; Basses: David Correll, Maurice Jones, Phillip Larson, Lawrence Weller. Barbara Burbridge, soprano solo.

paraissait sur une page imprimée, parfois avec des signes d'interdiction. L'interprète devait utiliser le contenu phonétique du mot à la manière d'une grammaire générative. Noyse est inspiré du poème concret de John Thoreen.

[8] **Testimony with flow of [u]** (excerpt / extrait) (1987) (6:35)

by / par **Kenneth Gaburo**
Two of Gaburo's compositions, **Flow of [u]** and **Testimony**, were combined as live radio art for Surface Tension, ABC Australia. The ninety-minute broadcast took place on Hiroshima Day, August 8, 1987. Recorded by Kenneth Gaburo, produced by Andrew MacLennan, with the voices of Virginia Madson and thousands of respondents. **Flow of [u]**, for SAB trio, was performed by Phillip Larson, Linda Vickerman, and Elinor Barron. • The material for **Testimony** was generated by responses to the following question: "In the event of nuclear war the things you'd be sacrificed. This sacrifice could not occur unless human life was thought to be expendable. In your your life is included. How do you feel about being 'expendable'?" **Testimony** was originally Act One of **The Scratch Project**, a massive ten-hour theatre work to be presented in the form of an installation. The remaining Acts were: **Antiphony XIII (Revolution)**, a

psychodrama for percussionist and tape; **Pentagonly** ("Concerning Guns & Cock Fighting"), ten literary narratives on force, violence, power, and male sexuality; and **Debate**, an uncompleted stage work for three actors and tape, on the socio-political dysfunction(s) of debate. • **Deux des compositions de Kenneth Gaburo**, **Flow of [u]** et **Testimony** ont été assemblées en une performance d'art radiophonique pour **Surface Tension**, ABC Australia. La diffusion de 90 minutes a eu lieu lors de Hiroshima Day, le 8 août 1987. Enregistré par Kenneth Gaburo, réalisé par Andrew MacLennan, avec les voix de Virginia Madson et de milliers de répondants. **Flow of [u]**, pour trio SAB, a été interprété par Phillip Larson, Linda Vickerman, et Elinor Barron. • Le matériel pour **Testimony** a été réalisé à partir de réponses à la question suivante: "Dans l'éventualité d'une guerre nucléaire, des vies humaines seraient sacrifiées. Ce sacrifice ne peut survenir à moins de concevoir la vie humaine, y compris la vôtre, comme sacrificable, comme quelque chose dont on peut disposer. Que pensez-vous de l'idée que vous seriez sacrifiés? Cette question est incluse dans votre vie. Comment vous sentez-vous à l'idée que vous seriez sacrifiés?" **Testimony** était au départ le premier acte de **The Scratch Project**, une oeuvre théâtrale de 10 heures conçue comme une installation. Les autres actes étaient: **Antiphony XIII (Révolution)**, psychodrame pour percussion et bande; **Pentagony** ("Concerning Guns & Cock Fighting"), dix récits sur la force, la violence, le pouvoir, et la sexualité masculine; et **Debate**, une oeuvre scénique inachevée pour trois acteurs et bande, portant sur la (les) dysfunction(s) socio-politique(s) du débat.

[4] **Listen** (1996) (5:00)
by / par **Scott Johnson**
Recorded and produced by / enregistré et réalisé par Eric Liestrand and Scott Johnson. Philip Bush, piano and synth bass / piano et basse-synthétiseur; Erik Friedlander, cello / violoncelle; Scott Johnson, guitar and percussion programming / guitare et percussions programmées; Mary Rowell, violin / violon. Sampled voices / voix échantillonnées: Wouter Germans van Eck, Amy Bramotoe, Rory Johnson, Sharon Ainsbeerg, Scott Johnson, Sarah Skaggs, Michael Torke. From the CD / tiré du CD **Rock Paper, Scissors**, Point Records, 632 Broadway, 9th floor, New York, NY 10012. Used by permission / utilisation autorisée.

[5] **Line Studies** (1957) (11:14)

by / par **Kenneth Gaburo**
Performed by members of the / interprété par des membres du Center for New Music, University of Iowa, Feb. 11, 1984. Dyanne Scheele, flute; Molly Paccone, clarinet; William Hibbard, viola/alto; Jay Wise, trombone. • **Line Studies** is an example of Gaburo's mature conception of tone-row composition: The piece is divided into five movements, and is scored for flute, clarinet, viola, and trombone. • **Line Studies** est un exemple du stade

mature de la conception sérielle de Gaburo. La pièce est divisée en cinq mouvements. 1: **Projection**, the initial primitive series as a single line - la série initiale comme ligne mélodique simple. (2:47) 2: **Extraction**, the fragmentation of the series to create more lines - la fragmentation de la série pour en créer des lignes supplémentaires. (1:17) 3: **Displacement**, spatial arrangement of fixed series - organisation spatiale de séries fixes. (1:18) 4: **Density**, lines with harmonic emphasis - lignes mélodiques avec attention portée sur l'harmonie. (3:10) 5: **Expansion**, the series as a simultaneous definition of the total space offered by the instruments - la série en tant que définition de la totalité de l'espace suggéré par les instruments. (2:38)

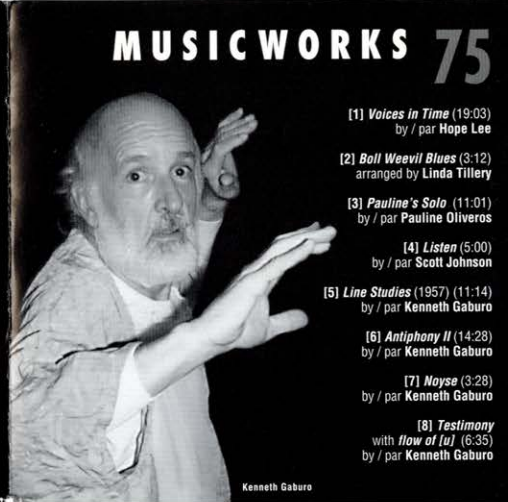
[6] **Antiphony II (Variations on a Poem by Cavaty)** (1982) (4:28)

by / par **Kenneth Gaburo**
Written for SATB Chorus, soprano solo, and tape. Performed July 31, 1966, at the University of Illinois Summer Workshop in Analysis and Performance of Contemporary Music, Gregory Hall Theater, by the New Music Choral Ensemble of the University of Illinois, Kenneth Gaburo, conductor. • Écrit pour

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- [1] **Voices in Time** (19:03) by / par **Hope Lee**
- [2] **Boll Weevil Blues** (3:12) arranged by **Linda Tillery** by / par **Pauline Olovers**
- [3] **Pauline's Solo** (11:01) by / par **Pauline Olovers**
- [4] **Listen** (5:00) by / par **Scott Johnson**
- [5] **Line Studies** (1957) (11:14) by / par **Kenneth Gaburo**
- [6] **Antiphony II** (14:28) by / par **Kenneth Gaburo**
- [7] **Noyse** (3:28) by / par **Kenneth Gaburo**
- [8] **Testimony with flow of [u]** (6:35) by / par **Kenneth Gaburo**

Kenneth Gaburo

[1] **Hitobashira** (1999) (7:01)
 composed, performed, and recorded by *composé, interprété et enregistré par Pamela Z* (with text by *avec des textes de HARA Ikuko*)
 Voice, sampled sounds. Recorded and assembled on Pamela Z's ProTools studio (Tokyo 1999). Japanese text performed by HARA Ikuko. All the other vocal sounds (singing, muttering, hissing, etc) and sampled sounds (water etc.) performed by Pamela Z.
 This piece was the result of a collaboration with choreographer Maureen Freehill during my six month stay in Tokyo. It was the opening section of her butoh piece "Hashi" (Bridge). The piece was created for four dancers and an actor (Hara-san). "Hitobashira" (literally "human pillar") refers to a person who must sacrifice their life for the building of a bridge by acting as a human pylon at the bottom of the river.

• *Voix, échantillons vocaux. Enregistrement et montage sur le studio ProTools de Pamela Z (Tokyo, 1999). Texte japonais interprété par HARA Ikuko. Tous les autres sons vocaux et les échantillons ont été réalisés par Pamela Z.*
 Cette pièce est issue d'une collaboration avec la chorégraphe Maureen Freehill lors de mon séjour d'une durée de six mois à Tokyo. Formant la section d'ouverture de sa pièce de butoh "Hashi" (Pont), cette pièce a été créée pour quatre danseurs et un acteur (Hara-san). "Hitobashira" (littéralement pilier humain) évoque les personnes qui doivent sacrifier leur vie pour la construction d'un pont en agissant comme "pylône" dans la rivière.

[2] **A Little Lullaby for Lev and Clara, Reunited in Heaven** (1998) (8:47)
 by *par Warren Burt*
 For movement, voice, Theremin and synthesizer, performed by Warren Burt. Recorded live May 29, 1998, at the finale of "year of Fridays" organized by Al Wunder at Theatre of the Ordinary, in Melbourne, Australia. Thanks to Herbert Jercher, who built the Theremin.
 • *Pour mouvements, voix, theremin et synthétiseur, interprété par Warren Burt. Enregistré en direct le 29 mai 1998, lors de la clôture du "Year of Fridays" organisé par Al Wunder au Theatre of the Ordinary, à Melbourne (Australie). Remerciements à Herbert Jercher, qui a construit le theremin.*

[3] **Badagada** (1986) (3:41)
 composed, performed, and recorded by *composé, interprété et enregistré par Pamela Z*.
 Voice and vocal samples (originally for voice and delays). This version recorded and assembled on Pamela Z's ProTools studio, San Francisco.

chaque chaise. Je me suis ensuite déplacée d'une chaise à l'autre en remplaçant la piste d'enregistrement en cours au centre de l'image panoramique. Avec ce dispositif, j'ai enregistré plusieurs quintettes et ce trio. La pièce est inspirée d'un scénario de film dans lequel un homme à la recherche de celle qu'il aime entre dans un hôtel non linéaire causé par l'intuition de la mort de cette femme et qu'il croit être sa propre mort.

Mon travail avec Pauline Oliveros m'a permis d'approfondir mon approche de la composition et de l'improvisation, et j'ai créé cette pièce dans la perspective de « Deep Listening ». Je me suis mise à l'écoute de l'inconnu d'aide mon corps, ma mémoire, ma « vision sonore » et avec compassion pour les sujets, et j'ai enregistré cette expérience.

—Anne Bourne

[12] **Study No. 3 for Inverted Snare Drum** (1999) (5:06)
 by *par Jesse Stewart*

[13] **Primal Lift** (excerpt) (1998) (6:24)
 by *par Pauline Oliveros*
 Performed by *interprété par Pauline Oliveros*, accordion, electronics, vocals / *accordéon, dispositifs électroniques et voix; Anne Bourne*, cello, vocals / *violoncelle et voix; Tony Conrad*, electric violin / *violin électrique; Alexandra Gelfenchy*, electric cello / *violoncelle électrique; David Grubbs*, harmonium; *Scott Olson*, low frequency oscillator / *oscillateur à basse fréquence*. Recorded at the *Premiere Performance enregistrée lors de la création le March 20, 1998*, at Hallwalls Contemporary Art Center, Buffalo. *Chris Borkowski*, live mix / *mixage en direct; Andrew Deutsch*, live video, processing / *traitement vidéo en direct. Editing, mastering by montage et master par Danny Smith; Anne Bourne*, Thanks to *remerciements à: Ed Cardoni* (Executive Director, Hallwalls), Dan Rigney, Jessie Shefin, Institute for Electronic Arts at Alfred University, Project Assistance / *assistante de projet; Nancy M.Glamery*. This excerpt from the *Pauline Oliveros CD* *cet extrait est tiré du CD Primal Lift (TOE-CD-53)* courtesy *gracieusement de Table of the Elements*. All rights reserved / *tous droits réservés*. ©1998 Deep Listening Publications ASCAP. *Ww: www.deeplisting.org* ©1999 *Table of the Elements*, P. O. Box 5524, Atlanta, Georgia, 31107 USA. *info@tableoftheelements.com; Ww: www.tableoftheelements.com*
 • *Primal Lift* was commissioned by the *Fromm Foundation* for performance at Hallwalls. It is based on information concerning the shift in the resonant frequency of the earth from 7.8 Hz in 1960 to 13 Hz in the year 2010. This excerpt comes near the beginning of the Lift section,

• *Voix et échantillons vocaux (initialement pour voix et délais). Enregistrement et montage de cette version sur le studio ProTools de Pamela Z, San Francisco.*

[4]-[6] **Silkstone in Three Movements** (1999) (10:01)
 by *par Jesse Stewart*
 Tracks 4, 5, 6, 8, 10, and 12 recorded by *interprété par Jesse Stewart*, recorded live at / *enregistré en direct au Macdonald Stewart Art Centre, Guelph, Ontario, by / par Mike Kane, Josh Thorpe, Paul Swoger-Rustan.*

[4] *First Movement* (5:13) [5] *Second Movement* (2:26) [6] *Third Movement* (2:20)

[7] **Number Three** (1998) (6:55)
 composed, performed, and recorded by *composé, interprété et enregistré par Pamela Z*
 Recorded live Feb. 6, 1998 at the ODC Performance Gallery, San Francisco. Voice, digital delays, vocal samples (triggered with the BodySynth(TM) / *insert special TM superscript code here and in french, below*). This was collaborative/improvisational work with choreographer *Jo Kreiter*, whose directing and breathing are sometimes audible on the recording.
 • *Enregistré en direct le 6 février 1998 à la ODC Performance Gallery, San Francisco. Voix, délais numériques, échantillons vocaux (déclenchés à l'aide du BodySynth(TM)). Cette pièce est une improvisation réalisée en collaboration avec la chorégraphe Jo Kreiter, dont on peut parfois entendre les sauts et la respiration sur l'enregistrement.*

[8] **Junctures** (1999) (5:22)
 by *par Jesse Stewart*

after the Primalord section during which the low frequency oscillator has risen to 13 Hz over a 45-minute period. Musicians have been listening for and sounding such mandala images as a nerve firing, a cell dividing, the imagined breath of a memory, or the sound of someone's thought in the room. They are now immersed in the unknown world brought about by the frequency shift, with a shared tonality and the task of "listening all over to oneself and others everywhere in the whole universe all of the time." A mandala of musical choices includes harmony perception, particles, etc.

• *Primalord Lift* est une commande de la *Fromm Foundation* for performance at Hallwalls et s'inspire de l'idée d'un déplacement de la fréquence de résonance de la terre de 7,8 Hz en 1960 à 13 Hz en l'an 2010. Cet extrait est tiré du début de la section Lift, juste après la section Primalord au cours de laquelle la fréquence de l'oscillateur à basse fréquence est montée à 13 Hz en 45 minutes. Les musiciens sont à l'écoute d'images « mandala » telles qu'une cellule qui se divise, la respiration imaginée d'un souvenir, le son des pensées de quelqu'un dans la salle. Ils sont maintenant submergés dans le monde inconnu déterminé par le changement de fréquence, et ils ont pour tâche « de s'écouter soi-même et les autres, sans cesse et partout dans l'univers au complet. » Les choix musicaux comprennent « la perception harmonique, les particules, la déviation de hauteur, l'anti-gravité ».

Recorded at / *Enregistré au Star Studios, Montréal, by / par George Klau*. Mixed at / *Mixé au Studio One, National Film Center of Canada / Office national du film du Canada, by / par Shelley Craig, James Darling*, Cello/Violoncelle. This is soundtrack for Hall's film *Powerlines*, with the narration.
 • *Voici la trame sonore complète du film Powerlines, de Hall sans la narration.*

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[9] **Ec-static Crickets** (1999) (8:30)
 by *par Ana-Maria Avram*
 Performed by the Hyperion String Ensemble, July 15, 1999, in Bucharest, Romania, conducted by the composer. This piece explores the richness, diversity, and instrumental colour of the string ensemble while also addressing some conditions of computer assisted music. The piece is dedicated to Gayle Young.
 • *Interprété par le Hyperion String Ensemble, le 15 juillet, 1999, à Bucharest (Roumanie), sous la direction de la compositrice. Cette pièce est une exploration de la richesse, la diversité, et les couleurs instrumentales de l'ensemble à cordes, mais aussi de certains éléments de la musique assistée par ordinateur. La pièce est dédiée à Gayle Young.*

[10] **Shell Game** (1999) (5:33)
 by *par Jesse Stewart*

[11] **Vesica** (1997) (4:18)
 by *par Anne Bourne*
 Performed by *interprété par Anne Bourne*, cellos / violoncelles. Recorded by / *enregistré par Daryl Smith*, mixed by / *mixé par Anne Bourne, Philip Strong*.
 Vesica is a cello trio, a study in polarity, and the sacred space that opens with the merging of opposite poles, a space where an unknown, unexpected creation may occur. I set up three chairs in a triangle, each with two different microphone placements. I then moved from chair to chair, panning the tracks and always placing the current track in the centre. With this system I recorded several quintets and this trio, Vesica. One cello holds the "vesica" while the other two cellos flow in and out of one another. The emotional theme was inspired by a film director's scenario in which a man trying to locate his beloved enters a non-linear state directed by an unconfirmed intuition of her sudden death, which he believes is his own.
 My work with Pauline Oliveros has deepened my approach to composition as an improviser, and I created this piece as a Deep Listener. I listened completely with my body, with my memory, with my sonic vision, even with compassion for the subjects. I listened for the unknown and recorded the experience.
 • *Vesica est un trio de violoncelles, une étude sur la polarité et l'espace sacré instauré par la fusion de pôles opposés, un espace d'où peut surgir une création inattendue et inconnue. J'ai disposé trois chaises en triangle, avec deux dispositions différentes de microphones pour*

MUSICWORKS
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by *par Pamela Z* (with text by *avec des textes de HARA Ikuko*)

[2] **A Little Lullaby for Lev and Clara, Reunited in Heaven** (1998) (8:47)
 by *par Warren Burt*

[3] **Badagada** (1986) (3:41)
 by *par Pamela Z*

[4]-[6] **Silkstone in Three Movements** (1999) (10:01)
 by *par Jesse Stewart*

[7] **Number Three** (1998) (6:55)
 by *par Pamela Z*

[8] **Junctures** (1999) (5:22)
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 by *par Jesse Stewart*

[13] **Primal Lift** (excerpt) (1998) (6:24)
 by *par Pauline Oliveros*

CHANGING THE
SCORE

[1] **Rainbow Valley** (1995) (10:28)

by / de **Stephen Parkinson**

Performed by / interprété par **Eve Egoyan**, piano. The unorthodox sound world and performance techniques of *Rainbow Valley* place the performer on very thin ice indeed, but Egoyan's careful attention to detail and impeccable musicianship combine to give the piece its expression. There are three sections entitled "John Martin," "Morgan," and "Eleanor." The composition is dedicated to Eve Egoyan as a gesture of the composer's admiration and respect for her skillful performances and enthusiastic support of experimental music. From the CD, "thethingsbetween: New Music for Piano," Artifact 019. Visit the website at <www.interlog.com/~artifact->. Used by permission.

• **Interprété par Eve Egoyan, piano.** L'univers sonore particulier et les techniques instrumentales non orthodoxes de *Rainbow Valley* posent tout un défi à l'interprète, mais les compétences musicales d'Egoyan s'allient à son approche minutieuse du détail pour conférer toute son expression à la pièce, composée de trois sections intitulées John Martin, Morgan et Eleanor. La pièce est dédiée à Eve Egoyan en signe d'admiration pour ses talents d'interprète et l'appui enthousiaste qu'elle offre à la musique expérimentale. Tiré du CD, *thethingsbetween: New Music for Piano, Artifact 019*. Vous pouvez visiter le site web suivant : <www.interlog.com/~artifact->. Reproduit ici avec autorisation.

[2] **Chorale** (1974) (2:48)

by / de **James Tenney**

Performed by / interprété par **Sabat / Clarke**: Marc Sabat, violin / violon; Stephen Clarke, piano. Recorded at Glenn Gould Studio for CBC Radio by David Jaeger and David Quincy. From the CD "James Tenney: Music for Violin and Piano." HAT HUT Records, hat[[now](http://www.hathut.com)]ART 120. For further information and ordering addres visit the Web-site: <www.hathut.com>. Score copyright Sonic Art Editions (BMI) Smith Publications, 2617 Gwynndale Ave., Baltimore, Maryland, 21207, USA. Used by permission. Marc Sabat and Stephen Clarke can be contacted by E-mail at <masa@interlog.com>.

• **Tiré du CD James Tenney: Music for Violin and Piano, HAT HUT Records, hat[[now](http://www.hathut.com)]ART 120.** Pour plus d'information et pour commander, visitez le site web à l'adresse suivante : <www.hathut.com>. ☺ pour la partition : Sonic Art Editions (BMI) Smith Publications, 2617 Gwynndale Ave., Baltimore, Maryland, 21207, USA. Reproduit ici avec autorisation. Marc Sabat et Stephen Clarke peuvent être joints par courriel à l'adresse suivante : <masa@interlog.com>.



[3] **gneràq; our breath as bones** (1986) (20:04)

by / de **Malcolm Goldstein**

Performed by / interprété par The New Performance Group, recorded live at the / enregistré en direct au Cornish College of the Arts, Seattle, Washington, Oct. 19, 1986. Thomas Eckart, voice / voix; Matt Kocmierski, percussion; Stuart Dempster, trombone; Walter Gray, cello / violoncelle; Roger Nelson, piano. Text source from a poem/song by Padloq / Texte basé sur un poème chanté de Padloq.

[4] **for the love of pete** (2000) (10:56)

Improvisation by / de **Wrist Error**: Mike Genaro, drums and selected percussion / batterie et percussion; Kurt Newman, hollowbody electric guitar / guitare électrique; with guest / avec l'artiste invité Doug Tielli, trombone. Recorded for MUSICWORKS by / enregistré pour Musicworks par John Gzowski, May 7, 2000.

[5] **Prepared Guitar #1** (2000) (3:41)

Improvisation performed by / improvisation de **Josh Thorpe**, prepared guitar / guitare préparée. Recorded by / enregistré par Mike Kane.

[6] **blues for scurry** (2000) (8:50)

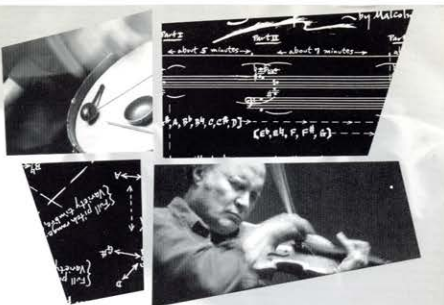
Performed by / interprété par **Wrist Error** (For credits see track 4 / voir page 4 pour détails.)

[7] **For Magister Zacharias** (1997) (10:09)

by / de **Marc Sabat**

Performed by **Stephen Clarke**, amplified piano mechanism. This piece is played by depressing the piano keys only partway, so that the dampers lift but the hammers do not hit the strings. On certain pianos (Steinway, Boston) the action of lifting dampers produces a small plucking sound in the middle register of the piano. This sound is highly amplified so as to be audible as melody. Additional sounds from the mechanism itself, amplification noise, and ambient sounds reflected by the piano soundboard, are also heard. The melodic material is a cyclic elaboration of a tune from Magister Zacharias, a composer associated with the highly complex contrapuntal Ars Subtilior music of the late 14th and early 15th centuries.

• **Interprété par Stephen Clarke, mécanique de piano amplifiée.** Tout au long de la pièce, l'interprète appuie seulement partiellement sur les touches du piano de telle sorte que les étouffoirs se soulèvent mais que les marteaux ne frappent pas les cordes. Sur certains pianos (Steinway, Boston), le soulèvement des étouffoirs produit un petit son de cordes pincées dans le registre médian du piano. Ce son est ici grandement amplifié pour devenir audible en tant que mélodie. On entend également d'autres sons de la mécanique elle-même ainsi que des bruits dus à l'amplification et des sons ambiants réfléchis par la table du piano. Le matériau mélodique est un développement cyclique d'une pièce de Maître Zacharias, un compositeur associé à la musique contrapuntique complexe de l'Ars Subtilior des XIVe et XVe siècles.



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COMMUNITY RESONANCES

[1] **Rainbow Valley** (1995) (10:28)

by / de **Stephen Parkinson**
Performed by / interprété par **Eve Egoyan**, piano

[2] **Chorale** (1974) (2:48)

by / de **James Tenney**
Performed by / interprété par **Sabat / Clarke**

[3] **gneràq; our breath as bones** (1986) (20:04)

de **Malcolm Goldstein** (BMI)
Performed by / interprété par The New Performance Group

[4] **for the love of pete** (2000) (10:56)

Improvisation by / de **Wrist Error**

[5] **Prepared Guitar #1** (2000) (3:41)

Improvisation performed by / improvisation de **Josh Thorpe**

[6] **blues for scurry** (2000) (8:50)

Performed by / interprété par **Wrist Error**

[7] **For Magister Zacharias** (1997) (10:09)

by / de **Marc Sabat**

[1] from *Configurations in Darkness* (1995) (12:43)

composed and performed by / composé et interprété par **Malcolm Goldstein**, violin / violon

This is an improvisation on a folksong that was recorded in Gacko, Bosnia-Herzegovina, as sung by Halima Huro in 1935, and later transcribed by Bela Bartok, as an exile in New York City, in the 1940s. It is one of several such songs incorporated into the ensemble composition, *Configurations in Darkness*. Perhaps, for those curious about improvisation, this 1999 performance might be compared with the 1997 performance, on the *Eremita* CD, "Malcolm Goldstein Live at Fire in the Valley."

• Cette pièce est une improvisation à partir d'une chanson populaire enregistrée à Gacko (Bosnie-Herzégovine) telle qu'elle était chantée par Halima Huro en 1935, et transcrite dans les années 1940 par Bela Bartok, alors en exil à New York. Elle fait partie d'un ensemble de chansons similaires intégrées dans la composition pour ensemble *Configurations in Darkness*. Pour ceux qui seraient intéressés par l'improvisation, cette performance datant de 1999 peut être comparée à celle de 1997 qui est parue sur le CD « Malcolm Goldstein Live at Fire in the Valley » sur étiquette Eremita.



[2]-[5] *Trousseau—True Nature* (2000)

excerpts from improvisations by / extraits d'improvisations par **Urge** (Marie Josée Chartier, Katherine Duncanson, Gabrielle Epstein, Fides Krucker, Linda Catlin Smith)

[2] *Bridle Party* (0:56)

[3] *Teacups* (1:15)

[4] *Wild Birds* (1:37)

[5] *Chapel Hum* (0:36)

[6] *Parallels* (1998) (8:20)

composed and performed by / composé et interprété par **Rob Wannamaker**, electric guitars / guitares électriques

Parallels is a canonic structure in four voices. The arrangement heard here is for four electric guitars with metal slides and electromagnetic bowing mechanisms ("E-bows"). The title alludes to the formal structure, to coexistent perceptual modes and, perhaps, to lines of latitude.

• *Parallels* est un canon à quatre voix. La version présentée ici est un arrangement pour quatre guitares électriques jouées avec des glissières de métal et des mécanismes d'archets électromagnétiques (« E-bows »). Le titre fait allusion à la structure formelle, à des modes perceptifs coexistants et, peut-être, aux lignes représentant la latitude.

[7] *It were another* (1998) (10:28)

composed and performed by / composé et interprété par **Malcolm Goldstein**, violin and voice / violon et voix

This piece the third in a series of pieces whose source is found in a statement by Jasper Johns, concerning his approach to painting, that is then transformed by John Cage into a mesostic focussing on space and time. This sound-text structure is extended in my work into the more fluid dimensions of improvisation in three different realizations: an instrumental ensemble (as it were, 1996), a radio/acoustic art piece (as it were, *another*, 1998) and finally this structured improvisation composition for solo violin/voice, *it were another*, which begins with words from the Johns/Cage setting, then introduces words of mine concerning improvisation ("like a river ... through dirt, rocks, trees ... finding" (refer to *Musicworks* # 64, Spring 1996), and ends with "the smell of light."

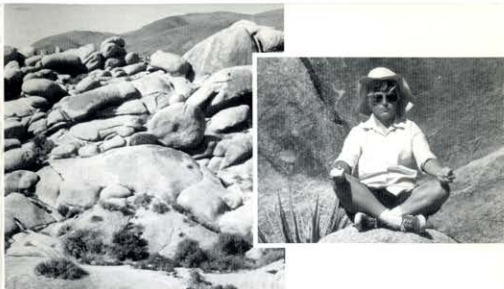
• Cette pièce est la troisième d'une série dont l'origine est un commentaire de Jasper Johns au sujet de son approche de la peinture, transformé ensuite par John Cage. Cette structure son-texte se prolonge dans ma pièce, par le biais de l'improvisation, en trois réalisations différentes : un ensemble instrumental (as it were, 1996), une pièce d'art radio/acoustique (as it were, *another*, 1998) et finalement cette improvisation structurée pour violon solo et voix (it were *another*), qui débute avec des paroles tirées de Johns/Cage pour introduire ensuite mes propres paroles au sujet de l'improvisation (« like a river ... through dirt, rocks, trees ... finding » [voir *Musicworks* no 64, printemps 1996], et se termine par « the smell of light ».

[8] *Lullaby for Daisy Pauline* (1979) (2:28)

by / par **Pauline Oliveros**

Performed by the Queens College Choral Society, Lawrence Eisman, conductor. The chorus is directed to sing "MMM" as the sound of pleasure, singing to your favorite infant or to yourself, singing in the style of a lullaby for deep relaxation, and playing with the MMM by singing vowel sounds between each M. Each person sings independently, remaining aware of others, until the lull is complete. The piece was composed for Pauline Oliveros' niece, Daisy Pauline (Oliveros).

• Interprété par la Queens College Choral Society sous la direction de Lawrence Eisman. Le chœur doit chanter « MMM » -- comme si l'on chantait pour son enfant ou pour soi-même, dans le style d'une berceuse favorisant la relaxation -- et jouer avec les MMM en intercalant des sons de voyelles entre chaque M. Chaque personne chante de façon autonome tout en demeurant consciente des autres. La pièce a été composée pour Daisy Pauline Oliveros, la nièce de Pauline Oliveros.



[9] - [1] *Improvisations for Piano and Extensions* (2000) (13:08)

composed and performed by / composé et interprété par **David Cronkite**, MIDI keyboard and Probe software / clavier MIDI et programme Probe

[9] (0:37)

[10] (0:44)

[11] (1:37)

[12] (1:20)

[13] (0:59)

[14] (0:45)

[15] (2:09)

[16] (0:50)

[17] (0:53)

[18] (3:11)

MM MUSICWORKS
EXPLORATIONS IN SOUND

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MM MUSICWORKS
EXPLORATIONS IN SOUND

78

GESTURE AND INTERACTION

[1] from *Configurations in Darkness* (1995) (12:43)

composed and performed by / composé et interprété par **Malcolm Goldstein**, violin / violon

[2]-[5] *Trousseau—True Nature* (2000)

excerpts from improvisations by / extraits d'improvisations par **Urge** (Marie Josée Chartier, Katherine Duncanson, Gabrielle Epstein, Fides Krucker, Linda Catlin Smith)

[2] *Bridle Party* (0:56)

[3] *Teacups* (1:15)

[4] *Wild Birds* (1:37)

[5] *Chapel Hum* (0:36)

[6] *Parallels* (1998) (8:20)

composed and performed by / composé et interprété par **Rob Wannamaker**, electric guitars / guitares électriques

[7] *It were another* (1998) (10:28)

composed and performed by / composé et interprété par **Malcolm Goldstein**

[8] *Lullaby for Daisy Pauline* (1979) (2:28)

by / par **Pauline Oliveros**

[9] - [18] *Improvisations for Piano and Extensions* (2000) (13:08)
composed and performed by / composé et interprété par **David Cronkite**

[1] **Androgyné, Mon Amour** (1997) (16:07)

by/par **Barry Truax**

Performed by/interprété par **Robert Black**, double bass/ contrebasse

This is a music theatre work for amplified male double bass player and two digital sound tracks based on poems by Tennessee Williams from his book of the same title. The poems are intensely lyrical, intimate and erotic in a celebration of gay love that is acted out by the live performer interacting in a variety of conventional and unconventional ways with the instrument which is personified as his lover. Both the vocal part and sound material from the bass are digitally processed through resonators that model the characteristics of the open strings of the instrument, thereby linking them sonically and musically, as if each is speaking through the other. The work was commissioned by and is dedicated to the virtuoso American double bassist Robert Black. Recorded at the International Computer Music Conference, Ann Arbor, 1998. Check the Barry Truax website <www.sfu.ca/~truax>.

• Cette pièce de théâtre musical pour contrebassiste masculin amplifié et deux trames sonores numériques est construite à partir de poèmes de Tennessee Williams tirés du recueil du même titre, *Lyriques, intimes et érotiques*, les poèmes sont une célébration de l'amour gai joué par l'interprète, lequel interagit de façons conventionnelles mais également inhabituelles avec son instrument qui représente son amant. La partie vocale et les matériaux sonores provenant de la contrebasse sont traités numériquement au moyen de résonateurs ajustés selon les caractéristiques des cordes ouvertes de l'instrument. Les deux sources sonores sont ainsi liées entre elles, autant du point de vue de la sonorité que de celui de la musique. L'œuvre est une commande du contrebassiste virtuose américain Robert Black. Enregistrée lors de la International Computer Music Conference à Ann Arbor en 1998. Vous pouvez consulter la page Web de Barry Truax <www.sfu.ca/~truax>.

[6] **Blazz** (2000) (7:33)

by/par **BRAAXTAAL** (Jaap Blonk, voice and electronics/voix et électronique; Rob Daenen, synthesizer and sampler/synthétiseur et échantillonneur; Theo Bodewes, electronic drums/batterie électronique). Recorded at/Enregistré au Bart's Housabot, Amsterdam, The Netherlands, April 16, 2000. © Jaap Blonk & Rob Daenen (Buma/Stemra)

[7] **My G3 Wants To Kill Your Mama** (2000) (8:34)

by/par **Paul Plimley**

[8] **Shifting Form** (2000) (6:53)

by/par **Paul Plimley**

Tracks [7] and [8] performed by **Paul Plimley**, piano and loops, and **Martin Gotfrif**, signal processing and software. These works feature Martin Gotfrif's real time timbre transformation software (Live Process version 4.8, developed using David Zicarelli's MAX and MSP programs) with Plimley assisting in the composition / improvisation axis performing on a MIDI keyboard controller. An acoustic piano with microphones can also be used, as has been the case at our concerts at SFU and the 2001 Sonic Boom Festival in Vancouver.

Two simultaneous loops of varying lengths can be created by the keyboard player. (Since this recording was made, three simultaneous loops are now available for the player). The output of the MIDI module or the acoustic piano is fed into the computer and then interacts with a variety of synthesis and filtering processes handled by Gotfrif. In addition to looping, there are comb filters, complex resonance modules, a granulating delay and a Hilbert pitch shifter. The various process modules are controlled through a set of MIDI faders and toggles as well as some automated or algorithmic functions. We have been working to create works that display a seamless integration of composition and improvisation methodologies. Recorded live at DADDIO Studios, Dec 13, 2000. © Singing Planet Music, SOCAN.

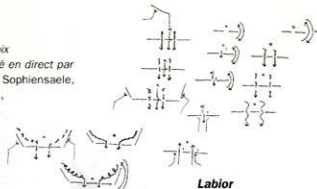
• Interprétées par **Paul Plimley**, piano et boucles, et **Martin Gotfrif**, ordinateur et traite-

[2] **Labior** (1995) (6:50)

by/par **Jaap Blonk**, voice/voix

Recorded live by / Enregistré en direct par Freunde Guter Musik e.V. at Sophiensaele, Berlin, Germany, October 24, 2000. © Jaap Blonk (Buma/Stemra)

• Visitez la site Web de Jaap Blonk <www.bajazzo.com/blonk>.



[3] **Emphase** (1999) (11:33)

by/par **Jacky Mérit**

L'une des principales sources de sons dans cette pièce (des craquements de branche) a fait naître un enchaînement d'idées suggérant de nombreuses notions d'échanges, de dialogues entre le « geste » et son appréhension « sonore ». Les événements s'enchaînent dans un mouvement incessant de phrases essouffées. Comportements itératifs, changement de pulsations, rebondissement, intérieurs granuleux, accélérations suspendues, retardant fuyants... Exploiter l'idée de rythmes martyrisés, sabotés, anémisés, disjonctifs...

Rythmiques qui, à des moments très précis, se retrouvent comme agressées, rongées, déquêtées ou vaporisées à l'état de fractales ou de particules qui, par la suite, se reforment sur les mêmes bases de départ ou aboutissent sur tout autre chose. Éphémère minuscule, intensif ou fugitif... L'enjeu se suspend pour faire place à un jardin de stase relative.

• Métathèse « sonore dans son continuum pathologique où les frontières changent et où les seules constantes sont des définitions toujours renouvelées, (division cellulaire par mitose). Les aspects emphatiques de la pièce sont ici métaphore et fragilité « fractali-

ment de signal, les pièces [7] et [8] mettent en évidence le programme de transformation timbrale en temps réel de Gotfrif (Live Process, version 4.8, développé avec le logiciel MAX/MSP de David Zicarelli) ainsi que la participation à la composition/improvisation de Plimley au clavier MIDI. La pièce peut également être jouée sur un piano acoustique avec microphone comme ce fut le cas lors des concerts à l'Université Simon Fraser et au 2001 Sonic Boom Festival de Vancouver.

Deux boucles simultanées de longueurs variables peuvent être créées par le clavieriste (depuis cet enregistrement, trois boucles peuvent être créées simultanément). Le matériau produit par le module MIDI ou le piano acoustique est envoyé à l'ordinateur et entre en interaction avec une gamme variée de processus de synthèse et de filtrage manipulés par Gotfrif. En plus de la création de boucles, on retrouve des filtres en peigne, des modules de résonances complexes, un système de délai et de granulation ainsi qu'un transpositeur de fréquences Hilbert (pitch shifter). Les modules de traitement sont contrôlés par un système de curseurs et d'interrupteurs MIDI de même que par des fonctions automatisées ou algorithmiques. Nos efforts ont porté principalement sur l'intégration subtile de l'improvisation et de la composition. Enregistré en direct aux DADDIO Studios, le 13 décembre 2000. © Singing Planet Music, SOCAN.



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• One of the main sonic material of this work (crackling of branches) suggested a series of ideas inspiring different forms of dialogue between the "gesture" and its sonic "perception". Events are linked with one another in one endless movement. Iterative behaviours, shifts of pulse, new developments, suspended accelerations, vanishing retardant... Rhythms turn and transformed into fractals or particles which gather together again or lead to something totally different.

Sonic "meta-thesis" in a state of pathological continuum where borders move and where the only things that remain constant are ever-renewed definitions (mitotic cellular division). Metaphor and "fractal" fragility are the main characteristics of the piece.

[4] **Staelikon** (2000) (6:08)

by/par **Ute Wassermann** and **Jaap Blonk**, voices/voix

Recorded live by Freunde Guter Musik e.V. at Sophiensaele, Berlin, Germany, October 24, 2000. © Ute Wassermann (GEMA) & Jaap Blonk (Buma/Stemra)

[5] **Echos D'attitudes** (1999) (10:13)

by/par **Jacky Mérit**

Cette pièce fut initialement créée à l'occasion d'une exposition avec le sculpteur Dominique Deghetto. Une installation picturale et sculpturale portant sur le geste, celui usuel, mais aussi langage, guerrier ou artistique... Plus tard... j'ai tout simplement retravaillé cette bande, pour une perception essentiellement auditive, dépourvue alors de son attribut visuel... L'artiste peut être contacté à l'adresse électronique <Jacky.Merit@wanadoo.fr>

• This piece was initially created for an exhibition with sculptor Dominique Deghetto. A pictorial and sculptural installation centered on familiar gesture as well as language, whether martial or artistic language... Later... I worked again on the tape with a concern for auditory perception without any visual content... One may contact the artist at <Jacky.Merit@wanadoo.fr>

Explorations in Sound
Oratorio

[1] **Androgyné, Mon Amour** (1997) (16:08)

by/par **Barry Truax** performed by / interprété par **Robert Black**, double bass / contrebasse

[2] **Labior** (1995) (6:53)

by / par **Jaap Blonk**, voice / voix

[3] **Emphase** (1999) (10:08)

by / par **Jacky Mérit**

[4] **Staelikon** (2000) (6:05)

by / par **Ute Wassermann** and **Jaap Blonk**, voices / voix

[5] **Echos D'attitudes** (1999) (11:32)

by / par **Jacky Mérit**

[6] **Blazz** (2000) (7:39)

by / par **BRAAXTAAL** (Jaap Blonk, Rob Daenen, Theo Bodewes)

[7] **My G3 Wants to Kill Your Mama** (2000) (8:31)

by / par **Paul Plimley** performed by / interprétées par **Paul Plimley**, piano and loops / piano et boucles and / et **Martin Gotfrif**, signal processing and software / ordinateur et traitement de signal

[8] **Shifting Form** (2000) (6:57)

by / par **Paul Plimley** performed by / interprétées par **Paul Plimley**, piano and loops / piano et boucles and / et **Martin Gotfrif**, signal processing and software / ordinateur et traitement de signal



[1] When, not If (1933) (1:17)
by / par Ruth Crawford Seeger

Performed by / interprété par (Men's voices / voix d'hommes) Charles De Puy, Chris Wall, Larry Polansky, Matthew Sweet; (Women's voices / voix de femmes) Jane Finlay, Clare Hazlett, Jody Diamond, Kate Hubbard Wolf, Leslie Dustin, Mary Ann Haagen; (Children's voices / voix d'enfants) Anna Diamond, Cassidy Israel, Christina Genevieve Burkot, Claire Hazlett, Hannah Lindner-Finlay, Hester Elizabeth Godfrey, Katherine M. Lenhart, Lew Lee Choi, Madeleine St. Germain. Recorded by / enregistré par Andrew Tomasouk, Oct. 4, 2001 at Marion Cess Elementary School, Norwich, Vermont. Produced and directed by / produit et réalisé par Mary Ann Haagen and Larry Polansky.

"I found the score for When Not If while working in the Library of Congress and the American Folklife Center as a Parsons Fellow. I was doing research for my new edition of Ruth Crawford Seeger's *The Music of American Folk Song* (forthcoming from the University of Rochester Press). John McCaughey, composer and indefatigable performer of contemporary music, had asked me to see if I could find this score for his group, the Astra Chamber Society in Melbourne, Australia, so I owe him a great debt of thanks for getting me interested in it. Astra recently found what may be the world premiere of the work in concert form. We think this may be the first recording, at least the first Vermont recording."

• "J'ai découvert la partition de When Not If alors que je travaillais à la Bibliothèque du Congrès et au American Folklife Center où je poursuivais des recherches pour ma nouvelle édition de *The Music of American Folk Song* de Ruth Crawford Seeger (à paraître aux éditions University of Rochester Press). Le compositeur et interprète de musique contemporaine John McCaughey m'a demandé si je pouvais trouver cette partition pour son ensemble, l'Astra Chamber Society de Melbourne (Australie). Aussi, je lui suis très reconnaissant d'avoir porté cette pièce à mon attention. L'ensemble Astra a récemment donné l'œuvre en création mondiale. Nous croyons qu'il s'agit de la son tout premier enregistrement, à tout le moins, de son premier enregistrement au Vermont."

— Larry Polansky

"When, not If"

words by Fred Ballard
music by Ruth Crawford

A

[4] Précis d'imprécision: Scènes de rue (1999) (11:38)
by / par Carol Dailaire and / et Jun Zhang

Performed by / interprété par : Jun Zhang (voice, recording and mixing / voix, enregistrement et mixage); Carol Dailaire (texts, improvisation on electric guitar / textes, improvisation à la guitare électrique). Recorded by the artists in / enregistré par les artistes à Jonquière, Québec.

Précis d'imprécision: Scènes de rue (*Private Parts: Street Scenes*) is a section from the large work entitled *The Possible Poetry of Limits*. Jun Zhang, who speaks Mandarin and English, has re-written texts (written by Carol Dailaire) using only her visual knowledge of the written words. The voice is heard in French with accents reminiscent of Chinese and English, creating a French text that is comprehensible yet becomes a strange new language. This is presented with original music for solo electric guitar and large images of urban scenes.

• Précis d'imprécision : Scènes de rue est une partie d'une œuvre intitulée *The Possible Poetry of Limits*. Jun Zhang, qui parle le mandarin et l'anglais, réécrit des textes français (écrits par Carol Dailaire) en se basant uniquement sur sa reconnaissance visuelle des mots écrits. Ce mélange du français et des réminiscences phonétiques chinoises et anglaises donne une récitation en français qui demeure compréhensible et produit en quelque sorte une nouvelle langue inhabituelle. Le texte est accompagné d'une musique originale pour guitare électrique ainsi que des images de scènes urbaines.

[5] The Great Learning, Paragraph 4 (1970) (38:24)
by / par Cornelius Cardew

Performed by Kurt Westerberg, organ / orgue, and Chorus / et Chorus (Aimee Engbretonson, Mark Engbretonson, Jeff Kowalich, Kathryn Pizarro, Jeff Pooser, Khusi Smith, Barbara Young, David Zicarelli). Recorded / enregistré le 17 février, 1995 by / par Michael Pizarro, et / à la Vall Chapel, Northwest University, Evanston, Illinois.

The Great Learning, paragraph 4 has participants seated on the floor in a zigzag pattern. The piece is a canon, and as text, percussion solos and strick pillow sounds wind their way through the ensemble a professional sound emerges, with each new word or sound beginning in the front with the leader, coming past the listeners and finally ending in the distance at the end of the line. In this performance, we sat in the aisle of a chapel with the organ overhead

[2] Continuum Line (2000) (9:12)
by / par Jennifer Bird

Performed by / interprété par The Continuum Ensemble: Rosemary Thomson, conductor / director; Anne Thompson, flute; Michele Verheul, clarinet; Mark Feyer, violin; Paul Widner, cello / violoncelle; Stephen Clarke, piano; Richard Sacks, percussion. Jennifer Waring, Artistic Director / direction artistique.

Continuum Line, a composition in progress, was performed Feb. 16, 2000 by The Continuum Ensemble during a workshop reading session for the York University graduate composition class. The melody and cadences are inspired by South Indian ragas and by that culture's improvisatory performance style. The rhythms are based on the pattern of dissonant counterpoint, where rhythmic figures generally do not appear consecutively. Ruth Crawford Seeger also used this concept in her music.

Continuum is a Toronto-based ensemble that presents an annual series of concerts and engages in interdisciplinary projects, collaborations and outreach programs. Its concerts feature vocal, instrumental and electronic chamber music, for eclectic instrumentation as well as for the Continuum ensemble (flute, clarinet, violin, cello, piano and percussion). Featuring some of Canada's leading performers, this is Continuum's CD, *Continuum 1*, and on a Centredisc recording of works by Chris Paul Harman. The group's mandate is to provide opportunities for emerging Canadian composers, which it does by programming their works alongside those of better-known national and international figures. Workshops for young composers are an important element in Continuum's overall programme. Student composers hear their works by musicians experienced in the interpretation of new music, and the music is then discussed by the musicians. The workshops are invaluable to students, and a valuable exercise for Continuum, as well. When musicians return to an institution over a number of years, as is the case at York University, they observe development in the students over time and have a special opportunity to connect new pieces to incorporate into their concert series. Workshops have been conducted at the University of Toronto, the University of British Columbia, the Banff Centre for the Arts and at York University in Toronto, where Continuum plans an event for the 2001-2002 season.

• *Continuum Line* est une œuvre en progress et a été interprétée le 16 février 2000 par le Continuum Ensemble lors d'un atelier donné dans le cadre de la classe de composition (cycle supérieur) de l'Université York. La mélodie et les cadences s'inspirent des ragas de la

in the balcony. The organist plays a spatially-notated, choral score independent of the rest of the ensemble, but with similar pauses between each of the eight sections. The players alter natively hit "sonorous substances" (in our case, pillows donated by Barbara Young Interiors), chant the text, and play gueros or any notched percussion instrument that can be played with a wand (in this performance, we used very large screws and down rods). The chanted text consists of discipline, knowledge and order, as seen in the last line. "This completion of knowledge is rooted in sorting things into organic categories." This order and discipline of the text is reflected in the canonic order of the performances and the relentless, continuous movement of the pulse.

• *For The Great Learning, paragraph 4, les participants sont assis sur le sol et disposés en zigzag. La pièce est un canon et les sons (texte, solos de percussion et sons de coussins frappés) se déplacent le long d'une ligne qui s'étend du chef, situé à l'avant, en passant à travers les auditeurs pour se terminer à l'arrière, conférant ainsi au dépiénoement sonore un caractère de pression. Pour cette session, nous étions assis dans l'allée d'une chapelle, l'orgue étant situé au balcon au-dessus de nous. L'organiste jouait une partition à notation spatiale indépendante du reste de l'ensemble, composée de pauses semblables entre chacune des huit sections. Les interprètes produisaient des sons, chantaient le texte et utilisaient des instruments de percussion. Le texte portait sur la discipline, la connaissance et l'ordre, comme en témoigne la dernière phrase : "L'achèvement de la connaissance se réalise à travers l'ordonnement des choses en des catégories organiques." L'ordre et la discipline auxquels le texte fait allusion se reflète dans la structure canonique de la performance et dans le mouvement continu et implacable de la pulsation.*

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musicale de l'Inde du sud ainsi que de la pratique de l'improvisation propre à cette culture. L'écriture rythmique repose sur le concept de contrepoint dissonant, selon lequel les figures rythmiques n'apparaissent généralement pas par succession. Ruth Crawford Seeger appliquait également ce concept dans sa musique.

L'ensemble Continuum de Toronto est impliqué dans des projets interdisciplinaires et des collaborations diverses. Il présente une série annuelle de concerts où l'on peut entendre des musiques vocales, instrumentales et électroniques, aussi bien pour des formations instrumentales variées que pour l'ensemble Continuum lui-même (flûte, clarinette, violon, violoncelle, piano et percussion). On peut entendre l'ensemble Continuum – composé d'interprètes comptant parmi les plus réputés au Canada – sur le CD *Continuum 1*, ainsi que sur un CD produit par Centredisc, consacré aux œuvres de Chris Paul Harman. L'ensemble a pour mandat d'offrir des opportunités aux jeunes compositeurs en émergence, notamment en présentant leurs œuvres aux côtés de celles de compositeurs canadiens ou internationaux plus connus. De plus, l'ensemble tient des ateliers destinés aux jeunes compositeurs, leur offrant ainsi la possibilité d'entendre leur musique et d'en discuter avec les interprètes. L'ensemble Continuum a donné des ateliers à l'Université de Toronto, l'Université de Colombie-Britannique (UBC), le Banff Centre for the Arts et l'Université York de Toronto, où l'ensemble prépare un événement pour la saison 2001-2002.

[3] With Their Shadows Long (1997) (12:48)
by / par Linda Catlin Smith

Performed by the Sabat/Clarke Duo (Marc Sabat / violin, Stephen Clarke / piano). The work was written for the Sabat/Clarke Duo, and recorded at Glenn Gould Studio, Toronto, July 2000 by Clive Allen, engineer, and Linda Smith, producer. It will be included on Smith's forthcoming CD, *Memory Forms*, available through Artifact Music (# 024), www.interlog.com/artifact

• Intéprété par le Sabat/Clarke Duo (Marc Sabat / violon, Stephen Clarke / piano). L'œuvre a été écrite pour le Sabat/Clarke Duo, et enregistrée au Glenn Gould Studio à Toronto, en juillet 2000 par Clive Allen (piste de son) et Linda Smith (réalisation). Elle est disponible sur le CD *Memory Forms*, de Smith, à paraître chez Artifact Music (# 024), www.interlog.com/artifact.



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EXPLORATIONS IN SOUND

[1] When, not If (1933) (1:17)
by / par Ruth Crawford Seeger

[2] Continuum Line (2000) (9:12)
by / par Jennifer Bird

[3] With Their Shadows Long (1997) (12:48)
by / par Linda Catlin Smith

[4] Précis d'imprécision: Scènes de rue (1999) (11:38)
by / par Carol Dailaire and / et Jun Zhang

[5] The Great Learning, Paragraph 4 (1970) (38:24)
by / par Cornelius Cardew

the compositions

Looking

MUSICWORKS

[1] **Garbage Culture** (2000) (14:12)

by / par **The Nihilist Spasm Band and Joe McPhee**

Performed by / interprété par John Boyle, drums; batterie; John Clement, guitar / guitare; Bill Exley, voice, cooking pot / voix, casserole; Murray Favro, guitar / guitare; Hugh McIntyre, bass / basse; Joe McPhee, pocket cornet / cornet; Art Pratten, water pipe / tuyau.

The performance took place at the London Regional Art & Historical Museum, London, Ontario on October 27, 2000. Recorded by Tim Glasgow. Produced by Tim Glasgow and Ben Portis. This track is exclusive to Musicworks. The forthcoming CD, *No Borders, non musica rex NMR0002*, will be available on September 1, 2001. Courtesy of the artists and No Music Festival Inc.

• La performance a eu lieu à la London Regional Art & Historical Museum, London (Ontario) le 27 octobre 2000. Enregistré par Tim Glasgow, réalisé par Tim Glasgow et Ben Portis. La présente plage est l'exclusivité de Musicworks. Le CD à paraître, *No Borders, non musica rex NMR0002*, sera disponible à compter du 1^{er} septembre 2001. Gracieux des musiciens et du No Music Festival Inc.

[2] **Miguel I** (1999) (2:26)

by / par **Judy Dunaway and / et Iija Komarov**

[3] **Chromotom** (1999) (2:01)

by / par **Judy Dunaway and / et Iija Komarov**



[4] **Milano Centrale** (1999) (1:01)

by / par **Judy Dunaway and / et Iija Komarov**

All tracks performed by SHAR: Judy Dunaway, balloons; Iija Komarov, bass; Trixa Arnold, drums, percussion. Recorded at Studio LH, Luzern, Switzerland by Iija Komarov. Published by Lilly Myrtle Music (BM).

These tracks will be included on Shar's upcoming CD on Outer Realm Records. To order, contact: Outer Realm Records, 3026 Dagway Road, Richmond, VT 05477. E-mail: <listserve@OuterRealmRecords.com> Web-site: <www.OuterRealmRecords.com>

• Toutes les pièces sont interprétées par SHAR: Judy Dunaway, ballons; Iija Komarov, basse; Trixa Arnold, batterie, percussion. Enregistré au Studio LH, Lucerne, Suisse par Iija Komarov. Publié chez Lilly Myrtle Music (BM). Ces enregistrements paraîtront sur le prochain CD de Shar, sur étiquette Outer Realm Records. Pour commander, contacter Outer Realm Records, 3026 Dagway Road, Richmond, VT 05477. Courriel: <listserve@OuterRealmRecords.com> Site Web: <www.OuterRealmRecords.com>

[5] **La pietra che canta, for violin, piano, cello, and live electronics** (2001) (21:55)

by / par **Serge Provost** (1952)

Performed by the Trio Fibonacii live on June 3, 2001 in Posthoornkerk, Amsterdam. Recording engineers: Cléo Palacio-Quintin and Serge Provost.

Some years ago, I went myself in Venice, in a church decorated with magnificent monuments in memory of renowned artists and great noblemen. But in a small chapel, a simple stone on the ground bore this inscription: CLAUDIO MONTEVERDI 1567-1643. I was deeply moved by the humbleness of this grave which, I thought, reinforced the spiritual presence of the composer in this church. I felt that a certain music for the mind was coming from this stone, a music that can only be heard "from within". This is where this idea of a piece for the Trio Fibonacii comes from. The presence on stage of the instruments and the electronic source suggests a kind of interaction between two modes of perception: real and imaginary, after and far away, in time and in space. The work is dedicated to the Trio Fibonacii.

—Serge Provost

Serge Provost, born in Québec in 1952, studied at the Conservatoire de Musique du Québec in Montréal, primarily with Gilles Tremblay, earning a First Prize in composition and analysis in 1979. He continued his education in France, first at the Conservatoire National Supérieur de Musique de Paris with Claude Ballif, then at the Collège de France with Pierre Boulez, and recently (1995-96) at IRCAM in Paris. Notable premiers of recent works by Serge Provost include: *Vents-Arboris-Voix*, performed by the Arditi Quartet for Radio-France (Festival Présence) in Paris (1999); the opera *Le Vampire et la Nymphomane* (which won the prize "Création de l'année" in Montréal); the melodrama *L'Accable Verrotrée* (special mention from the Jury, Italia Prix, 1993); and his first string quartet, *Vents*, which was performed in Kiev in May 1998.

• La pietra che canta, pour violon, violoncelle, piano et dispositif électronique. Interprété par le Trio Fibonacii le 3 juin 2001 à Posthoornkerk, Amsterdam. Ingénieurs de son : Cléo Palacio-Quintin et Serge Provost.

Il y a quelques années, je me trouvais au cœur de Venise dans une grande église ornée de monuments magnifiques. À la mémoire d'illustres artistes et de grands princes. Mais sur le sol d'une petite chapelle se trouvait une simple pierre avec cette inscription : CLAUDIO le 30 juin 2001 à Posthoornkerk, Amsterdam. Ingénieurs de son : Cléo Palacio-Quintin et Serge Provost. Il y a quelques années, je me trouvais au cœur de Venise dans une grande église ornée de monuments magnifiques. À la mémoire d'illustres artistes et de grands princes. Mais sur le sol d'une petite chapelle se trouvait une simple pierre avec cette inscription : CLAUDIO MONTEVERDI 1567-1643. L'humilité de cette tombe m'avait profondément ému et, me semblait-il, la présence spirituelle du compositeur en ces lieux n'en était que plus grande ; de cette pierre émanait une musique qui ne peut être entendue que de l'intérieur, une musique pour l'esprit. C'est ainsi qu'à germé en moi l'idée de cette œuvre pour le Trio Fibonacii. La présence sur scène des instruments et de la musique électronique suggère une interaction entre deux modes de perception : réel—imaginaire, auprès au loin, dans les temps et l'espace. L'œuvre est dédiée au Trio Fibonacii.

—Serge Provost

• Né à Québec en 1952, Serge Provost a étudié au Conservatoire de Musique du Québec à Montréal, principalement avec Gilles Tremblay. Il a obtenu un premier prix en composition et en analyse en 1979. Il a poursuivi ses études en France, d'abord au Conservatoire National Supérieur de Musique de Paris avec Claude Ballif, puis au Collège de France avec Pierre Boulez et récemment (1995-96) à l'IRCAM à Paris. Parmi ses plus récentes créations, on compte *Vents-Arboris-Voix*, interprété par le Quatuor Arditi pour Radio-France (Festival Présence) à Paris (1999), l'opéra *Le Vampire et la Nymphomane* (qui a remporté le prix "Création de l'année" à

Montréal), le mélodrame *L'Adorable Verrotrée* (mention spéciale du jury, Prix Italia, 1993), ainsi que son premier quatuor à corde, *Vents*, interprété à Kiev en mai 1998.

[6] **The Casten Variation** (2000) (3:43)

by / par **Larry Polansky**

Performed by Sarah Cahill, piano. Tom Erbe, recording engineer. Recorded August, 2000. Written in HMSL (HMSL is written by Phil Burk, Larry Polansky and David Rosenboom). Thanks to Ed Carrol and Jackie Jacobus for recording assistance.

• Interprété par Sarah Cahill, piano. Tom Erbe, ingénieur de son. Enregistré en août 2000. Écrit dans le langage de programmation HMSL (HMSL a été développé par Phil Burk, Larry Polansky et David Rosenboom). Remerciements à Ed Carrol et Jackie Jacobus pour leur assistance à l'enregistrement.

[7] **Lonesome Road (The Crawford Variations), Variation I** (1998-99) (1:34)

by / par **Larry Polansky**

[8] **Lonesome Road (The Crawford Variations), Variation II** (1998-99) (1:17)

by / par **Larry Polansky**

[9] **Lonesome Road (The Crawford Variations), Variation III** (1998-99) (1:01)

by / par **Larry Polansky**

[10] **Lonesome Road (The Crawford Variations), Variation VI** (1998-99) (1:08)

by / par **Larry Polansky**

Performed by Martin Christ, piano. These tracks appear on New World CD 80566-2, P2001 Recorded Anthology of American Music. Used by permission. Recorded by Hans Ott, Zurich, Switzerland, 1998-99.

• Interprété par Martin Christ, piano. Ces enregistrements ont paru sur New World CD 80566-2, P2001 Recorded Anthology of American Music. Enregistrements utilisés sous autorisation. Enregistré par Hans Ott, Zurich, Suisse, 1998-99.

[11] **The Gondola Eye** (1964) (20:25)

by / par **Andrés Lewin-Richter**

The Gondola Eye is the sound track for the film of the same name by Ian Hugo, produced with the help of Leo Lukianoff. In his film *The Bells of Atlantis* Ian Hugo had used electronic music produced by Louis and Bébé Barron and intended Edgard Varèse to produce the sound track for *The Gondola Eye*. Varèse requested the services of "his assistant" at Columbia Princeton Electronic Music Center, which happened to be Andrés Lewin-Richter, who soon took over the entire project with the guidance of Varèse.

• The Gondola Eye est la trame sonore du film du même nom de Ian Hugo, réalisée avec l'aide de Leo Lukianoff. Ian Hugo avait utilisé une trame de musique électronique de Louis et Bébé Barron pour son film *The Bells of Atlantis* et souhaitait qu'Edgard Varèse réalise la trame sonore de *The Gondola Eye*. Varèse a demandé l'aide de son « assistant » du Columbia Princeton Electronic Music Center, Andrés Lewin-Richter, lequel a finalement réalisé le projet en entier sous la direction de Varèse.



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[1] **Garbage Culture** (2000) (14:12)

by / par **The Nihilist Spasm Band and Joe McPhee**

by / par **Judy Dunaway and / et Iija Komarov**

[3] **Chromotom** (1999) (2:01)

by / par **Judy Dunaway and / et Iija Komarov**

[4] **Milano Centrale** (1999) (1:01)

by / par **Judy Dunaway and / et Iija Komarov**

[5] **La pietra che canta, for violin, piano, cello, and live electronics** (2001) (21:55)

by / par **Serge Provost**

[6] **The Casten Variation** (2000) (3:43)

by / par **Larry Polansky**

[7] **Lonesome Road (The Crawford Variations), Variation I** (1998-99) (1:34)

by / par **Larry Polansky**

[8] **Lonesome Road (The Crawford Variations), Variation II** (1998-99) (1:17)

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[9] **Lonesome Road (The Crawford Variations), Variation III** (1998-99) (1:01)

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[10] **Lonesome Road (The Crawford Variations), Variation VI** (1998-99) (1:08)

by / par **Larry Polansky**

[11] **The Gondola Eye** (1964) (20:25)

by / par **Andrés Lewin-Richter**

Balloons and Kazoos

[1] **Dust Theories 2 - alchemical residue** (2001) (6:00)

by / par **Kim Cascone**

This is a six-minute excerpt from a performance on Alchemy Radio in Sydney, Australia, July 2001. (c) 2001 eSpace (BMI)
• *Extrait d'une performance réalisée et diffusée sur Alchemy Radio de Sydney (Australie) en juillet 2001.*

[2] **plectros II** (1966) (5:00)

by / par **Alcides Lanza**

This is a composition for tape and piano, performed by Stephen Clarke, piano. The tape part was realized at Columbia-Princeton Electronic Music Centre, New York. This performance was recorded at the Music Gallery, Toronto, June 11, 1994. Recording engineer: Paul Hodge.

• *Composition pour piano et bande, interprétée par Stephen Clarke au piano. La bande a été réalisée au Columbia-Princeton Electronic Music Centre à New York. L'enregistrement a été réalisé par Paul Hodge à la Music Gallery (Toronto), le 11 juin 1994.*

[3] **Densities** (1963) (2:25)

by / par **Andrés Lewin-Richter**

Densities was composed as an interlude for a "Cantata" for tenor, organ and tape, a joint piece with Spanish composer Josep Soler, a mentor of mine in Barcelona, who fostered my interest in electronic music, and introduced me in contemporary music. This piece uses a tape loop with short samples of bell-like sounds generated with the Mark II Synthesizer at the Columbia Princeton Electronic Music Center. The samples are then processed with loop techniques with several tape recorders using speed variation to alter densities.

• *Densités se voulait un interlude pour une « Cantate » pour ténor, orgue et bande. Elle fut composée en collaboration avec Josep Soler, qui m'a encouragé dans mon intérêt pour la musique électronique et m'a initié à la musique contemporaine. La pièce est construite à partir d'un enregistrement en boucle de courts fragments de sons de cloches générés par un synthétiseur Mark II au Columbia Princeton Electronic Music Center. À l'aide de plusieurs magnétophones, les fragments ont été ensuite retravaillés avec des techniques de manipulations de boucle, notamment la variation de vitesse qui permettait d'en modifier leur densité.*

[4] **Sonorities** (1964) (2:33)

by / par **Andrés Lewin-Richter**

Sonorities uses techniques which I learned from Ussachevsky, in assisting with his compositions between 1962 and 1965. The piece was planned as theme music for a TV production that never became a reality. It is suspenseful, yet includes elements of comedy.

• *Dans cette pièce, j'ai appliqué des techniques que Ussachevsky m'a enseignées alors que j'étais son assistant pour son travail de composition, de 1962 à 1965. La pièce a été conçue comme thème musical pour une émission de télévision qui n'a jamais vu le jour; elle allie suspense et humour.*

[5] **Canon III** (1963) (2:07)

[6] **Canon IV** (1963) (2:29)

[7] **Canon I** (1963) (3:23)

[8] **Canon V** (1962) (2:32)

by / par **Andrés Lewin-Richter**

These four Canons use a tape loop with short samples generated by the Synthesizer Mark II at the Columbia Princeton Electronic Music Center. The samples are then processed with loop techniques with several tape recorders. Each of the canons uses different sound transformation processes.

• *Ces canons sont construits à partir de courts fragments sonores générés par le synthétiseur Mark II au Columbia Princeton Electronic Music Center. Les fragments ont été ensuite retravaillés avec des techniques de manipulations de boucle à l'aide de plusieurs magnétophones. Les processus de transformation sont différents pour chaque canon.*

[9] **exercice I** (1965) (8:46)

by / par **Alcides Lanza**

This is a composition for tape, realized at Columbia-Princeton Electronic Music Centre, New York.

• *Composition pour bande réalisée au Columbia-Princeton Electronic Music Centre, New York.*



[10] **Ménage à Trois** (1999) (2:36)

by / par **SHAR**

[11] **Violent melody** (1999) (2:06)

by / par **SHAR**

Both tracks performed by / Ces deux plages sont interprétées par SHAR: Judy Dunaway, balloons / ballons (BMI); Ilija Komarow, bass / basse; Egyptian violin / violon égyptien (SWISA); Trixa Arnold, drums / batterie (SWISA). Published by / publié chez Lilly Myrtle Music (BMI).

These tracks are included on Shar's new CD on Outer Realm Records / Ces enregistrements sont inclus sur le nouveau CD de Shar, sur étiquette Outer Realm Records. To order, contact / pour commander ce CD, contacter: Outer Realm Records, 3026 Dugway Road, Richmond, VT 05477. Email: <listserv@OuterRealmRecords.com> Web-site: <www.OuterRealmRecords.com>.

[12] **The Light That Fills the World** (2001) (12:56)

by / par **John Luther Adams**

Performed by the / interprété par le Paul Dresher Ensemble. Karen Bentley, violin / violon; Paul Hanson, bassoon / basson; Marja Mutru, electronic keyboard / clavier électronique; Paul Dresher, electronic keyboard / clavier électronique; Joel Daveli, electronic mallet percussion / percussions électroniques; Gene Refkin, electronic mallet percussion / percussions électroniques. Recording engineers / enregistrement: Greg Kuhn, Mark Grey.

The Light That Fills the World was written in late winter and early spring when, following the long darkness of winter, the world is still white and is filled with new light. The experience of listening is like sitting in the same place while the wind and weather, the light and shadows slowly change. The longer we stay in one place, the more we notice change. The title of the piece is borrowed from an Inuit song that sings of the close relationship between beauty and terror, risk and revelation.

—John Luther Adams

• *The Light That Fills the World a été écrite à la fin de l'hiver et au début du printemps, alors que le monde est encore blanc mais qu'une nouvelle lumière remplace le pénombre de l'hiver. On peut en faire l'audition comme on ferait l'expérience des changements de lumière et d'ombres alors qu'on reste assis à un même endroit: lorsque nous restons plus longtemps au même endroit, nous remarquons davantage de changements. Le titre est emprunté à une chanson Inuit qui porte sur les liens étroits entre beauté et terreur, risque et révélation.*

—John Luther Adams



[13] **untitled #88** (1999) (6:00)

by / par **Francisco López**

[14] **untitled #97** (1999) (5:47)

by / par **Francisco López**

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82
Instruments & Influences

[1] **Dust Theories 2 - alchemical residue** (2001) (6:00) by / par **Kim Cascone**

[2] **plectros II** (1966) (5:00) by / par **Alcides Lanza**

[3] **Densities** (1963) (2:25) by / par **Andrés Lewin-Richter**

[4] **Sonorities** (1964) (2:33) by / par **Andrés Lewin-Richter**

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[14] **untitled #97** (1999) (5:47) by / par **Francisco López**

■ Interprété par James Tenney le 24 octobre 2002 dans le cadre d'un concert-bénéfice pour Musicworks. Les extraits sonores qui suivent illustrent les propos de James Tenney sur l'organisation rythmique dans les Sonates et interludes de John Cage.

7] Third Interlude

1948 / 2:16

8] Sonata #IX

1948 / 2:59

9] Sonata #X

1948 / 2:45

10] Sonata #XI

1948 / 3:38

11] Sonata #XII

1948 / 2:45

12] INDIGO
2002 / 10:34 | par **Marcelle Deschênes**

Electroacoustic Music, Version 2. Quotes: Bernard Fort, Gilles Gobeil, Jean-François Laporte. Indigo is the first movement of a work

in progress. Griffes, inspired by the research of Clara Maria Piskala Estés (Women who Run with the Feminine in Fairy-Tales). The music suggests and contextualizes mental images associated with different archetypes of the wild woman of myths and tales, by using rich and evocative sonic metaphors and referential sounds. The Tales are the subjects of inspiration for the first work of the cycle. Thanks to Gilles Gobeil and to Bernard Fort for the excerpts from „Dernière la porte la plus éloignée...and L'Impotence des limites.

■ INDIGO est le premier mouvement d'une œuvre fleuve en cours. **GRIFFES**, inspirée des recherches de Clara Maria Piskala 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 très évocateurs, 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 «Bonne et Blanche-Neige» et «Rosaire» sont les sujets d'inspiration de cette première œuvre du grand cycle. Merci à Gilles Gobeil et à Bernard Fort pour

les extraits de... Dernière la porte la plus éloignée... et L'impotence des limites.

13] Le Bruit des Ailes

2002 / 10:55 | par **Marcelle Deschênes**

A Robin Redbreast in a Cage

Puts all Heaven in a Rage

—William Blake

Passé l'aigle, le rossignol, l'alloëute, le faucon, le pigeon, le cygne, la tempête, le vent

—Gaston Bachelard

Deuxième mouvement de Griffes, inspiré du conte le vilain petit canard. Orçède a eu qui éprouve la démanigement des ailes. Un grand merci au Centre d'Arts Médiaques Prins à Monique, Bruno et Nicolas.

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The second movement of Griffes, inspired by the tale of the Ugly Duckling. Dedicated to those who test out their longing for wings. A Big thank you to Prins, the Centre for MedicArt, to Monique, Bruno, and Nicolas.

■ Un rouge-gorge dans une cage

Mets ce ciel entier en furieur

—William Blake

explorations in sound **musicworks 86**

1] Il Cimento dell'armonia e dell'invenzione. I - Allegro

2000 / 4:38 | par **Peter Hatch**

Performed by / interprété par The Perendeki Quartet and Canadian Chamber Ensemble, Jerzy Kaplanek, Jeremy Bell, Stephen Sitarski, Katherine Hübaly, violin/violon; Christine Vijkaj, David Rose, viola/viole; Paul Pulford, John Helmers, cello/violoncello. Recorded by / enregistré par Ed Marshall at / au Maureen Forrester Hall, Wilfrid Laurier University on December 11, 2002. Produced by / réalisé par Linda Catlin Smith.

■ Il Cimento dell'armonia e dell'invenzione is the subtitle to Vivaldi's *The Four Seasons*, a work published in 1725 as part of a set of eight concerti (which has become one of the best known classical works on the planet). The subtitle refers to contrast between reason and intuition, rational thought versus imagination, thought versus emotion-artistic contrasts

which are as relevant today as in Vivaldi's time. "The Four Seasons" has become somewhat of a commodity today as exemplified in such things as a recent ad in which the virtues of a new Saab convertible are compared to the mathematical powers of Vivaldi's work. My work, scored for eight stringed instruments, quotes, mingles and alludes to various parts of Vivaldi's work and other eighteenth century music. Il Cimento dell'armonia e dell'invenzione was commissioned by Vancouver New Music through the assistance of The Canada Council for the Arts.

■ Il Cimento dell'armonia e dell'invenzione est le sous-titre accompagnant Les quatre saisons de Vivaldi, publiée en 1725 et qui est sans doute l'œuvre classique la plus connue au monde. Le sous-titre évoque les contrastes entre raison et intuition, rationalité et imagination, pensée et émotion...des oppositions tactes relatives, autant aujourd'hui qu'à l'époque de Vivaldi. Les quatre saisons sont en quelque sorte devenues une sorte

PHOTO OF ELLEN FULLBARK BY JOHN GAGO

Violin I

de marchandises aujourd'hui, comme en témoigne une publicité récente comparable au nouveau Saab déclinable aux divers mouvements de l'œuvre. *Écrité pour huit instruments à cordes, ma pièce fait allusion à l'œuvre de Vivaldi ainsi qu'à d'autres œuvres du XVIIIe siècle, notamment au moyen de citations littéraires et transformées.* Il Cimento dell'armonia e dell'invenzione est une commande du Vancouver New Music, réalisée avec l'aide du Conseil des arts du Canada.

2] And As He

1900 / 8:06 | par **Peter Hatch**

(Text by Gertrude Stein)
Performed by / interprété par Anne-Marie Donovan, mezzo-soprano; Liselyn Adams, flute. Recorded by / enregistré par Kevin Austin at / a Concordia University on June 25, 1995. Produced by / réalisé par Peter Hatch.

And As He is released from the 1995 evening-length instrumental theatre piece *Mounting Picaso*. During this section of the work a dancer shake his way slowly across the very dimly lit stage while the other performers stared at him. The text is from Gertrude Stein's "If I Told Him a Completed Portrait of Picaso"

(1923) and represents one of the more enigmatic sections of this text:

"He he he he and he and he and and he and he and he and as and as he and as he and he and he is, he is and as he and as he is and he and he and he and he.

"As presently. As exactitude. As strains. Has trains. Has trains. As trains. Presently. Proportions. Presently. As proportions as presently. Farther and farther. Was the king or room.

Farther and whether. Was there was there was there what was there was there was there was there was there was there."

The work *Mounting Picaso* was commissioned by the Blue Rider Ensemble through the assistance of The Canada Council for the Arts and the Ontario Arts Council.

■ And As He est un extrait tiré de la pièce instrumentale et théâtrale *Mounting Picaso* de 1995. Dans cette section de la pièce, un danseur se déplace lentement et silencieusement à travers la scène face à l'œuvre éclairée, pendant que les autres

Play etate (not sliding the bow on the string) and measured 16th-note. Ragin by

interprètes le *fiancé du regard*. Le texte, reproduit ci-dessous, est tiré de: *If I Told Him a Completed Portrait of Picaso* (1923) de Gertrude Stein et est représenté en des passages les plus énigmatiques. Mounting Picaso est une commission du Blue Rider Ensemble réalisée avec l'aide du Conseil des arts du Canada et le conseil des arts de l'Ontario.

■ In a Vernacular Way est une version «XXe siècle» d'un vernacule en usage à l'époque baroque et la renouance à savoir la suite pour clovier. Cette œuvre humoristique compte six mouvements dont chacun inspire une forme de danse populaire ou d'un style musical caractéristique du XIXe siècle du tangos jusqu'au reggae. Le cloviersiste agit comme «rapper» dans le cinquième mouvement alors que le sixième mouvement combine des éléments stylistiques de la musique de Jimi Hendrix et de la musique pour clovier de l'époque élitobarbare. Les têtes examinent évoquent les sources d'inspiration par chaque mouvement. In a Vernacular Way est une commande de l'ensemble Les Coucous Béneloves réalisée avec l'aide du Conseil des arts de l'Ontario.

3] In a Vernacular Way

1991 (1) | par **Peter Hatch**

Performed by / interprété par Cynthia Hiebert, harpsichord/cлавирin. Recorded by / enregistré par Ed Marshall at / au Maureen Forrester Hall, Wilfrid Laurier University on December 11, 2002. Produced by / réalisé par Linda Catlin Smith.

1 - At a Discount / 1:57
4 - Tangled Moon / 2:28
6 - With a Hey, Ho, Jim! / 2:55

In a Vernacular Way is a twentieth-century take on the keyboard suite of Renaissance and Baroque times. This humorous work features six movements, each based on a popular dance form or musical style of the twentieth century, from tangos to reggae. The fifth movement features the harpsichordist as "rapper" while the

6] London - St. Pancras station

2002 / 6:03 | par **Viv Corringham**

Performed by Viv Corringham, voice, in a busy railway station that is currently undergoing much renovation and construction work, as can be heard.

■ Interprété par Viv Corringham (voix), dans une gare ferroviaire très achalandée et qui fait l'objet de travaux majeurs de rénovation, comme on peut l'entendre sur enregistrement.

7-11] From Sonatas and Interludes

1948 | par **John Cage**

Performed by James Tenney on October 24, 2002 at a benefit concert for Musicworks Magazine. Recorded live at the Music Gallery, Toronto. Copyright (c) 1960 Henmar Press Inc., 70-30 80th Street, Glendale, NY 11385. All rights reserved. Used by permission.

The following audio excerpts illustrate the discussion of the rhythmic organization of Sonatas and Interludes as described by James Tenney in this issue of Musicworks.

5] London - Kenwood bathhouse

2002 / 2:04 | par **Viv Corringham**

Performed by Viv Corringham, voice, in an ancient, neglected bathhouse adjacent to Hampstead's Stately Kenwood House.

■ Interprété par Viv Corringham (voix), dans un ancien établissement de bains publics adjoint à la Maison Kenwood de Hampstead.

the following rhythms: [♩ / x / ♩ / .], always at ♩ = 144 but not attempting to coordinate a

(Dampier) Coaster was written for the seven core members of the Toronto new music group Anarymsic. While the instrumentation – bass clarinet, trumpet, vibraphone, bassdrum with sizzle cymbals, piano, violin, and string bass – might seem odd for a post-classical ensemble, it is easy to think of as a jazz band (well, with a violin) or a small salon orchestra. (Dampier) Coaster started with this in mind. I thought of bringing together two meandering modal musics: a lush psychedelic lounge jazz and late fourteenth century ars subtilior polyphony. Of course, (Dampier) Coaster turns out to be quite something else. But, in any case, it did compel me to write a drum solo. (Dampier) Coaster was commissioned with the assistance of The Canada Council for the Arts.

■ (Dampier) Coaster a été écrit pour les sept principaux membres de l'ensemble torontois de musique nouvelle Anarymsic. L'instrumentation peut sembler étrange pour un ensemble de musique post-classique – clarinette

basse, trompette, vibraphone, grosse caisse et cymbales, piano, violon et contrebasse – mais elle rappelle quelque peu un ensemble de jazz ou un petit orchestre de salon. C'est dans cet esprit que j'ai entrepris cette composition. J'ai pensé réunir deux types de musiques modales plutôt sûrs : une sorte de jazz « lounge » psychédélique et extravagant et une polyphonie inspirée de l'ars subtilior du XVe siècle. Bien évidemment, (Dampier) Coaster a fini par donner tout à fait autre chose mais la composition m'aura obligé à écrire un solo de batterie. (Dampier) Coaster est une commande réalisée avec l'aide financière du Conseil des arts du Canada.

9] Cow-drifting

(2002) 18:21 | by | par Martin Arnold

Cow-drifting was composed for my band Cow Paws and features Eric Chénoux on guitar and gates (getting a processed excerpt of Eve Egoyan playing a piano piece of mine, Rat-drifting), Ryan Driver on analogue synthesizer, Doug Tielli on trombone, and myself on

melodica. It was recorded at the Société des Arts Technologiques in Montréal (September 28, 2002) as part of the Free Radicals Festival. Doug, Ryan, and Eric play together as the Draperies and the Reveries, two of the most amazing and utterly peculiar experimental music groups in Toronto (or anywhere). Cow Paws is a subset of my larger group Marmots. Both bands were formed to allow me to create music with friends I met through being involved in Toronto's free improvisation scene.

■ Cow-drifting a été composé pour mon groupe Cow Paws qui comprend Eric Chénoux à la guitare et aux dispositifs de « gates » (contenant un extrait traité de la pianiste Eve Egoyan jouant ma pièce Rat-drifting), Ryan Driver au synthétiseur analogique, Doug Tielli au trombone et moi-même au mélodica. La pièce a été enregistrée à la Société des arts technologiques à Montréal en septembre 2002, dans le cadre du festival Free Radicals. Doug, Ryan et Eric jouent ensemble dans Draperies et Reveries, deux des groupes les plus étonnants et particuliers de musique expérimentale de

Toronto. Cow Paws est une partie de mon groupe Marmots. Ces deux groupes me permettent de créer avec des amis rencontrés dans le milieu de la musique improvisation torontoise.

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The SOCAN Foundation

1] Murtuos Plango, Vortus Voco

(1980/1900) | by | par Jonathan Harvey

This work for 8-channel tape was made in IRCAM in 1980, using the voice of Dominic Harvey and the tenor bell of Winchester Cathedral, where Dominic was a chorister. The work is an unfolding in time of aspects of the spectrum of the bell, articulated with fragments of the Latin text which is written on the bell. It was remixed in London by Jonathan Harvey in 1999. Stanley Haynes assisted with the production. Permission to include these works is granted by Faber Music Ltd., Copyright Owner, and Boosey & Hawkes, Inc., Agent for North America.

■ Cette œuvre pour bande à 8 canaux a été réalisée à l'IRCAM en 1980, avec la voix de Dominic Harvey et la cloche tenor de la

cathédrale de Winchester où Dominic est choriste. La pièce consiste en un dépliement dans le temps des qualités spectrales de la cloche, articulé avec des fragments du texte latin qui est inscrit sur la cloche. La pièce a été remixée à Londres par Jonathan Harvey en 1999 avec l'assistance de Stanley Haynes. L'autorisation d'inclure ces œuvres a été accordée par Faber Music Ltd., le détenteur des droits d'auteur et Boosey & Hawkes, Inc., agent pour l'Amérique du nord.

2] Imaginings 9

(1993) 1:33 | by | par Jonathan Harvey

This improvisation is taken from a CD session recorded by Frances-Marie Uitti (cello) and Jonathan Harvey (synthesizers) in the composer's study by John Whiting in 1993. There are no electronic treatments and virtually no editing. Copyright ©

PHOTO OF DAVID ROBEY BY BY JOHN BREETS

Sargasso, P.O. Box 10565, London N1 8S9, United Kingdom. Web site: <www.sargasso.com>. Used by permission.

■ Cette improvisation est tirée d'un enregistrement de Frances-Marie Uitti (violoncelle) et Jonathan Harvey (synthétiseurs) réalisé au studio du compositeur par John Whiting en 1993. Il n'y a aucun traitement électronique et pratiquement pas de montage. Tous droits réservés © Sargasso, P.O. Box 10565, Londres N1 8S9, Royaume-Uni. Site Web: <www.sargasso.com>. Reproduit ici avec autorisation.

3] The Riot

(1993) 7:45 | by | par Jonathan Harvey

Commissioned for Het Trio (whose name suggested the title), this work is a closely-knit riot of ideas and virtuosic challenges for flute (and piccolo), bass clarinet and piano. Permission to include these works is granted by Faber Music Ltd., Copyright Owner, and Boosey & Hawkes, Inc., Agent for North and America.

■ Commande du Het Trio, dont le nom a inspiré le titre, cette œuvre rappelle en quelque sorte une émeute où se confrontent des idées et des défis de virtuosité, pour flûte (et piccolo), clarinette basse et piano. L'autorisation d'inclure ces œuvres a été accordée par Faber Music Ltd., Agent for North and America, Inc. Agent pour l'Amérique du nord.

4] Symphony No. 4 for Piano Alone Excerpt 1 Variations 14-17

(2003) 7:00 | by | par Kaikhosru Shapurji Sorabji

Performed by | interprété par Reinier van Houdt in Muziekcentrum Vredenburg, Utrecht, The Netherlands on March 16, 2003. Produced by Robert Navéld. Sound Engineer, Marc Broer. Recorded live by Netherlands Programme Service (NPS). Reproduit ici avec autorisation. Enregistrement pour usage privé seulement. Toute forme de reproduction est strictement interdite. L'enregistrement ne peut être prêté ou rendu disponible sans le consentement formel et explicite des ayants droit.

■ Interprété par Reinier van Houdt au Muziekcentrum Vredenburg, Utrecht, Pays-Bas, le 16 Mars 2003. Produit par Robert Navéld. Prise de son: Marc Broer. Enregistré en direct par le Netherlands Programme Service (NPS). Tous droits réservés © NPS. Reproduit ici avec autorisation. Enregistrement pour usage privé seulement. Toute forme de reproduction est strictement interdite. L'enregistrement ne peut être prêté ou rendu disponible sans le consentement formel et explicite des ayants droit.



5] Symphony No. 4 for Piano Alone Excerpt 2, Variations 25-30

(2003) 6:50 | by | par Kaikhosru Shapurji Sorabji

6] Symphony No. 4 for Piano Alone Excerpt 3, Variations 34-35

(2003) 1:02 | by | par Kaikhosru Shapurji Sorabji

7] Recording of n-cha(n)t installation

(2002) 2:35 | by | par David Rokeby

Recorded on digital video by David Rokeby at Water Phillips Gallery, The Banff Centre for the Arts, Banff, Alberta. The Banff Centre works with the group of seven computers chanting in unison, having come to consensus. Each computer is using a standard Apple voice synthesizer, with each voice's parameters tweaked to give a slightly different character. After about thirty seconds, the sounds of hands clapping disrupts the chant, as each computer tries to understand the noise as speech. This somewhat random stimulus sends each computer off on its own trajectory of semantic drift, resulting in a crowded party-like hubbub. As the effects of this outside stimulus wear off, the systems move back towards a consensus, sharing the ideas that are most important to them with each other over a network connection. Through mutual stimulation, their statements begin to converge. Eventually the systems come back into agreement and

return to unison chanting. Each computer spoke through its own local speakers, so that if one stands inside the group of computers, each voice that makes up the chant or vocal chaos is clear and distinct within that. This recording was made at a distance from the installation, and so does not represent this aspect of the experience.

■ Enregistré en vidéo numérique par David Rokeby à la Water Phillips Gallery, Banff Centre for the Arts (Alberta). Extrait débute avec un groupe de sept ordinateurs chantant à l'unisson, étant parvenus à un consensus. Chaque ordinateur utilise un synthétiseur de voix standard Apple dont les paramètres ont été réglés de manière à donner à chacun un caractère légèrement différent. Après une trentaine de secondes, des sons de battements de mains perturbent le chant alors que chaque ordinateur tente de traiter le bruit comme de la voix. Ce stimuli plus ou moins aléatoire engage chaque ordinateur dans sa propre trajectoire de dérive sémantique, produisant un brouhaha semblable au son d'une foule. Tandis que l'effet de ce stimuli extérieur s'atténue, les systèmes

tendent à nouveau vers le consensus, partageant entre eux les idées qui semblent les plus importantes par le biais d'une connexion en réseau. Par la stimulation réciproque, leurs énoncés commencent à converger, les systèmes tendant toujours plus vers un accord pour revenir à l'unisson. Des haut-parleurs spécifiques étaient assignés à chaque ordinateur de telle sorte que si l'on se tenait à l'intérieur du groupe d'ordinateurs, chaque voix composant ce chaos vocal était claire et distincte. L'enregistrement a été réalisé à une certaine distance et ne peut donc pas rendre cet aspect de l'expérience.

8] (Dampier) Coaster

(2000) 14:32 | by | par Martin Arnold

Recorded by Eric Cadeaky. Recorded at The Centre at Trinity-St. Paul, Toronto, ON. Performed by | interprété par Robert W. Stevenson, bass clarinet; Michael White, trumpet; Steven Clarke, piano; Richard Clarks, percussion; Andy Morris, percussion; Rebecca van der Post, violin; Peter Pawlovsky, string bass. Used by permission of Anarymsic.

échantillons de percussion et divers effets de retards et de filtres ont été ajoutés à ce collage.

10 | Anatomy of Melancholy

1974 / 2534 | by | par | par Radolf Komoros

This work is made up of hours of musical segments of various lengths originally collected on four track, half track, and quarter track reel-to-reel tapes. It is intended to be performed as a multi-speaker sound installation in which the musical segments are variously collaged and mounted according to a plan arrived at by the tape jockey. The listener is encouraged to move through and around the installation, free to enter or leave the performance as she / he wishes. These performances tend to last many hours. Vancouver based composer, Owen Underhill has executed most (if not all) the performances using the original tapes. And recently John Abram, a Calgary

based composer, has dubbed the tapes onto compact discs and has been performing versions of the piece using three CD players and six speakers. The version heard on this CD is an excerpt of a recording Komoros made in 1978 intended for an LP that was to be put out by the Galerie Mauritz. Komoros did not wish to attempt to imitate the spatially multi-layered sound collage the installation offers on a stereo recording intended for home listening. Instead he presents a specific ordering (partly based on duration) of a selection of the segments heard one after another, separated by a typically quirky fragment of electronic melody. The piece takes its name from Robert Burton's massive book of the same name, first published in 1621 and then added to throughout the rest of Burton's life.

■ Cette pièce est constituée de plusieurs heures de segments musicaux de longueurs variées, colligés initialement sur des bandes

4 pistes, demi pouce et quart de pouce. La pièce est destinée à être présentée comme une installation sonore pour haut-parleurs multiples au cours de laquelle les segments sont assemblés et montés selon un plan conçu par le manipulateur des bandes. L'auditeur est invité à se déplacer autour et à l'intérieur de l'installation, libre de se joindre et de quitter la performance à son gré. Ces performances durent généralement plusieurs heures. Le compositeur Owen Underhill (Vancouver) a réalisé la quasi totalité des performances en utilisant les bandes originales. Plus récemment, le compositeur John Abram (Calgary) a transféré les bandes sur CDs et a réalisé différentes performances à l'aide de trois lecteurs compacts et six haut-parleurs. Le présent extrait est un enregistrement réalisé par Komoros en 1978, qui devait paraître sur disque vinyle et être diffusé à la Galerie Mauritz. Aussi, Komoros ne souhaitait pas imiter les collages sonores spatiaux caractéristiques des installations pour un enregistrement stéréo destiné à un usage

domestique. Il s'agit donc d'un agencement spécifique (basé sur les durées) d'une sélection de segments entendus les uns après les autres, séparés par des fragments caractéristiques de mélodies électroniques. La pièce tire son titre d'un livre de Robert Burton, publié en 1621.

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1 | Phonurgie

extrait / extrait
1998 / 3.37 | by | par Francis Dhomont

Phonurgie — "making, working, and creating sound" — presents, fifty years after the first groupings, and at the verge of the century under examination, one of the current states of the "musique concrète" which has become an independent art of its sounds. Phonurgie is the fourth part of my *Cycle du Son* (Sound Cycle), CD empreintes DIGITALES IMED 0158. Web site: <www.electrocd.com>.

■ 50 ans après les premiers tâtonnements et à la fin de ce siècle en quelque sorte solitaire sur l'observation, Phonurgie — faire, travailler et créer des sons — donne une idée de la situation actuelle de la « musique concrète », laquelle est devenue une forme indépendante d'art des sons. Phonurgie est

la quatrième partie de mon *Cycle du son*. CD empreintes DIGITALES IMED 0158. Site Web: <www.electrocd.com>.

2 | Sous le regard d'un soleil noir

extrait / extrait
1979/81 / 2.51 | by | par Francis Dhomont

Sous le regard d'un soleil noir is a work on schizophrenia, inspired by the writings of Ronald D. Laing. This excerpt has never been published; it consists of a specific mix of the beginning of both section five (*The Divided Self* and six (*Inner Citadel*), barely modified. More than 20 years after composing them, the musical atmospheres of these two parts seem to me to complement each other. But this is only an "exercice in style". CD empreintes DIGITALES IMED 9633. Web site: <www.electrocd.com>.

■ Sous le regard d'un soleil noir est une œuvre sur la schizophrénie inspirée des écrits de Ronald D. Laing. Cet extrait est inédit: un mélange particulier du début des sections cinq (*The Divided Self*) et six (*Inner Citadel*) à peine modifiées. Plus de vingt ans après leur composition, les climats musicaux de ces deux parties m'ont paru très complémentaires. Mais ce n'est là qu'un exercice de style. CD empreintes DIGITALES IMED 9633. Site Web: <www.electrocd.com>.

■ Novars souligne la naissance de la « Musique concrète ». À l'ans Nova de notre siècle, en mettant à contribution les ressources informatiques. L'intention n'est pas ici de créer un pastiche mais, au contraire, de témoigner du fait qu'un langage a été transmis à l'aide des moyens les plus avancés. L'œuvre est dédiée à Pierre Schoeffer. CD empreintes DIGITALES IMED 9608 et IMED 0158. Site Web: <www.electrocd.com>.

3 | Novars

extrait / extrait
1989 / 3.33 | by | par Francis Dhomont

Novars salutes the birth of "Musique concrète," the Ars Nova of our century, by calling upon the resources of the computer. The intention is not to create a pastiche but, on the contrary, to testify that by the most advanced means, a language has been passed on. The work is dedicated to Pierre Schoeffer. CD empreintes DIGITALES IMED 9608 and IMED 0158. Web site: <www.electrocd.com>.

4 | Chiaroscuro

extrait / extrait
1989 / 2.04 | by | par Francis Dhomont

Plays of ambiguity, mutation of the musical instrument, mobility, relief, colours among the shadows, this *Chiaroscuro* is "Trompe-l'œil" music. It exists within the hesitation between spoken and suggested, between face and mask (warning: a sound may hide another), between manifest and latent, enactment and illusion. The work is dedicated to François Bayle. CD empreintes DIGITALES IMED 9608. Web site: <www.electrocd.com>.

■ Jeux sur l'ambiguïté, mutation de l'instrument de musique, mobilité, relief, couleurs parmi les ombres. *Chiaroscuro* est une musique en « Trompe-l'œil ». Elle hésite entre le dit et le suggéré, le visage et le masque (avertissement: un son peut en cacher un autre), le manifeste et le latent, la représentation et l'illusion. L'œuvre est dédiée à François Bayle. CD empreintes DIGITALES IMED 9608. Site Web: <www.electrocd.com>.

■ Forêt profonde est dédiée à ma mère et s'inspire de Psychanalyse à contes de fées du psychanalyste Bruno Bettelheim. Lecture adulte de contes pour enfants, l'œuvre se meut entre les souvenirs de mon émerveillement naïf lorsque, enfant, j'entendais ces histoires et ma découverte, à l'âge adulte, des méchanismes secrets de ces histoires. Le présent extrait est la section 2 de *L'Forêt*, à l'ore du conte. CD empreintes DIGITALES IMED 9634. Site Web: <www.electrocd.com>.

6 | BAROKSOUNDSCAPES: Fellini

2002 / 5.56 | by | par Nancy Tobin

7 | BAROKSOUNDSCAPES: Solo de Maude

2002 / 10.14 | by | par Nancy Tobin

BAROKSOUNDSCAPES is a remixed work originally conceived for BATAILLE, a choreographical work by Danilue Desnoyers. Recorded at theatre Usine C, Montreal, Canada for Le Carré des Lombes.

Multiple micro fragments from vinyl recordings of the baroque repertoire are reformed into a contemporary soundscape.

■ *BAROKSOUNDSCAPES* est une version remixée d'une œuvre conçue initialement pour BATAILLE, une chorégraphie de Danilue Desnoyers. Enregistré à l'Usine C à Montréal (Canada) pour Le Carré des Lombes. De multiples fragments d'enregistrements vinyles tirés du répertoire baroque sont ré-assemblés pour former un paysage sonore contemporain.

8 | Bas Relief I

2002-2003 / 5.58
by | par John Kameel Farah
Sound Engineer / par de son, Étienne Artaud

Fragments of a piano improvisation recorded at the Khalil Sakakini Cultural Centre, Ramallah, which were later sampled and incorporated into a computer sequence. Sound processing was added later, as well as soft synths and drum machines.

■ *Fragments d'une improvisation au piano enregistrée au Centre culturel Khalil Sakakini à Ramallah*. Ces fragments ont par la suite été échantillonnés et incorporés en une séquence sur ordinateur. Des procédés de traitements de signal ont été ensuite effectués et des éléments de percussion et de synthèse par ordinateur ont également été ajoutés ultérieurement.

9 | Bas Relief II

2002-2003 / 6.27
by | par John Kameel Farah

Recorded at the National Conservatory of Music in East Jerusalem. Sound Engineer, Ibrahim Antar. A collage of improvisatory piano meditations recorded during a rehearsal, which were mixed with percussion samples and filter delays after the trip.

■ Enregistré au Conservatoire national de musique de Palestine à Jérusalem-Est. Prise de son: Ibrahim Antar. Un collage de méditations improvisées au piano, enregistrées en répétition. À mon retour, des



PHOTO OF FRANCIS DHOMONT BY FRANK ROYON-LE-MÉE

9 | many many places

2001 / 3:08 by/par Chantal Dumas

Commissioned by the Experimental Sound Studio, Chicago, for the Outer Ear festival; produced with the assistance of Conseil des Arts et des lettres du Québec and PRIM Vidéo, Montréal. Many thanks to Alain Dessureault and Pépinette.

■ *Commande de l'Experimental Sound Studio, Chicago, pour le festival Outer Ear. Réalisé avec l'aide du Conseil des arts et des lettres du Québec et PRIM Vidéo, Montréal. Sincères remerciements à Alain Dessureault et Pépinette.*

All Dumas tracks: © SOCAN

Toutes les plages de Dumas : © SOCAN

JESSE STEWART

10 | I am a Canadian

1999 / 14:02 / by / par Jesse Stewart

Recorded September 1999 by Mike Kane, Josh Thorpe, and Paul Swogger-Ruston.

■ Enregistré en septembre 1999 par Mike Kane, Josh Thorpe et Paul Swogger-Ruston.

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WHEELS OF TIME INSTALLATION BY JESSE STEWART; PHOTO BY DAN ALOWEN

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musicworks

91

CHRISTIAN WOLFF

1 | Improvisation

2004 / 15:53

Christian Wolff, piano; Martin Arnold, melodic; Stephen Parkinson, electric guitar; Allison Cameron, casio sax, amplified objects. Recorded Jan. 29, 2004, by Paul Hodge at the Music Gallery, Toronto, during Arraymusic's Scratch2.

■ *Christian Wolff, piano; Martin Arnold, mélodica; Stephen Parkinson, guitare électrique; Allison Cameron, saxophone casio, objets amplifiés. Enregistré le 29 janvier 2004 par Paul Hodge à la Music Gallery, Toronto, lors de l'événement Scratch2 de Arraymusic.*

2 | Bratislava

1995 / 13:30 by / par Christian Wolff

Bratislava was written for the VENI ensemble and first performed by them at the Melos Ethos festival of 1995. Soňa Urbaníková, flute; Júlia Gálová, oboe; Ronald Šebesta, clarinet; Róbert Šebesta, bass clarinet; Eleonóra Škutová, piano; Boris Lenko, accordion; Peter Daniš, violin; Jozef Lupták, cello. Daniel Matej, artistic director, producer, recording supervision. Richard Ayres, Allison Cameron, recording supervision. Pavel Hanzel, sound engineer, mixing, recording supervision. Anton Popovič, conductor. © 1996 C.F. Peters Corporation. Used with permission. All rights reserved.

This recording, © 1999 VENI ensemble, was

MONTREAL-SHANGHAI BRIDGE BY CHANTAL DUMAS; PHOTO BY CHANTAL DUMAS

made possible by the support of the Soros Center for Contemporary Arts and the Music Fund Bratislava. Recorded 30-31, October 1999, Studio 2, Slovak Radio Bratislava. It is part of a CD by the VENI ensemble entitled *Bratislava*, which also includes *Anava* by Tomáš Boroš, *Rainsnout* by Allison Cameron, No. 15 by Richard Ayres, and *Make love, not art!* by Daniel Matej. If any organization or individual is interested in releasing this recording please contact VENI ensemble c/o Daniel Matej, Odeská 40, 821 06 Bratislava, Slovakia, email: <evenings@nexta.sk>.

■ *Bratislava a été composé pour VENI ensemble qui en a réalisé la création dans le cadre du festival Melos Ethos en 1995. Soňa Urbaníková, flute; Júlia Gálová, oboe; Ronald Šebesta, clarinet; Róbert Šebesta, bass clarinet; Eleonóra Škutová, piano; Boris Lenko, accordion; Peter Daniš, violin; Jozef Lupták, cello. Daniel Matej, artistic director, producer, recording supervision. Richard Ayres, Allison Cameron, recording supervision. Pavel Hanzel, sound engineer, mixing, recording supervision. Anton Popovič, conductor. © 1996 C.F. Peters Corporation.*

© 1999 VENI ensemble pour cet enregistrement, rendu possible par le soutien financier du Soros Center for Contemporary Arts et le Music Fund Bratislava. Enregistré les 30 et 31 octobre 1999 au Studio 2 de la Slovak Radio Bratislava. Cet enregistrement fait partie d'un CD de

VENI ensemble intitulé *Bratislava*, qui comprend également *Anava* de Tomáš Boroš, *Rainsnout* de Allison Cameron, No. 15 de Richard Ayres et *Make love, not art!* de Daniel Matej. Tout organisme ou individu intéressé à faire paraître ce CD, prière de communiquer avec VENI ensemble, c/o Daniel Matej, Odeská 40, 821 06 Bratislava, Slovakia. Courriel: <evenings@nexta.sk>.

CHANTAL DUMAS

3 | Le Parfum des Femmes [The perfume of women: the elsewhere] (excerpt/extract)

1996 / 10:40 by/par Chantal Dumas

Shelley Hirsch, voice; Akel Akian, Djelali and Maryam, Nomads; Philippe Riéra, the Slave; Nada Laukamm-Josten, Louise, Hide and Seek Duet. Produced by Sender Freies Berlin (Manfred Mixner); realized at the Studio Blue Moose, Berlin, T.U. (Berlin) and GMEM (France).

■ *Shelley Hirsch, voix; Akel Akian, Djelali et Maryam, les Nomades; Philippe Riéra, l'Esclave; Nada Laukamm-Josten, Louise, duo Hide and Seek. Produit par Sender Freies Berlin (Manfred Mixner); réalisé au Studio Blue Moose, T.U. (Berlin) et GMEM (France).*

4 | Montreal-Shanghai Bridge (excerpt/extract)

2004 / 4:00 by/par Chantal Dumas

From the soundtrack of the installation presented at Machtmaking at Suzhou Creek, Shanghai (China)

■ *Tiré de la trame sonore pour l'installation présentée dans le cadre de Machtmaking, à Suzhou Creek, Shanghai, Chine.*

5 | in the pale grey days: the diagnosis

2002 / 5:29 by/par Chantal Dumas

In the port of Montreal, at night, a woman is walking in the darkness. She walks back and forth, feverish in the shadowy setting. It seems that nothing happening around her can disturb her. Is she lost? Is she crazy? No. She knows everything is quiet, but she is in an ocean of noise.

Geneviève Letarte, dialogue; Catherine Kidd, voice; Tom Walsh, trombone and sound material. English version produced at Sender Freies Berlin (SFB) In den Fahlen Grauen Tagen. Andreas Haguelueken and Manfred Mixner, producers.

■ *Dans le port de Montréal, une nuit, une femme marche dans l'obscurité. Fiévreuse, elle va et vient*

dans la pénombre. Rien de ce qui se passe autour d'elle ne semble la déranger. Est-elle égarée? Est-elle folle? Non. Elle sait que tout est calme, mais elle se trouve pourtant au milieu d'une mer de bruits.

Geneviève Letarte, dialogue; Catherine Kidd, voix; Tom Walsh, trombone et matériaux sonores. Version anglaise réalisée au Sender Freies Berlin (SFB) In den Fahlen Grauen Tagen. Andreas Haguelueken et Manfred Mixner, réalisateurs.

6-8 | Le petit homme dans l'oreille [The little man in the ear] (excerpts/extracts)

2002 by/par Christian Calon and/et Chantal Dumas

Mario Gauthier, producer, for L'espace du son, Radio-Canada.

■ *Mario Gauthier, réalisateur pour L'espace du son, Radio-Canada.*

6) Spirit sands (1:49)

7) Stampede (2:14)

8) Redberry (1:18)

6 | **kawachi**
audio-spectral

2004 | 12:14 | by/par **Emmanuelle Loubet**

■ This sound collage includes excerpts of field recordings of different styles of Ondo recorded by Emmanuelle Loubet in Japan between 1989 and 2003. We begin with the sound of getas (traditional wooden clogs) and the acoustic ambience before a Bon Odori begins (in the background, an old recording from the 60's is playing: a performance by Mitsuburo Teppo (Mitsusaburo the Gun)). The participants ring the temple bell in order to welcome the spirits of their ancestors, here at the Joukouji Temple in Yo City (1989). Then we hear an old form of pre-war Kawachi Ondo recorded in Osaka in 1995: the Tamemaru Bushi, by Mitsuji Kawachiya (Mitsui of the House of Kawachi), Goshu Ondo, is then re(acted) sung by a woman, Fusakatsu Sakuragawa (Fusakatsu of the River of the Cherry Blossoms) in Rokumaji, East-Osaka, 1991. Then we hear singer Mitsuji Kawachiya again, this time a Goshu Ondo epic song recorded

in Yo City, in the early 1980s (recording courtesy of Mitsuji Kawachiya). In between, one can catch some exclamations in the local Kawachi dialect during a session at Mitsuji Kawachiya's rehearsal place in Hyotanyama (the Mountain of the Gours) (1991), in East-Osaka City. We are then in a car with Mitsuji Kawachiya who is explaining his fushi to his disciples (1984). The mix ends with the singing of the frogs, interrupted by motorbikes and cars, a typical scene for the summer nights in the Kawachi area, as participants return by bicycle from a Bon Odori. ■ **Ce collage comprend des extraits d'enregistrements de différents styles de musique Ondo réalisés par Emmanuelle Loubet au Japon entre 1989 et 2003. On entend d'abord le son des getas (des billots de bois utilisés traditionnellement) et l'ambiance sonore avant le début d'un Bon Odori (à l'arrière-plan, on entend un vieil enregistrement des années 60, une performance de Mitsuburo Teppo (Mitsusaburo le canon). Les participants font sonner les cloches du temple pour accueillir les esprits des ancêtres, ici au**

temple de Joukouji dans la ville de Yo (1989). On entend ensuite une forme d'Ondo de style Kawachi datant d'avant la guerre, enregistrée à Osaka en 1995: le Tamemaru Bushi par Mitsuji Kawachiya (Mitsuji de la Maison de Kawachi). Un Goshu Ondo est ensuite récitée-chantée par une femme, Fusakatsu Sakuragawa (Fusakatsu de la Rivière aux cerisiers en fleur à Rokumaji). Osaka-est, 1991. Nous entendons de nouveau le chanteur Mitsuji Kawachiya, cette fois interprétant une chanson épique, Goshu Ondo (l'enregistrement, gracieusement offert par Kawachiya, a été réalisé à Yo au début des années 80). Entre les deux chansons, nous pouvons percevoir certaines exclamations dans le dialecte de Kawachi lors d'une répétition chez Kawachiya à Osaka-est. Nous nous retrouvons ensuite en voiture avec Mitsuji Kawachiya qui explique son fushi à ses disciples (1994). Le montage se termine avec le chant des grenouilles, interrompu par le bruit des motocyclettes et des voitures, une scène typique des nuits d'été dans la région de Kawachi, alors que les participants d'un Bon Odori rentrent chez eux à vélo.

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The SOCAN Foundation

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1 | **where are we going when we're standing still, looking backwards?**
16:48
by/par Malcolm Goldstein

2 | **approaching the wall**
7:42
by/par Malcolm Goldstein

3 | **Warm Weather With Soundbass**
20:11 | by/par Eric Cheneaux, Marla Hladay and/et Araymusiac

4 | **War Hospital**
3:43
re-recording mix by/mixage de réenregistrements par Shelley Craig

5 | **John & Michael**
2:48
re-recording mix by/mixage de réenregistrements par Shelley Craig

6 | **Kawachi Audio-spectral**
12:14
by/par Emmanuelle Loubet

1 | **where are we going when we're standing still, looking backwards?**

2002 | 16:48 | by/par Malcolm Goldstein
Performed March 8, 2005 –
Experimental Intermedia Foundation,
New York City; recorded by/enregistré par
Phill Niblock.

■ The music is preceded by a short talk referring to history and political situations; the past and the present reflecting cycles of standing still as experienced in the life of the musician. For example: "when I was in college there was the activity of Joseph McCarthy and the House on US-American Activities Committee with anti-Communism hysteria. And now there is the fear and hysteria with terrorism." Then the music

TRANSLATED BY ANNE HADLEY. WRITTEN BY ANNE HADLEY.

PHOTO BY ERIC CHENEUX BY MARLA HLADAY

follows. What is the relationship between the statement and the music? How does the verbal comment affect that experience of the music? Each person finds their own coming-together center in the process of listening. For those interested, a comparison of the two different realizations can be made: the In Situ CD as discussed in Udo Kasemets's article and this Musicworks CD.

Situ, tel que discuté par Udo Kasemets dans le présent numéro de Musicworks, et la version présente sur ce CD.)

2 | **approaching the wall**
2005 | 7:42 | by/par Malcolm Goldstein

Performed March 8, 2005 –
Experimental Intermedia Foundation,
New York City; recorded by/enregistré par
Phill Niblock.

■ **approaching the wall** is part of a larger music-theatre piece that is in the process of being composed. The issue of "wall" is the focus of the larger piece: the great wall of China, the Israel/Palestine wall, the wall between the United States and Mexico, the Berlin Wall, etc., all failures. The word sources for this particular sound, sometimes comprehensible and sometimes performed as sound-textures, are from the poet Li Po (Eighth Century, China): "white bones in yellow sands ... beacon fires as lightning goes on and on ... men die in the wilds, horses wall mournfully towards the sky."

■ **approaching the wall** fait partie d'une pièce de théâtre musical en cours de composition. Elle est centrée sur le problème du mur: «... wall»: la grande muraille de Chine, le mur de sécurité entre Israël et la Palestine, le mur entre les États-Unis et le Mexique, le mur de Berlin, etc.; tous des échecs. Le matériau sonore verbal utilisé dans cette pièce en particulier, parfois de façon intelligible et parfois comme textures sonores, est tiré des textes du poète Li Po (Chine, VIIIe siècle): «des ossements blancs dans le sable jaune ... les feux brillent alors que les combats font rage ... les hommes meurent dans la brousse ... les chevaux poussent des plaintes lugubres vers le ciel.»

3 | **warm weather with soundbass**

2003 | 20:11 | by/par Eric Cheneaux and/et Marla Hladay
Performed by/interprété par
Araymusiac: Robert W. Stevenson, bass
clarinet, soundball/clarinette basse,
boule sonore; Blair Mackay, percussion,

soundball/percussions, boule sonore; Peter Pavlovsky, double bass, soundball/contrebasse, boule sonore; Michael White, trumpet, soundball/trompette, boule sonore; Eric Cheneaux, soundball/boule sonore. Recorded live at the enregistré live à la Music Gallery, Toronto, January 2004 by/par Paul Hodge.

■ This is a protracted version (without the lyrics) of "I See Warm Weather Rollin'" in, a song written by Eric Cheneaux for the Ryan Driver Quartet. Another version of the tune appears on Michelle Madorey and Eric Cheneaux's Love Don't Change. This version was written for Araymusiac with Soundbass designed by Marla Hladay. A soundball is a six inch perforated stainless steel ball containing a speaker and many small bright lights. When activated by a musician via a footswitch, the ball lights up and plays pre-recorded audio tracks: whistling, humming, and modified guitar sounds. Five soundbass, each mounted on a microphone stand, were located between the audience and musicians.

■ **Version prolongée (sans parole) de la chanson** "I See Warm Weather Rollin'" écrite par Eric Cheneaux pour le quatuor Ryan Driver. Une autre version de cette chanson est apparue sur Love Don't Change de Michelle Madorey et Eric Cheneaux. Cette version a été écrite pour l'ensemble Araymusiac avec des boules sonores conçues par Marla Hladay. Une boule sonore est une boule d'acier inoxydable perforée de six pouces de diamètre, renfermant un haut-parleur et plusieurs petites lumières. Lorsqu'une boule est activée par un musicien, à l'aide d'une pédale, elle s'allume et fait entendre des pistes audio pré-enregistrées: sifflements, fredonnements, sons de guitare modifiés. Cinq boules sonores étaient montées sur des pieds de micro et disposées entre le public et les musiciens.

4 | **war hospital**
2005 | 3:43 re-recording mix by/mixage de réenregistrements par Shelley Craig

■ Excerpt from the beginning of the film *War Hospital* directed by Damien Lewis and David Christensen, sound design by John Bleot.
■ Extrait du film *War Hospital* réalisé par Damien Lewis et David Christensen. Conception sonore, John Bleot.

5 | **john & michael**

2004 | 2:48 | re-recording mix by/mixage de réenregistrements par Shelley Craig

■ Excerpts of a few different moments from *John & Michael*, a short animation directed by Shira Avni and produced by Shira Avni and Michael Fukushima.
■ Extraits tirés de divers moments de *John & Michael*, un court film d'animation réalisé par Shira Avni et produit par Shira Avni et Michael Fukushima.

constant, very slow bowing with a with no intention to create followed

8 | All Good Children

(2002) 2:32

by/par Lori Freedman

Solo bass clarinet/voice from Lori Freedman's solo improvised CD *A un moment donné* (Ambiances Magnétiques 103). Recorded in Studio 12 of Radio-Canada in Montréal April 2002 by Bernard Grenon.

■ Solo de clarinette basse et voix, tiré du CD solo de Lori Freedman *A un moment donné* (Ambiances Magnétiques 103). Enregistré au Studio 12 de Radio-Canada à Montréal en avril 2002 par Bernard Grenon.

9 | Tatu

(excerpt/extraît) (2003) 6:11

by/par Lori Freedman

Solo clarinet, composed and performed live by Lori Freedman at Salle Oscar Peterson in Montréal in February, 2003.

■ Solo de clarinette composé et interprété live par Lori Freedman à la Salle Oscar Peterson à Montréal en février 2003.

10 | No Man's Clan

(excerpt/extraît) (1998) 5:18

by/par Lori Freedman

Five bass clarinets, composed and performed by Lori Freedman, taken from her solo CD *Hukless!* (Artifacq 020). Recorded in Xntrix Studios in Vancouver by Rick Kilburn.

■ Pièce pour cinq clarinettes basses composée et interprétée par Lori Freedman, tirée de son CD solo *Hukless!* (Artifacq 020). Enregistré aux Studios Xntrix à Vancouver par Rick Kilburn.

11 | June Tooth

(2002) 4:54

by/par Lori Freedman

A composition by Lori Freedman for piano, viola, bass clarinet, performed live, November 13, 2002, at the Banff Centre by the Queen Mab Trio (with Marilyn Lerner, piano; Jig Henneman, viola). This track is taken from their CD *See Saw* (Wig 17).

■ Composition de Lori Freedman pour piano, alto, clarinette basse, interprétée le 13 novembre 2002 au Banff Centre par le Queen Mab Trio (avec Marilyn Lerner, piano; Jig Henneman, alto). Cet enregistrement est tiré du CD *See Saw* (Wig 17).

12 | Songs of Place: Halifax

(2001-2004) 4:40

by/par Lori Heimecker

Surround sound composition, stereo excerpt from 34:43 original piece.

■ Composition en Surround sound. Extrait mixé en stéréo, tiré de la pièce originale d'une durée de 34:43.

13 | Songs of Place: Île de Montréal

(2001-2004) 5:09

by/par Steven Heimecker

Surround sound composition, stereo excerpt from 49:40 original piece.

■ Composition en Surround sound. Extrait mixé en stéréo, tiré de la pièce originale d'une durée de 49:40.

14 | Songs of Place: Springwater

(2000-2004) 6:01

by/par Steven Heimecker

Surround sound composition, stereo excerpt from 38:00 original piece.

■ Composition en Surround sound. Extrait mixé en stéréo, tiré de la pièce originale d'une durée de 38:00.

15 | Songs of Place: Vancouver

(2002-2004) 4:10

by/par Steven Heimecker

Surround sound composition, stereo excerpt from 40:47 original piece.

■ Composition en Surround sound. Extrait mixé en stéréo, tiré de la pièce originale d'une durée de 40:47.

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HEIMECKER'S DIAGRAM OF THE SQUARE CREST SYSTEM. ... FOR HIS ORGANIC CONCEPTS. ... AND LATER ON HIS ACOUSTIC MAPPING. ... RESULTING IN THE SQUARE CREST SERIES.

PHOTO OF LORI FREEDMAN BY ROBERTAL

EXPLORATIONS IN SOUND
musicworks 94

Stuart Dempster

- 1 | **Alternate Realities** (1999) 5:10
- 2 | **Don't Worry, It Will Come** (1983) 4:03
- 3 | **JDBBBDJ (John Diamond's Big Beautiful Brass Diriderdu)** (1983) 8:43

Lori Freedman

- 4 | **improvisation one** (2005) 5:20
- 5 | **improvisation two** (2005) 2:26
- 6 | **improvisation three** (2005) 5:54
- 7 | **improvisation four** (2005) 2:57

8 | All Good Children (2002) 2:32

9 | Tatu (2003) 6:11

10 | No Man's Clan (1998) 5:18

11 | June Tooth (2002) 4:54

Steven Heimecker

- 12 | **Songs of Place: Halifax** (2001-2004) 4:40
- 13 | **Songs of Place: Île de Montréal** (2001-2004) 5:09
- 14 | **Songs of Place: Springwater** (2000-2004) 6:01
- 15 | **Songs of Place: Vancouver** (2002-2004) 4:10

CENTRE DE DOCUMENTATION ARTEXTE
AN CIUT-FM

1 | Alternate Realities

(1999) 5:10

by/par Stuart Dempster

Performed by/interprété par Paul Taub, flute; produced by/j réalisé par Paul Taub; recorded by/j enregistré par Doug Haire at Jack Straw Productions, 2001.

Alternate Realities is written in homage to Joseph Rael, AKA Beautiful Painted Arrow. In his book *Being and Vibration* (Council Oaks Books), Rael considers music, sound, and silence; he is also concerned with the flute. I was introduced to Rael's book at the 1998 Deep Listening Retreat at Rose Mountain, NM, and it had an immediate, profound effect. From the Periplum CD 00-ee (P0070), used by permission.

■ *Alternate Realities* a été écrit en hommage à Joseph Rael. Dans son livre *Being and Vibration* (Council Oaks Books), Rael se penche sur la musique, le son et le silence. Il est également question de la flûte. C'est là, que j'ai découvert lors de la Deep Listening Retreat à Rose Mountain en 1998 (Nouveau-Mexique), et eu un effet immédiat et profond. Cet enregistrement est tiré du CD 00-ee (Periplum, P0070) et est utilisé avec autorisation.

2 | Don't Worry, It Will Come

(1983) 4:03

by/par Stuart Dempster

Performed by Stuart Dempster with Greg Powers; recorded and produced by Al Swanson/Location Recording with Stuart Dempster, November 3-6, 1983, at On the Boards, New Performance Series at the Washington Hall Performance Gallery, Seattle U.S.A.

This is an installation piece composed especially for these performances. With hoses hidden under the theatre seats, the audience is, indeed, surprised. I worried about the title for a long time — I couldn't think of one. I told myself "Don't worry, it will come." And thus the title was born!

■ *Interprété par Stuart Dempster et Greg Powers; enregistrement réalisé et produit par Al Swanson/Location Recording avec Stuart Dempster, du 3 au 6 novembre 1983, lors de la série On the Boards, New Performance Series à la Washington Hall Performance Gallery, à Seattle. Cette pièce est une installation composée spécifiquement pour ces performances. Avec des tuyaux d'arrosage dissimulés sous les sièges de la salle, le public est*

Natural resonances (114)

effectivement surpris. J'ai longtemps été inquiet au sujet du titre de la pièce, ne parvenant pas à en trouver un. Je me disais « Ne t'en fais pas, ça viendra » (Don't worry, it will come). C'est ainsi que j'ai trouvé le titre !

3 | JDBBBDJ (John Diamond's Big Beautiful Brass Diriderdu)

(1983) 8:43

by/par Stuart Dempster

Performed by Stuart Dempster; recorded and produced by Al Swanson/Location Recording with Stuart Dempster, November 3-6, 1983, at On the Boards, New Performance Series at the Washington Hall Performance Gallery, Seattle U.S.A.

This is the first performance of this piece and is named for a friend, John Diamond M.D., is a behavioural kinesiologist who became interested in the didgeridoo for its therapeutic aspects. The present instrument is one of only a couple ever made by the King Instrument Company. Its bell is from a brass bugle, and it is truly a Didgeridoo with Authority. This piece is performed with the audience singing

itches heard from the didgeridoo: the low drone, D, and the pitches above — A, C, and F#. Performing amongst the audience, the germ of *Sound Massage Parlor* is born.

■ *Interprété par Stuart Dempster ; enregistrement réalisé et produit par Al Swanson/Location Recording avec Stuart Dempster du 3 au 6 novembre 1983, lors de la série On the Boards, New Performance Series à la Washington Hall Performance Gallery, à Seattle.*

Première performance de cette pièce nommée en l'honneur d'un ami, John Diamond MD est un kinesiologue comportemental qui s'est intéressé au didgeridoo pour ses propriétés thérapeutiques. L'instrument que l'on entend ici est l'un des quelques exemplaires fabriqués par la King Instrument Company. Il s'agit en fait d'un véritable didgeridoo avec une cloche provenant d'un clairon. La pièce fait ici appel au public qui chante des sons entendus au didgeridoo. La pédale de ré et les notes au-dessus — la, do et fa #. Dans le public, on peut entendre les premiers balbutiements du Sound Massage Parlor.

4 | improvisation one

(2005) 5:20

by/par Lori Freedman

Solo bass clarinet performed live by Lori Freedman, Sept. 9, 2005, at the Macdonald Stewart Art Centre during the Guelph Jazz Festival. Recorded by Ken Stowar (CIUT-FM).

■ Solo de clarinette basse par Lori Freedman, enregistré live le 9 septembre 2005 au Macdonald Stewart Art Centre lors du Guelph Jazz Festival. Enregistrement: Ken Stowar (CIUT-FM).

5 | improvisation two

(2005) 2:26

by/par Lori Freedman

Solo clarinet performed live by Lori Freedman, February 15, 2002, at Open Space Gallery, Victoria, B.C. Recorded by Todd Davis (Open Space director).

■ Solo de clarinette par Lori Freedman, enregistré live le 15 février 2002 à l'Open Space Gallery à Victoria. Enregistrement: Todd Davis (directeur, Open Space).

6 | improvisation three

(2005) 5:54

by/par Lori Freedman

Solo bass clarinet performed live by Lori Freedman, February 15, 2002, at Open Space Gallery, Victoria, B.C. Recorded by Todd Davis (Open Space director).

■ Solo de clarinette basse par Lori Freedman, enregistré live le 15 février 2002 à l'Open Space Gallery à Victoria. Enregistrement: Todd Davis (directeur, Open Space).

7 | improvisation four

(2005) 2:57

by/par Lori Freedman

Solo half-clarinet performed live by Lori Freedman, Sept. 9, 2005, at the Macdonald Stewart Art Centre during the Guelph Jazz Festival. Recorded by Ken Stowar (CIUT-FM).

■ Solo de demi-clarinette par Lori Freedman, enregistré live le 9 septembre 2005 au Macdonald Stewart Art Centre lors du Guelph Jazz Festival. Enregistrement: Ken Stowar (CIUT-FM).

EXPERIMENTAL PROCESSES BY JOHN PUGH/2002

7 | Labour Chant (2005) 5:27 by / par 3/4HadBeenEliminated

(Stefano Pilia, Claudio Rocchetti, Valerio Tricoli) (Siae) From the CD *A Year of the Aural Gauge*, Operation, on Häpna H26. Used by Permission, / Tiré du CD *A Year of the Aural Gauge* Operation paru sur étiquette Häpna H26, utilisé avec autorisation. <www.hapna.com> <www.shiftingposition.org>

8 | Night Falls (1992) 5:11 by / par Kathleen Yearwood

Performed by / interprété par: Kathleen Yearwood, electric guitar/guitare électrique, vocals/voix, prepared guitar/guitare préparée, glass/verre, field recordings/enregistrements; Reg Elder, semi-acoustic bass/basse semi-acoustique, vocals/voix; Ken Read, trombone; Kay McCalister, French horn/cor français; Dawn Hage; trumpet/trompette; Rev. Hyacinth Hemlock, vocals/voix. Produced

by/produit par Kathleen Yearwood, from the CD *Tiré du CD The Book of Hate* on Subterranean Records 73-2, Voice Of The Turtle CD001.

9 | No Business (2000-2005) 4:15 by / par Negativland

10 | Favorite Things (2000-2005) 2:00

by / par Negativland
Tracks 9 and 10 performed and recorded by Negativland in Oakland, California. First publicly performed during Negativland's True/False Tour of 2000, these pieces were completely re-worked for release in the *No Business* CD and book. Both originated as tape edits, cut with razor blade, marking the final use of analog tape before Negativland's plunge into the world of desktop editing.

■ Les pistes 11 et 12 ont été interprétées et enregistrées par Negativland à Oakland, Californie. Créées durant la tournée True/False de 2000, ces pièces ont été retravaillées pour leur parution sur le CD et le livre *No Business*. Montages sur bande édités à la main de rasoir à l'origine, elles représentent la dernière utilisation de bandes analogiques avant que Negativland ne passe au monde du montage audio numérique.

11 | It's All In Your Head FM (2006) 4:55

by / par Negativland
This excerpt from *It's All In Your Head FM* is a previously unreleased studio air check recorded in March, 2006.
■ Cet extrait de *It's All In Your Head FM* est un test en studio non publié auparavant enregistré en mars 2006.



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musicworks 95 explorations in sound

DAVID MOTT

- 1 Continuum 6:54
- 2 Eclipse: The Dark Shadowed Moon 9:12
- 3 Suffering: War 7:11

ISSUI MINEGISHI

- 4 Kagen no Tsuki 9:20
- 5 Suma (traditional) 5:54

3/4HADBEENELIMINATED

- 6 Memory Man 8:52
- 7 Labour Chant 5:27

KATHLEEN YEARWOOD

- 8 Night Falls 5:11

NEGATIVLAND

- 9 No Business 4:15
- 10 Favorite Things 2:00
- 11 It's All In Your Head FM 4:55

PHOTO OF DAVID MOTT BY BOB ALLEN

1 | Continuum (2003) 6:54

by / par David Mott

Composed and performed by / composé et interprété par David Mott, solo baritone saxophone / saxophone baryton; recorded by / enregistré par: Peter Lutek.

2 | Eclipse: The Dark Shadowed Moon (2006) 9:12

by / par David Mott

Performed by / interprété par Christina Petrowska Quilico, piano; Mark Chambers, conductor; John Brownell, percussion; Rob Clutton, bass; John Farah, synthesizer; Ed Hanley, tabla; Kelly Jefferson, tenor saxophone; Kim

Begin after 2.5 breath cycles

Chow Morris, dizi; David Mott, baritone saxophone; Joseph Petric, accordion; Suba Sankaran, voice; Bassam Shaikouk, oud; Sundar Viswanathan, soprano saxophone. Produced by David Jaeger, Two New Hours, CBC Radio II; recorded by David Quinney with assistance by Steve Sweeney. Premiered March 20, 2006, at the inauguration of the new Accolade Centre at York University, Toronto.

The *Dark Shadowed Moon* is the second movement of *Eclipse*, a three-movement concerto for piano and a chamber orchestra comprised of instruments from various world music traditions. *Eclipse* is dedicated to pianist Christina Petrowska Quilico. The second movement is also dedicated to Steve MacLean who has chosen to take this music on his next space shuttle mission.

■ Réalisé par David Jaeger, *Two New Hours*, CBC Radio II : prise de son : David Quinney, Steve Sweeney : joué en création le 20 mars 2006 lors de

l'inauguration du Accolade Centre de l'Université York, Toronto.

The *Dark Shadowed Moon* est le second mouvement d'*Eclipse*, un concerto en trois mouvements pour piano et orchestre de chambre comprenant des instruments d'origines culturelles diverses. *Eclipse* est dédié à la pianiste Christina Petrowska Quilico. Le second mouvement est également dédié à Steve MacLean qui a choisi d'apporter cette musique avec lui lors de son prochain voyage à bord de la navette spatiale.

3 | Suffering: War (2003) 7:11
Composed and performed by / composé et interprété par David Mott, solo baritone saxophone / saxophone baryton; recorded by / enregistré par: Peter Lutek.

4 | Kagen no Tsuki (2009) 9:20
Composed by Aizawa Shirotomu, with text excerpted from the Tale of Genji. Performed by Issui Minegishi, ichigenkin and voice, Tanabe Retsuzan - shakuhachi.

«*At Suma, melancholy autumn winds blow... Autumn is hushed and lonely at a place like this. It is because the wind blows from the capitol, where people think of me, that I seem to hear cries of loneliness.*» Composer Aizawa Shirotomu comments: "While writing my first piece for ichigenkin, I came to see something of the Japanese ethos in the instrument. With only one string, the music is by no means grand. But a great deal of self-reflection is required to reach the spiritual level where one can produce a true sound. It may likely be this strong spiritual element, which so attracted the samurai warriors in the Edo period." From the CD *Senuhima*, rk8001, Roving Spirits Company, Ltd., Japan, available through <www.asza.com>. Used by permission.

■ Composé par Aizawa Shirotomu avec des textes tirés du *Récit de Genji*. Interprété par Issui Minegishi, ichigenkin et voix, Tanabe Retsuzan, shakuhachi. Le compositeur Aizawa Shirotomu commente cette pièce ainsi : « Alors que j'écrivais ma première pièce pour ichigenkin, j'en suis venu à voir dans l'instrument lui-même quelque chose de l'esprit japonais. Avec une seule corde, la musique ne saurait être grandiose, mais une part considérable de réflexion sur soi est nécessaire pour atteindre le niveau spirituel permettant de produire un son véritable. C'est peut-être cet élément spirituel qui a exercé tant d'attrait chez les samouraïs durant la période Edo. » Tiré du CD *Senuhima*, rk8001, Roving Spirits Company, Ltd., Japan, disponible au site Web <www.asza.com>. Utilisé avec autorisation.

5 | Suma (traditional) 5:54
anonymous, with text by Sugiura Toson and Ariwara Yukihira. Recorded live in Tokyo, January 16, 2001. Performed by Issui Minegishi, ichigenkin and voice.

«*Shidō* [somebody inquires as to my well-being, not knowing that I am away, kindly tell them that I am living a lonely existence at the Inlet of Suma, overwhelmed with tears.] This is one of the oldest works from the ichigenkin repertoire. The verse appears in the Japanese "Kokin Wakashū," a collection of poems completed in about the year 905. During the reign of the emperor Montoku the poet Yukihira was exiled to the remote fishing village at Suma, in the western part of Kobe. Yukihira sent this poem to a courtier still serving in the royal court in Kyoto. From the CD *Senuhima*, rk8001, Roving Spirits Company, Ltd., Japan, available through <www.asza.com>. Used by permission.
■ Anonymous avec des textes de Sugiura Toson et Ariwara Yukihira. Enregistré live à Tokyo le 16 janvier 2006. Interprété par Issui Minegishi, ichigenkin et voix.

Cette pièce est l'une des plus anciennes du répertoire pour ichigenkin. Le texte est paru dans le recueil de poèmes japonais *Kokin Wakashū*, datant des années 905. Sous le règne de l'empereur Montoku, le poète Yukihira dut s'exiler et vécut dans un village de pêcheurs nommé Suma, à l'ouest de Kobe. Il fit parvenir ce poème à un courtisan toujours au service de l'empereur à la cour impériale de Kyoto. Tiré du CD *Senuhima*, rk8001, Roving Spirits Company, Ltd., Japan, disponible au site Web <www.asza.com>. Utilisé avec autorisation.

6 | Memory Man (2004) 8:52

by / par 3/4HadBeenEliminated (Stefano Pilia, Claudio Rocchetti, Valerio Tricoli) (Siae) From the CD *3/4HadBeen Eliminated*, Used by Permission. / Tiré du CD *3/4HadBeenEliminated*, utilisé avec autorisation.
■ www.bowindorecordings.com <www.shiftingposition.org>

11 Sea Spirits (2002) 5:07

by / par Kristi Allik
Sea Spirits was inspired by stories of mythical creatures prevalent in the seas. As one listens to the sound of the ocean one also hears — buried with the water — voices of the ancient spirits, of animals, mystical and wondrous creatures. Sea Spirits draws its sonic material from the soundscape of the Canadian West Coast, specifically from the surrounding regions of Vancouver and Haida Gwaii (Queen Charlotte Islands), and is derived from recordings of the soundscapes of this region.

■ La pièce Sea Spirits est inspirée de récits de créatures mythiques vivants dans les mers. À l'écoute du son de l'océan, l'on peut également entendre les voix d'anciens esprits, d'animaux et de créatures mythiques. Le matériau sonore est tiré d'enregistrements de paysages sonores de la côte ouest canadienne, plus particulièrement des régions de Vancouver et de Haida Gwaii (Iles-de-la-Reine-Charlotte).

12 Funk Island (2002) 3:02

by / par Kristi Allik
Performed by / interprété par David McCallum, didgeridoo
Funk Island is a small island off the coast

of Newfoundland, to which a journey was undertaken annually by the native peoples of the region. Funk Island combines the outer and inner landscapes: the (outer) Newfoundland soundscape, including foghorn, sea and wind, and the (inner) imaginary landscape, as represented musically by the didgeridoo, which explores the possible emotions and thoughts of a person — both in the past and the present — undertaking the extensive and dangerous passage to Funk Island in a relatively small and unprotected vessel. Musically, Funk Island may be described as a variable order of multiple sound elements that evolves and devolves within the complex timbral fabric of an overlying musical tapestry. This composition is dedicated to the tragedy of a lost race.

■ Funk Island fait référence à une petite île au large de Terre-Neuve et au voyage qu'entreprend chaque année les autochtones de la région pour s'y rendre. La pièce allie paysages extérieurs et intérieurs; d'une part le paysage de la région de Terre-Neuve, incluant des cornes de brume et des enregistrements de la mer et du vent; d'autre part le paysage imaginaire, représenté ici par le didgeridoo qui explore les émotions et les pensées d'une personne qui entreprend le difficile et dangereux passage vers Funk Island à bord d'une embarcation relativement petite

et frère Funk Island est une sorte de trame-pédale variable composée d'une multiplicité d'éléments sonores qui évolue pour produire une tapisserie musicale. Cette composition est dédiée à la tragédie d'une course perdue.

13 Debrusions (2005) 4:04

by / par LEARK
Performed by / interprété par Mike Cassells, David McCallum, Robin Mulder, Kristi Allik; laptop and electronics / ordinateur portable et électronique; Cheryl O, cello/violoncelle.
Debrusions is an excerpt from LEARK's latest CD, *ex-purge*. ■ Debrusions est un extrait tiré de *ex-purge*, le dernier CD de Leark.

14 Skyharp (excerpt/extrait)

(1999) 3:49
by / par Kristi Allik
and / et Robert Mulder
Skyharp is a virtual instrument designed to analyse and extract information from a natural environment. An electroacoustic music texture is generated and played back through specially constructed speakers that are placed in the environment. A locus tree near Roy Thompson Hall in Toronto was used to generate this recording.

■ Skyharp est un instrument virtuel conçu pour l'extraction et l'analyse d'information d'un environnement naturel. Une texture

musique électroacoustique est produite et diffusée à l'aide de haut-parleurs spécialement conçus pour être placés dans des milieux environnementaux. Un arbre situé près du Roy Thompson Hall à Toronto a été utilisé pour la collecte de cet enregistrement.

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explorations in sound musicworks

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PHOTO OF SUBA SANKARAN BY ROB ALLEN

■ Première composition de Ed Hanley et Suba Sankaran, Kapi-Wallah symbolise en quelque sorte la genèse d'Autoricshaw et est un exemple de cette alchimie musicale instantanée qui s'est développée entre les deux artistes. La pièce allie des éléments rythmiques des traditions musicales du nord et du sud de l'Inde, des matériaux mélodiques du sud de l'Inde, du solikattu (percussion vocale), des éléments de jazz et de styles jazz et indien, des improvisations et des harmonies vocales multiples et un jeu de basse funk. Le titre signifie aussi bien un raga (mode mélodique) de l'Inde du sud que « marchand de café ».

2 Ganamurthy (2004) 6:29

Arranged by / arrangé par Suba Sankaran and / et Ed Hanley for / pour Autorickshaw
Performed by / interprété par Suba Sankaran, voice / voix; solikattu; Ed Hanley, tabla, solikattu; percussion; Rich Brown, bass / basse; Debashi Sinha, muktik, dombek Sruti-bas (drum). From the album / Titre de l'album Four High.
Ganamurthy is a south Indian kruti (in rondo form) written by Thyagaraja (1767-1847), a prolific saint composer. The song in praise of Krishna is set in the haunting and beautiful raga Ganamurthy, which gives the piece its

title. Suba Sankaran and Ed Hanley travelled to India to study and search for as many recordings of this composition as possible. It was obvious that this song has been recorded very often, but they managed to find nine different versions of it, including a rare 1971 recording by Emanki Shankara Shastri on veena, with Trichy Sankaran (Suba's father) accompanying on mridangam.
■ Ganamurthy est un kruti (forme rondo) de l'Inde du sud composé par Thyagaraja (1767-1847), compositeur prolifique et considéré comme saint. La pièce est basée sur le raga Ganamurthy. Le chant récite homagium Krishna. Suba Sankaran et Ed Hanley ont parcouru l'Inde pour étudier et chercher le plus grand nombre possible d'enregistrements de cette composition. Bien qu'étant une pièce obscure peu enregistrée, il en est trouvé neuf versions différentes, incluant un enregistrement très rare, datant de 1971, de Emanki Shankara Shastri à la veena et Trichy Sankaran (le père de Suba) au mridangam.

3 Below the Walls of Jericho (excerpt/extrait) (1988-89) 5:39

by / par Paul Dolden
Originally released by Tronin in 1990 on The Threshold of Deafening Silence (TRD 0190); remastered and released by empreintes DIGITALes in 2003 on *Seuil de silences* (IMED 0369).

0369) ■ Paru sur étiquette Tronin en 1990 sur The Threshold of Deafening Silence (TRD 0190); remasterisé et réédité en 2003 sur cette empreinte DIGITALes sur Seuil de silences (IMED 0369).

4 Twilight's Ritual Incantations (excerpt/extrait)

(1997) 3:53
by / par Paul Dolden
From the larger work, *Entropic Twilights*. Originally released by empreintes DIGITALes in 2005 on *Délirés de plaisirs* (IMED 0577).

■ Titre de la pièce *Entropic Twilights*. Paru sur étiquette empreintes DIGITALes en 2005 sur *Délirés de plaisirs* (IMED 0577).

5 Beyond the Walls of Jericho (excerpt/extrait) (1991-92) 4:19

by / par Paul Dolden
Originally released by empreintes DIGITALes in 1994 on *L'ivresse de la vitesse* (IMED 9417/18, IMED 9917/18); remastered and released in 2000 on *L'ivresse de la vitesse 2* (IMED 0318). ■ Paru sur étiquette empreintes DIGITALes en 1994 sur *L'ivresse de la vitesse* (IMED 9417/18, IMED 9917/18); remasterisé et réédité en 2000 sur *L'ivresse de la vitesse 2* (IMED 0318).

6 L'ivresse de la vitesse (excerpt/extrait) (1992-93) 4:15

by / par Paul Dolden
Originally released by empreintes DIGITALes in 1994 on *L'ivresse de la vitesse* (IMED 9417/18, IMED 9917/18); remastered and released in 2000 on *L'ivresse de la vitesse 1* (IMED 0317). ■ Paru sur étiquette empreintes DIGITALes en 1994 sur *L'ivresse de la vitesse* (IMED 9417/18, IMED 9917/18); remasterisé et réédité en 2000 sur *L'ivresse de la vitesse 1* (IMED 0317).

7 Live In The Northern Hemisphere (2000) 3:53

by / par K-SPACE
Composed by / par Tim Hodgkinson and Ken Hyder, registered with the Performing Rights Society. Performed by Gendos Chanzryyn, Ken Hyder, and Tim Hodgkinson. ■ Composé par / par Tim Hodgkinson et Ken Hyder, inscrit à la Performing Rights Society, interprété par Gendos Chanzryyn, Ken Hyder et Tim Hodgkinson.

8 Kungaa and Kaznacheev Rap (2004) 3:53

by / par K-SPACE
Composed by / par Tim Hodgkinson and Ken Hyder, registered with the Performing Rights Society. Performed by Gendos

Chanzryyn, Ken Hyder, and Tim Hodgkinson.

The rap includes some chants from Kungaa-Tash Ool-Buu, who is both a lama and a shaman. The piece ends with some words from Vial Kaznacheev, of the Russian Academy of Sciences (Akademiya Gorskod Siberian Branch), telling Hodgkinson and Hyder about Kozryev's Space. ■ Composé par / par Tim Hodgkinson et Ken Hyder, inscrit à la Performing Rights Society, interprété par Gendos Chanzryyn, Ken Hyder et Tim Hodgkinson.
Le rap comprend des chants de Kungaa-Tash Ool-Buu, qui est un lama et un shaman. La pièce se termine sur les paroles de Vial Kaznacheev de l'Académie russe des sciences (l'Académie Gorskod Siberian Branch) ou sujet de l'espace de Kozryev.

9 Moving Spirits (2004) 4:37

by / par K-SPACE
Composed by / par Tim Hodgkinson and Ken Hyder, registered with the Performing Rights Society. Performed by Gendos Chanzryyn, Ken Hyder, and Tim Hodgkinson. ■ Composé par / par Tim Hodgkinson et Ken Hyder, inscrit à la Performing Rights Society, interprété par Gendos Chanzryyn, Ken Hyder et Tim Hodgkinson.

11 Kapi-Wallah (2003) 16:29

by / par Suba Sankaran and / et Ed Hanley of / de Autorickshaw
Performed by / interprété par Autorickshaw: Suba Sankaran, voice / voix; solikattu; Ed Hanley, tabla, solikattu, percussion; Rich Brown, bass / basse; Debashi Sinha, riqiq. Commissioned by / commandé de Natasha Bahkt. From the album / titre de l'album *autorickshaw*.
Kapi-Wallah symbolizes Autorickshaw's genesis, as it was the first original composition by Ed Hanley and Suba Sankaran, and demonstrates the instant musical alchemy that took place between the two artists. The piece incorporates elements of south and north Indian rhythmic material, south Indian melodic material, solikattu (vocal percussion), improvisation in both Indian and jazz styles, multitracked vocal improvisations and harmony, and funky bass playing and improvisation. The title can mean either a south Indian raga (melodic mode) or "coffee merchant."

Forum, a 2000-year-old structure, now a combination shopping mall and government centre, designed by Apollodoros. The sound environment was absolutely un-magical: screaming 1991 Vespa, 1991 bus, 1991 traffic, pollution, and fossil-fueled madness. There is no way to dream to that. Dropping my microphone into an ancient amphora I discovered a whole different world of re-sonated sound—traffic altered by the Helmholtz resonator effect of the giant old clay vessels, their dimension, volume, and even the glazing on the interior. Sam and I chose two main amphorae for their compatible overtone series, and used solar-powered motorcycle amplifiers to project the tuned sound back into the archaeological site for further architectural filtering. The result was an atmospheric transformation of an entire site. —Bruce Odland

■ C'est ici qu'a commencé l'aventure de transformation sonore de O+A en 1991 : la recherche d'un moyen honnête de réaliser une installation au forum de Trajan, une structure vieille

de 2 000 ans qui abrite aujourd'hui un centre commercial et des bureaux du gouvernement. L'environnement sonore était sans magie aucune : hurlements de Vespa de 1991, autobus de 1991, trafic de 1991, pollution et faibles alimentées aux combustibles fossiles. Rien qui fasse rêver. En enfouissant mon microphone dans une vieille amphore, j'ai découvert un tout autre monde de résonances altérées — le son du trafic altéré par l'effet de résonateur de Helmholtz produit par les vieilles pièces d'argile, leur dimension, leur volume et même leur glaçage à l'intérieur. Sam et moi avons choisi deux amphores pour leurs séries d'harmoniques compatibles et nous avons utilisés des amplificateurs alimentés sur des motocyclettes alimentées à l'énergie solaire pour projeter les sons à nouveau dans le site archéologique pour plus de filtrage architectural. Le résultat fut la transformation atmosphérique d'un site en entier. — Bruce Odland

THE INSTALLATION SETTING FOR TRAFFIC AMPHORA BY O+A

3 Sunday Ice Cream Sundae (2002) 5:04
by /par Rick Sacks
Performed by /interprété par Rick Sacks, percussion and electronics /percussion et électronique.
Recorded by Paul Hodge at the Music Gallery, Toronto (Canadian Electronic Ensemble Concert).
■ Enregistré à la Music Gallery, Toronto, par Paul Hodge (Canadian Electronic Ensemble Concert).

4 Buoy (2005) 2:48
by /par Rick Sacks
Premiered at L'Été photographique de Lectoure, 2005, Lectoure, France. Audio from an installation for three screens and sound. Concept and film by Katherine Knight.
■ Création à L'Été photographique de Lectoure, 2005. Lecture, France. Trame sonore d'une installation pour trois écrans et son. Concept et film, Katherine Knight.

5 Certain Rhythms for Space (1985) 10:30
by /par Finnögi Pétursson
For the installation *Certain Rhythms for Space*, an old gramophone controls the rhythmic interval of each loudspeaker, emitting tones filtered by lengths of cardboard tubes across the room. The result is a rhythmic concert whose sound source the audience is completely unable to locate or relate to.
■ Pour l'installation *Certain Rhythms for Space*, un vieux gramophone contrôle l'intervalle de temps auquel chaque haut-parleur émet des sons filtrés par des tubes de carton disposés à travers l'espace. Le résultat est un concert rythmique dont la source sonore est impossible à localiser.

10 Gradients of Detail (excerpt 1 / extrait 1) (2005) 5:18
by /par Chiyoko Szlavincs
Performed by Quatuor Bozzini: Clemens Merkel and Nadia Francavilla, violin; Stéphanie Bozzini, viola; Isabelle Bozzini, violoncello.
Recorded live in concert on Friday, October 20, 2006, at Chapelle Saint-Louis in Montreal, by Hendrik Hassert.
■ Interprété par le Quatuor Bozzini: Clemens Merkel et Nadia Francavilla, violons; Stéphanie Bozzini, alto; Isabelle Bozzini, violoncelle.
Enregistré en concert le vendredi 20 octobre 2006, à la Chapelle Saint-Louis, Montréal, par Hendrik Hassert.

SETUP DETECTOR IN TEN PLANETS (2006) BY RICK SACKS

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PHOTO OF RICK SACKS BY ROB ALLEN

1 Rick Sacks
1 Sparrows 11:24
2 Clicks 1:24
3 Sunday Ice Cream Sundae 5:04
4 Buoy 2:48

FINNÖGI PÉTURSSON
5 Certain Rhythms for Space 10:30

FRED FRITH AND PETER METTLER
6 LIVE SOUND and image improvisation at RAI, Rome 13:15

O+A
7 NYC: Blue Moon 3 Tides 4:40
8 Mass MoCA: Harmonic Bridge 8:29
9 Rome: Traffic Mantra 5:13

CHIYOKO SZLAVINCS
10 Gradients of Detail (excerpt 1 / extrait 1) 5:18
11 Gradients of Detail (excerpt 2 / extrait 2) 5:18

1 Sparrows (2004) 11:24
by /par Rick Sacks
Performed by the /interprété par Evergreen Club Gamelan Ensemble, Blair Mackay, Director; Mark Duggan, Graham Hargrove, Paul Houle, Bill Parsons, Rick Sacks, Ryan Scott, Andrew Timar.
Première at the Music Gallery, Toronto. Recorded by Paul Hodge.
■ Créée à la Music Gallery, Toronto. Enregistré par Paul Hodge.

2 Clicks (1996) 1:24
by /par Rick Sacks
Composited of sequenced click tracks used to perform *Ten Planets* (2006).
■ Amalgam de pistes-métronomes utilisées pour interpréter *Ten Planets* (2006).

PHOTO OF RICK SACKS BY ROB ALLEN

6 Live sound and image improvisation at RAI, Rome (excerpt / extrait) (2005) 13:15
by /par Fred Frith and Peter Mettler
Performed by Fred Frith, guitars and processing; and Peter Mettler, field recordings, additional sounds, image, and sound mixing.
A live improvisation by Frith and Mettler on Rai radio, Rome.
■ Interprété par Fred Frith, guitares et traitement, Peter Mettler, enregistrements de terrain, sons additionnels, image et mixage sonore.
Improvisation en direct par Frith et Mettler à la radio Rai, Rome.

7 NYC: Blue Moon 3 Tides (2004) 4:40
by /par Sam Auinger and Bruce Odland (O+A)
From May to August, 2004, O+A transformed the noiscape of the World Financial Centre in New York City into

a living harmonic series altered by the moon's effects on the tides. Three tubes of different lengths generated harmonics in response to low, medium, and high tides. The score for the piece is the tide table for lower Manhattan. The piece enhances the perceptions of the cycles of nature in a highly artificial, corporate, public environment. This excerpt begins with a binaural recording of the sound sources, untreated, then proceeds from low, to medium, to high tides, each with its characteristic sounds, and ends with a binaural recording of the sound coming out of the tube speakers on the plaza. The installation was commissioned by Creative Time, World Financial Center Arts & Events Program, and the Battery Park City Authority. —Bruce Odland

■ De mai à août 2004, O+A ont transformé le paysage sonore du World Financial Centre de New York en une série d'harmoniques modifiée par les effets de la lune sur les marées. Trois tubes de longueurs différentes produisaient des harmonisations en réponse aux marées basses, moyennes et hautes. Le tableau des marées pour Manhattan est la

partition pour la pièce. La pièce accentue la perception des cycles de la nature à travers un environnement public, corporatiste, hautement artificiel. Cet extrait débute avec un enregistrement stéréo de sources sonores non traitées, puis se poursuit avec les traitements liés aux marées basse, moyenne et haute et se termine par un enregistrement stéréo provenant des haut-parleurs cubiques sur la place. L'installation était une commande de Creative Time, World Financial Center Arts & Events Program et Battery Park City Authority. —Bruce Odland

8 Mass MoCA: Harmonic Bridge (1998) 8:29
by /par Sam Auinger and Bruce Odland (O+A)
Installed in 1998 in the town of North Adams, Massachusetts, it has been singing a C overtone series in stereo through all four seasons for almost nine years. The tubes are mounted about 100 yards apart on the rail of the Highway 2 overpass, so the stereo imaging is quite

wide. The voiceprints of cars, trucks, and motorcycles can be heard, and the percussion of the bridge's expansion joints gives an indication of the vehicles' speeds.
■ Installé en 1998 à North Adams, Massachusetts, le pont émet des harmoniques naturelles de do en stéréo, tout au long de l'année depuis presque neuf ans. Les tubes sont assemblés à 100 verges de distance sur la voie ferrée du viaduc Highway 2, ce qui confère sa largeur à l'image stéréophonique. On peut entendre les empreintes sonores d'automobiles, de camions et de motos, et les sons percussifs produits par les joints d'expansion du pont donnent un indice de la vitesse de déplacement des véhicules. — Bruce Odland

9 Rome: Traffic Mantra (1991) 5:13
by /par Sam Auinger and Bruce Odland (O+A)
This is where the journey of noise transformation started for O+A back in 1991: looking for an honest way to make a sound installation at Trajan's

Unearthed was created with the generous support of New Adventures in Sound Art's SOUNDplay, Scotiabank Nuit Blanche, the City of Toronto's Live With Culture campaign, the New Music in New Places program of the Canadian Music Centre, the SOCAN foundation, and the Government of Canada through the Canada Music Fund.

■ *Unearthed* est une installation sonore in-situ présentée le long du terre-plein central de l'avenue University à Toronto. La trame sonore représente un paysage sonore imaginaire tel qu'on aurait pu l'entendre à Taddle Creek au XIX^e siècle et un autre que l'on pourrait entendre de nos jours. Ces paysages imaginés ont été inspirés du phénomène de mémoire retrouvée ou de souvenirs de Grassi, personnages de la Rébellion de 1837. *Unearthed* a été créé avec l'aide généreuse de New Adventures in Sound Art.

16-18 a time to hear for he

(excerpts) *extra!* (circa 1485-2007)

by / par John Oswald

The following are demonstrations from the piece. Melodies in tracks 16 and 17 are by Josquin des Prez from his *Qui Habebat* (circa 1485), and by the singers. Engineer and

choirmaster, Laurel MacDonald; producer, editor, and mixer, John Oswald.

■ Les extraits suivants sont des exemples de la pièce. Les mélodies des pistes 16 et 17 sont de Josquin des Prés (qui Habebat, 1485) et des chanteurs Laurel MacDonald, son et chef de chœur; John Oswald, production, montage et mixage.

16 Qui, eight altos test 2:10

The alto singers for *Qui*, in order of appearance: Aviva Chernick (spanish), Sophia Grigoriadis (greek), Mary Jane Lamond (gaelic), Maryem Toillar (arabic), Laurel MacDonald (english), Aki Takahashi (japanese), Amélie Lefebvre (french), and Lizzy Mahashe (zulu); with Andrea Kozol, soprano, and Charlene Santoni with ultra-high soprano lines near the end.

■ Les voix d'alto pour *Qui*, par ordre d'apparition: Aviva Chernick (espagnol), Sophia Grigoriadis (grec), Mary Jane Lamond (gaelique), Maryem Toillar (arabe), Laurel MacDonald (anglais), Aki Takahashi (japonais), Amélie Lefebvre (français), Lizzy Mahashe (zoulou); avec Andrea Kozol, soprano et Charlene Santoni, lignes mélodiques de soprano très aiguës à la fin de l'extrait.

17 Qui reverb demo 1:53

Featured singers in this passage include Tanya Tagaq (Inuktitut), Shalva Makharashvili (georgian), Sashar Zarif (afghan), Laurel MacDonald (Latin), and Suba Sankaran (tamil). Various channels of twenty-nine singers for *Qui*, an episode of a time to hear for here, with test reverberant ambiences.

■ Les voix entendues dans cet extrait sont celles de Tanya Tagaq (Inuktitut), Shalva Makharashvili (géorgien), Sashar Zarif (afghan), Laurel MacDonald (latin), et Suba Sankaran (tamoul). Extraits des divers canaux des 29 chanteurs de *Qui*, épisode de a time to hear for here et des tests de réverbération.

18 Extinction Gong 20:11

The Extinction Gong occurs approximately every nineteen minutes, signalling the disappearance from the planet Earth of another living species.

Produced by John Oswald.

■ Le Gong de l'extinction some approximativement toutes les 19 minutes pour signaler la disparition d'une autre espèce vivante de la terre.

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EXCERPT FROM ANTICEDOS BY TREVOR WISHART

musicworks

1 HPSCHD

(excerpt) *extra!* (1969) 6:42

by / par John Cage and Lejaren Hiller

Performed by Robert Conant, harpsichord, with electronics realized by Joel Chadabe.

Interprété par Robert Conant, clavecin, avec trame électronique réalisée par Joel Chadabe.

An abbreviated version derived from a realization of HPSCHD done in 2000 by Joel Chadabe from the original tapes of the computer produced electronic sounds by John Cage and Lejaren Hiller, and a series of studio performances in 2000 by harpsichordist Robert Conant. Chadabe's sixty-five minute CD release of HPSCHD on EMF Media (EMF 138-2) is available at <www.cdmusic.org>.

■ Une version abrégée, dérivée d'une réalisation de HPSCHD de Joel Chadabe, réalisée en 2000, à partir des enregistrements originaux des sons électroniques produits par ordinateur par John Cage et Lejaren

Hiller, et une série de performances, en 2000, du claveciniste Robert Conant. La version CD de HPSCHD de Chadabe, d'une durée de 65 minutes, est parue sur EMF Media (EMF 138-2) et est disponible à <www.cdmusic.org>.

2-10 Sound transformations

by / par Trevor Wishart

This sequence of nine excerpts from larger works forms a series of sound transformations of vocal sounds. Tracks 2-4 are from the CD *Red Bird / Anticredos*. Tracks 5-7 are from the CD *The VOX Cycle*. Tracks 8 and 9 are from the CD *Voiceprints*.

The recordings are available from the Electronic Music Foundation, <www.emf.org>, or Digital Music Archives, <www.digital-music-archives.com>. Used by permission. Further details of Trevor Wishart's recordings, sets and writings can be found at <www.trevorwishart.co.uk>.

PHOTO OF JOHN OSWALD BY ROB ALLEN

1 Red Bird (1973-77)

This track demonstrates the extension of vocal grain in TV's samurai actor voices, discussed in the article. From the DVD 50 Years TU Berlin.

■ Cette piste illustre l'extension de la technique de grain vocal ou granulation vocale (vocal grain) sur les voix d'acteurs jouant des samouraïs à la télévision, telle que discutée dans l'article. Tiré du DVD 50 Years TU Berlin.

2 Lis to birdsong 0:27

Transformations made in the analogue studio. / Transformations réalisées en studio analogue.

4 Anticredos (1980) 2:35

Performed by / interprété par Singcircle
This track demonstrates sound transformation in the vocal performance. Cette piste démontre des transformations sonores d'une performance live.

The VOX Cycle (1980-88)

5 Vox 2 2:13

Performed by / interprété par Electric Phoenix

6 Vox 3 (rocket) 0:47

Performed by / interprété par Electric Phoenix

7 Vox 5 0:26

Voice to bees transformation. / Transformation de voix en abeilles.

Tongues of Fire (1993-94)

8 Voices to Water 1:56

9 Fireworks 1:19

10 Globalia (2003-04) 4:38

This track demonstrates the extension of vocal grain in TV's samurai actor voices, discussed in the article. From the DVD 50 Years TU Berlin.

■ Cette piste illustre l'extension de la technique de grain vocal ou granulation vocale (vocal grain) sur les voix d'acteurs jouant des samouraïs à la télévision, telle que discutée dans l'article. Tiré du DVD 50 Years TU Berlin.

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11 A Peacock Retraces Its Steps (2003) 11:18

by / par Mike Kane

Performed by / interprété par Mike Kane, piano and synthesizer.

A relatively small amount of musical material was fragmented and then cut and pasted to produce the piece. The long silences of the piece are an integral part of its overall rhythmic structure.

■ Un petit nombre d'extraits musicaux ont été fragmentés, puis coupés et assemblés pour produire la pièce. Les longues plages de silence font partie de sa structure rythmique globale.

12 Courting the Will of Mireland (excerpt) (2003) 2:00

by / par Micheline Roi

Performed by the / interprété par ERGO Ensemble, Camille Watts, piccolo and flute; Peter Stoll, clarinet; Corey Gemmill, violin; Stephen Clarke, piano; Richard Moore, percussion. Conducted by / dirigé par Daniel Warren.

Recorded July 16, 2004, at Sound Symposium in St. John's, Newfoundland, for CBC's *Two New Hours*, David Jaeger producer.

This piece is about severity, the deconstruction of known things into the unknown, unstoppable evolution, the emergence of the altered but familiar, and an aural abstraction of the feeling of fear in some of its many guises.

■ Enregistré le 16 juillet 2004 au Sound Symposium à St.-Jean, Terre-Neuve, pour l'émission *Two New Hours* de CBC, réalisée par David Jaeger.

Cette pièce porte sur la gravité, la déconstruction de choses connues pour allers l'inconnu, l'évolution inéluctable, l'émergence de ce qui est modifié mais familier, et est une abstraction sonore du sentiment de peur, sous diverses formes.

13 Tengo que decir (excerpt) (2004) 2:24

by / par Micheline Roi

Premiered by the Windsor Symphony Orchestra and Peter Soave, bandoneon, John Morris Russell director. Recorded February 11, 2005, at the Canadian Music Festival in Windsor, Ontario for CBC's *Two New Hours*, David Jaeger producer.

Commissioned with support from the Laidlaw Foundation and the Ontario Arts Council. / Créé par l'Orchestre symphonique de Windsor, Peter Soave, bandoneon; John Morris, direction. Enregistré le 11 février 2005 au Canadian Music Festival de Windsor pour l'émission *Two New Hours* de CBC, réalisée par David Jaeger. Commande réalisée avec l'aide de la Laidlaw Foundation et du Conseil des arts de l'Ontario. © Canadian Broadcasting Corporation

14 Wandering Sacred (excerpt) (2005) 6:52

by / par Micheline Roi

Premiered by / interprété par New Adventures in Sound Art, Darren Copeland (director) / direction.

July 24, 2005 at the Sign Waves Festival of Sound Art, Toronto. Recorded by the artist in her studio. / Enregistré par l'artiste à son studio.

This installation was made possible through the financial support of the Laidlaw Foundation, New Music in New Places, the Canadian Music Centre, the SOCAN foundation, and the Government of Canada

through the Canada Music Fund.

■ Cette installation a été rendue possible grâce à l'aide financière de la Laidlaw Foundation, New Music in New Places, le Centre de musique canadienne, la fondation SOCAN et le Canada Music Fund du gouvernement du Canada.

15 Unearthed (excerpt) *extra!* (2006) 4:22

by / par Micheline Roi

Premiered during Nuit Blanche, Toronto, on September 30, 2006, as part of My Secret City, Jessica Rose curator. Recorded by the artist in her studio. / Enregistré par l'artiste à son studio.

Unearthed is a site-specific audio installation presented along the central median of University Avenue in Toronto. The audio presents an imagined soundscape of Taddle Creek as it may have been heard in the early nineteenth century and another that might be heard in the present day. These imaginings were inspired by the phenomenon of recovered memory and the de Cassegrons sisters of the Mackenzie Rebellion. Taddle Creek and its stories still run underground today.

EXCERPT FROM A PEACOCK RETRACES ITS STEPS BY MIKE KANE

unheard. Trade Winds exists in a sixteen-channel format for concert performance and was commissioned by sound research centre NOTAM in Oslo, with funds from the Norwegian Cultural Council and the Norwegian Composers' Fund. Trade Winds will be released in surround-sound and stereo formats on the Aurora label in late 2007.

■ La nature de l'océan, son caractère mystérieux et la mythologie qui lui est associée et son aspect même ont été une source d'inspiration pour l'art et la culture partout au monde et à travers toute l'histoire. Trade Winds est une composition de 33 minutes inspirée de cette vaste étendue d'eau. Borett dégage le potentiel musical d'enregistrements sonores d'un bateau vieux de 100 ans, d'entrevues avec un capitaine norvégien à la retraite ainsi que des enregistrements réalisés à des endroits et dans des ports, sur des côtes et sur les océans du monde entier. La musique entraîne l'auditeur dans un voyage sonore pas précédent qui le mène à la culture et à la nature, par delà les tempêtes, les faiblesses et les beautés. Trade Winds est disponible en format 16 pistes pour diffusion en concert. Commande du centre de recherches sonores NOTAM in Oslo, la pièce a bénéficié de l'aide financière du Norwegian Cultural Council et du Norwegian Composers' Fund. Trade Winds paraîtra en formats stéréo et surround sound sur l'étiquette Aurora à la fin 2007.

11 Microclimate III: Glacial Loop (2007) 4:37
by **Par Natasha Barrett**

Microclimate III: Glacial Loop is one of four small compositions designed to evoke the total-senses experience of various locations in Western Norway during April, 2007. On my first attempt to record sound at the foot of the glacier I arrived when the wind was so strong that for brief milliseconds I could open my eyes just enough to see a blue ice monolith through the turmoil. On my second attempt some days later, the scene was completely different. Although grey and drizzling, there was not a breath of wind. This time the forms in the ice were revealed: an enormous wall of blue tints and gashes suspended vertically an unknown distance away across a lake. In a blink of an eye I jumped into the small rowboat and, with ceremony, gently descended two hydrophones into the water. —Natasha Barrett

■ Microclimate III: Glacial Loop fait partie d'une série de quatre petites pièces conçues pour évoquer l'expérience sensorielle que j'ai pu vivre en divers endroits de la Norvège, en avril 2007. Lors de mon premier essai pour réaliser des enregistrements au pied du glacier, le vent soufflait avec une telle violence que j'ai cru à peine à ouvrir mes yeux quelques millisecondes à la fois pour entrevoir un monolithe de glace bleu.

Lors de ma deuxième tentative quelques jours plus tard, la scène était complètement différente. Le temps était gris et pluvieux, mais il n'y avait pas un souffle de vent. Cette fois-ci, les formes se dévoilèrent dans la glace: une énorme paroi de glace et de crevasses bleues, suspendue à la verticale à une distance indélétablement à l'autre extrémité d'un lac. Je suis resté à bord d'une chabote et j'ai descendu deux microphones deux hydrophones sous l'eau. —Natasha Barrett

KEN GREGORY
12 Kite Song 1 (2007) 4:08
by **Ken Gregory**

A documentation of the Axilian Kite Instrument, recorded in a field at the Furry Farm, Meaford, Ontario, under a full moon. Recorded using a piezoelectric film transducer mounted on the guitar body.

■ Un enregistrement de l'Axilian Kite Instrument (instrument cert-volant aérien) réalisé à la Furry Farm, Meaford (Ontario), un soir de pleine lune, à l'aide d'un transducteur piézoélectrique monté sur le corps de la guitare.

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PHOTO BY OGHYEN BARRETT. PHOTO ILLUSTRATION BY LUCIANA WELLS-GAY

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2 Antilyric M2 (2007) 0:46 (SOCAN) by **par Paul Dutton**

About three or four years ago I took to incorporating into my literary readings brief sound improvisations derived from some of the aesthetic and prosodic sensibilities governing conventional lyric poetry. The novel character of these soundworks is antithetical to lyrical poetry, and hence the series title, *Antilyrics*. The number in the title is an immortal, subjective identifier.

3 Snare, Kick, Rack, and Floor (ca. 1997) 20:10 (SOCAN) by **par Paul Dutton**

As a kid, I wanted to be a drummer. Snare, Kick, Rack, and Floor (slang terms for the components of the basic drum kit) lets me live out the fantasy without lugging around the gear. An improvisatory elaboration on the linguistically elusive phrases combustible compatibility and combustible combustibility, it reinvented with each performance.

■ Quand j'étais enfant, je voulais jouer de la batterie Snare, Kick, Rack, and Floor. Termes familiers par lesquels on désigne les parties d'une batterie me permet de réaliser mon fantasme

PHOTO OF ANTHONY BRAXTON BY BOB ADEEN

PHOTO TRACK NOTES MARCH 2008

sans avoir à trimballer l'instrument. La pièce est en fait une improvisation développée à partir de phrases combustible compatibility et compatible combustibility et est réinventée à chaque performance.

4 Antilyric M3 (2007) 1:30 (SOCAN) by **par Paul Dutton**

See note to Antilyric M2. ■ Voir la note pour la pièce Antilyric M2.

5 Imp's Rové 93 (2007) 5:45 (SOCAN) by **par Paul Dutton**

An ongoing series of extended improvisations based in a personal principle of practice, which I've been performing onstage and in studio since the late 70s.

■ Il s'agit d'une série d'improvisations mettant en pratique un principe personnel de performance que j'applique autant sur scène qu'en studio depuis la fin des années 1970.

6 Antilyric M6 (2007) 2:11 (SOCAN) by **par Paul Dutton**

See note to Antilyric M2. ■ Voir la note pour la pièce Antilyric M2.

Recording engineer for tracks 1-6: Bob Doidge
■ Enregistrement pour les tracks 1-6: Bob Doidge

électrique: Steve Lehman, saxophones alto et soprano; Nicole Mitchell, flûte, flûtes alto et basse; piccolo; vln; Jessica Pavone, alto et violon; Reut Regiev, trombone, flugelhorn, soredines,ymbales; Jay Rozen, tuba, euphonium, soredines; Justin Schoenbeck, basson et saxo; Aaron Siegel, percussion et vibraphone; Carl Testa, basse et clarinette basse.

This track is a excerpt from Anthony Braxton's 9 Compositions (Indium), 2006, on Firehouse 12 Records, a nine-CD plus-on-DVD box set. Described by Braxton as "The point of definition in my work thus far," these concerts featured the world premières of Compositions 350 through 358 with his 12+Tet, the final work in his ghost-trance music series, recorded over the course of a rare four-night stand on an American stage. Composition 352 was recorded from the first set, March 17, 2006. —Taylor Ho Burnum

Recording © 2007 Firehouse 12 Records and Anthony Braxton.

■ Extra tiré de 9 Compositions d'Anthony Braxton de 2006, sur Firehouse 12 records, un ensemble de neuf CD et un DVD. Qualifiés par Braxton de sommet important dans son travail, ces concerts ont permis la création mondiale des Compositions 350 à 358, les dernières compositions de la série de pièces de «ghost trance music», qui furent enregistrées lors d'une rare apparition de quatre soirs sur scène de son 12+Tet aux États-Unis. Composition 352 a été enregistrée lors de la première partie, le 17 mars 2006.

BARNYARD DRAMA
8 It's Raining to Drink Standing (2006) 10:11 (SOCAN) by **par Barnyard Drama**

Composed by Martin, Haynes, Fatmeh, Duncan, Jean Martin, Haynes, and Tataris: Justin Haynes, guitar; Bernard Falaise, guitar; Christine Duncan, voice. Recorded March 10-11, 2005.

■ Pices composées par Martin, Haynes, Duncan, Jean Martin, batterie et tobles tournautes; Justin Haynes, guitare; Bernard Falaise, guitare; Christine Duncan, voix. Enregistrements réalisés les 10 et 11 mars 2005.

ANDRÉS POSADA
9 Figuras Líticas (2001) 7:40 by **par Andrés Posada**

Perussion performed by l'percussion joués par Alexsandro Zibrow, Nicolas Guevara, Alejandro Ruiz, Juan Fernando Montoya, Pilar Pérez, Conductor / direction, Andrés Gómez Bravo. Sound engineering / prise de son, Camillo Posada. Mastering, Luis Jaime Angel M.

For six percussion players. Based on Hugo Zapata's sculpture *Agora* in the EAFIT University Plaza. Recorded October 19, 2002, in the Auditorio Fundadores, Universidad EAFIT in Medellín, Colombia.

■ Pour six percussionnistes. D'après *Agora*, une sculpture de Hugo Zapata située sur la Place de l'Université EAFIT. Enregistrée le 19 octobre 2002, Auditorio Fundadores, Universidad EAFIT, Medellín, Colombie.

The sculpture *Agora* is a group of marble blocks located in EAFIT University. Asked by Zapata to compose a musical piece based on *Agora*, I went directly to the sculpture itself to find its own melodies and rhythms, based on the contour, height, and width of the stones.

The sculpture has three distinguishable facades, each forming a line, a shaping contour. I took pictures of the facades and arranged them over three Cartesian Planes. The vertical parameter, with the contour of the facades, represented the pitches (based on the Pitch Class Series). The horizontal parameter, over the width of the different stones, represented the rhythm of the corresponding notes. —Andrés Posada

■ La sculpture *Agora* est un groupe de blocs de marbre qui se trouve à l'Université EAFIT. À la demande de Zapata de composer une pièce musicale basée sur sa sculpture, je me suis rendu auprès de celle-ci afin de découvrir les mélodies et les rythmes qui lui sont propres, d'après ce contour, la hauteur et la largeur des pierres.

La sculpture comporte trois façades distinctes, formant chacune une ligne, une forme ou un contour. J'ai pris des photos des trois façades que j'ai ensuite disposées sur des plans cartésiens. J'ai choisi de classer les hauteurs sur la base du paramètre vertical, au contour des façades, tandis que le paramètre horizontal, la largeur des différentes pierres, représentait le rythme.

NATASHA BARRETT
10 Trade Winds (secret) [written] (2006) 13:02 by **par Natasha Barrett**

The ocean's physical nature, mystery, drama, mythology, and concept have inspired art and culture throughout history and around the world. Trade Winds is a fifty-three-minute composition inspired by this vast expanse of sea. Barrett unleashes the musical potential of acoustic recordings from a 100-year-old sailing ship, interviews from a retired Norwegian captain, and recordings from above and within harbour, shore, and open oceans around the world. The music takes the listener on a journey from culture into nature, through storm, fables, ugliness, and beauty in a way previously

11

pointillist raindrops in the beginning and the long-open ocean at the end of the piece—metaphors. It is dedicated to Mark McGregor.

Henry Brandt a dit une fois de sa musique qu'elle était comme un repas gastronomique de plusieurs services où chaque plat pris individuellement (c.-à-d. exécuté séparément dans l'espace) est fantastique, mais où l'ensemble, les plats mélangés et mangés en même temps, serait terrible. Cette métaphore peut aider à comprendre pourquoi la musique spatiale est peu enregistrée, à tout le moins jusqu'à tout récemment: le processus d'enregistrement stéréo agit à la spatialité des éléments de façon considérable.

Ma propre approche musicale est toute autre. Je considère que tous les instruments ont la même importance et forment un tout — un repas à un service, pour reprendre la métaphore précédente. La spatialisation vise à faire entrer l'auditeur à l'intérieur de la pièce. En conséquence, l'ajustement des éléments spatiaux de ma musique n'a pas le même effet négatif sur sa compréhension.

Watermap s'inspire du cycle par lequel l'eau de pluie ruisselle pour ensuite devenir une rivière et se jeter finalement dans la mer.

INTÉRIEUR

11 **The Uses of Fiction**
2007 | 13:31 (SOLCAN)

The Uses of Fiction is a montage of live improvisations and field recordings gathered between 2004 and 2007. Guitars, voices, melodic, rain, and other instruments were captured in Potters, Dresden, and London, and set free in Montreal in February, 2008.

The Uses of Fiction est un montage d'improvisation et d'enregistrements divers réalisés entre 2004 et 2007. Des sons de guitare, de voix, de mélodica, de pluie et toutes sortes d'instruments ont été enregistrés à Potters, Dresden et Londres, puis libérés à Montréal en février 2008.

TASMAN RICHARDSON | Pg 64

12 **Fantascorye**

"A shadow shall fall across the universe and evil will grow in its path... and death will come from the skies." —Heavy Metal (1981)

Ripping ambient lightning flashes, images of the warriors, wizards, alien invaders, undead, and all things 1974. Love that Lochnar! Utilizes the jawa editing style and carefully composed layers for post-everything chaotic culture goodness.

Écarts de lumières animés, images de guerriers, de sorciers, d'envahisseurs de l'espace, de morts-vivants et de toutes ces choses que l'on associe à 1974.

—Tasman Richardson

From the DVD, Headbanger's Cafeteria Corner, available from www.vtape.org and www.tasmanrichardson.com.

Tiré du DVD Headbanger's Cafeteria Corner www.vtape.org et www.tasmanrichardson.com

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DIANE LABROSSE

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MITCHELL AKIYAMA

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TASMAN RICHARDSON

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DIANE LABROSSE | Pg 14

1 Best Of
2007 | 8:02 (SOLCAN)

Source material / matériel source: Diane Labrosse, sampler / échantillonneur; Bernard Falaise, electric guitar / guitare électrique.

Released on The Hearing Eye, a CD of artists and musicians brought together through graphic scores. Based on the photographic score Best Of by Gwenaël Bélingier | Première and CD release, March, 2007; at Galerie Clark, Montréal www.lorelleandsoel.org.

Paru sur The Hearing Eye, un CD regroupant des artistes et musiciens utilisant des partitions graphiques. Créé à partir de la partition photo Best Of de Gwenaël Bélingier | Création et lancement du CD en mars 2007 à la Galerie Clark, Montréal www.lorelleandsoel.org.

2 **Earth**
2004 | 7:01 (SOLCAN)

Source material / matériel source: Diane Labrosse, sampler / échantillonneur; Jean Derome, flute, Jean René, viola / alto, Pierre Tanguy, percussion.

Excerpt from Blackmail, a choreographic work by Deborah Dunn. Extrait de Blackmail, œuvre chorégraphique de Deborah Dunn.

3 **Unisson duet**
2006 | 13:28 (SOLCAN)

Source material / matériel source: Diane Labrosse, sampler / échantillonneur; Michèle Côté, processing / traitement sonore.

Excerpt from Man-Asunder, a choreographic work by Crystal Pite. Extrait de Man-Asunder, œuvre chorégraphique de Crystal Pite.

JEM FINER | Pg 28

4 **Banjo Raga**
2007 | 3:56

I modified a banjo by replacing its bridge with one from a star. This is the first recording I made.

Dans cet enregistrement, le chevalet d'un banjo a été remplacé par celui d'un star. Il s'agit ici du premier enregistrement que j'ai réalisé.

—Jem Finer

5 **Cosmic Surf**
2006 | 3:48

In The Centre of the Universe (see the companion article, "Embracing the Experimental" on page 28), the radio signals picked up by the telescope were also turned into audio. Not a very interesting noise. I find installations of noise annoying and feel shortchanged by them. The ideas behind them are often interesting but the noise bland. This noise became interesting when I played it at maximum volume and closed the door

de la shed in which the equipment lived. The shed became a speaker box, the walls shook, and one could hear the roar and rattle from a distance. The signals from outer space regained a physicality and presence.

I blew two amps and three pairs of speakers.

Pour The Centre of the Universe (cf. « Embracing the Experimental »), les signaux radio captés par le télescope ont été également convertis en signaux audio, produisant un bruit que je ne trouve pas intéressant en soi. Mais j'ai amplifié ce bruit et je l'ai diffusé à un volume très élevé en plaçant les appareils audio dans un hangar dont j'ai fermé les portes. Le hangar lui-même est devenu un haut-parleur; les murs tremblaient et l'on pouvait entendre les grondements et les vibrations de très loin. Les signaux de l'espace ont ainsi recouru une forme de physicalité et de présence.

J'ai fait sauter deux amplificateurs et trois paires de haut-parleurs.

—Jem Finer

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6 **Longplayer**
2008 | 11:35 (LE LONGPLAYER TRUST)

Longplayer is a thousand-year-long piece of time mediated through the agency of a musical composition. This is a recording of Longplayer as it was on January 21, 2008, 10:24 pm GMT. http://longplayer.org

Longplayer est une tranche de temps de 1000 ans vue à travers le prisme d'une composition musicale. Il s'agit ici d'un enregistrement de Longplayer au stade où en était la pièce le 21 janvier 2008 à 22 h 24 GMT. http://longplayer.org

7 **from Score for a Hole in the Ground**
2008 | 1:51

A site-and-time-specific recording of an installation comprising an instrument and composition based on ancient principles of underground resonant chambers and falling water. (For further commentary, see the companion article, "Embracing the Experimental," on page 28.)

Installé et enregistré à Kings Wood, Challock, Kent, UK http://www.scoreforaholeintheground.org

Un enregistrement spécifique d'une installation réalisée à l'aide d'un instrument et d'une approche compositionnelle tous deux basés sur des principes anciens de salles souterraines résonantes et de l'eau qui tombe sur le sol. (Voir l'article « Embracing the Experimental » pour plus d'information.)

Installation située et enregistrée à Kings Wood, Challock, Kent, R.-U. http://www.scoreforaholeintheground.org

8 **from Score for a Hole in the Ground**
2008 | 0:55

See notes for track 7. // Voir les notes concernant la pièce 7

9 **from Score for a Hole in the Ground**
2008 | 1:08

See notes for track 7. // Voir les notes concernant la pièce 7

JORDAN NOBLES | Pg 36

10 **Watermap**
2005 | 13:48 (SOLCAN)

Performed by / interprété par Mark McGregor (3 piccolos, 5 flutes, 2 alto flutes)

Henry Brandt once described his music as a multi-course gourmet meal of individual dishes that taste great on their own (i.e., performed with spatial separation), but would taste horrible if mixed all together. This is one reason that most spatial music has gone unrecorded, at least until recently, because the stereo recording process substantially flattens the spatial elements.

In my own music I have a different approach. I consider all the instruments to be equally important and part of a whole singular work—a one-course meal. The spatialization acts as a method of bringing the listener inside the piece. As a result, the flattening of the spatial elements in my music by recording is not a significant deterrent to the understanding of it.

Watermap is inspired by the cycle in which rainwater becomes a stream, then a river, and finally the open sea. This accounts for the

contribution I used manipulated impulse files and sounds generated from images of torn paper processed through a spectral image sound processor.—Chris Bryan

Blunderspubik est le nom d'artiste de Curtis Walker. Nous sommes amis depuis de nombreuses années, et nous sommes maintenant aussi voisins. Nous travaillons en collaboration depuis longtemps sur un projet intitulé Bryce and Grant. Plusieurs pièces ont été commencées, mais nous n'en avons complétée qu'une seule.

Pour cette pièce destinée à Musicworks, Curtis m'a donné une piste consistant en une pédale, ce qui était différent de ce qu'il fait habituellement, et ce qui m'a également imposé une méthode compositionnelle différente. Au départ, je ne devais pas modifier la piste «pédale», mais simplement composer quelque chose qui s'y superposerait. J'ai triché. La pièce a été entièrement réalisée à l'aide de sons générés par ordinateur. J'ai utilisé des fichiers contenant des sons d'impulsions de même que des sons générés par des images de papier déchirées à l'aide d'un processeur spectral d'image et de son.—Chris Bryan

MAGGIE NICOLS

7 First Time (2009) 4:48

by / par Maggie Nicols and Steve Beresford
Performed by / interprété par Maggie Nicols, voix/voix; Paul Rutherford, trombone; John Edwards, double bass/contrebasse.
Recorded in performance at the [enregistré en direct lors du] 2005 Vancouver International Jazz Festival.

8 Special Relationship (2007) 5:36

by / par Deb Wabby and Maggie Nicols
Performed by / interprété par Mesmerize: Maggie Nicols, vocal/voix; Fran Bass, bass guitar/guitare basse; Sophie Fishwick, drums/batterie; Diana Gutkin, keyboards/claviers; Deb Wabby, sax/saxophones; Lucy Ray, guitar/guitare.
Words by Deb Wabby and from the poem A Taxa La Guerre by Zouina Benhalla, my mother.
■ Textes de Deb Wabby et tirés du poème A taxa la guerre, de ma mère, Zouina Benhalla.—Maggie Nicols

Recorded at / enregistré aux Bath University studios on November 25, 2007.

MARLA HLADY

9 Playing Piano (2007) 9:58

Playing Piano is a partially deconstructed reproducing player piano that has been prepared with one strumming machine, two plate-plate press machines, two whistle machines, and three condenser microphones (one at the main bellows drive, two at the paper roll). These preparations are controlled by vibration sensors attached to forty-two piano strings.

■ Playing Piano est un piano mécanique partiellement déconstruit et préparé un dispositif de pinçement, deux machines à presser, deux dispositifs à sifflet et trois micros à condensateur (un micro placé près du dispositif de défilement, deux autres près du rouleau de papier). Ces dispositifs sont commandés à l'aide de détecteurs de vibrations.

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LOUIS DUFORT

2 Matério... (2006) 8:01 (SOCAN)

Matério... was realized in 2006 in my studio in Montreal and premiered on February 24, 2007, as part of the opening concert of the Montréal Nouvelles musiques Festival at SAT in Montréal.

This is the first installation in a cycle of three pieces which experiment with "sound" matter, approaching sound through its organic nature. Musically, these pieces experiment with tone, harmony, rhythm, and movement. The piece was commissioned by François López, in collaboration with Quartier Éphémère.

My thanks to Esther Bourdages.—Louis Dufort

First recorded in 2006 for the compact disc *Montreal Sound Matter / Montréal matière sonore* released by Pogus (P 21041-2).

Mastered by Louis Dufort. English translation: François Couture, viii-07.

Released in 2008 in surround 5.1 on *Matériaux* composes, empreintes DIGITALES, IMED 0893.
Mastered by Dominique Bassal.

■ Matério... a été réalisée en 2006 dans mon studio à Montréal et a été créée le 24 février 2007 dans le cadre de la concert inaugural du festival Montréal/Nouvelles musiques, à la SAT (Montréal).

Cette pièce est la première d'une série de trois pièces qui expérimentent avec la «matière sonore», en abordant sous l'angle de son organique. D'un point de vue musical, ces pièces sont des expérimentations sur le son, l'harmonie, le rythme et le mouvement. La pièce est une commande de François López en collaboration avec Quartier Éphémère.

Remerciements à Esther Bourdages.

—Louis Dufort

Enregistrement initial en 2006 pour le CD *Montreal Sound Matter / Montréal matière sonore* paru chez Pogus (P 21041-2).

Maîtrise: Louis Dufort. Traduction anglaise: François Couture, août 2007.
Gravé en 2008 en version stéréo numérique et en version surround 5.1 sur le disque *Matériaux* composes, empreintes DIGITALES, IMED 0893. Maîtrise: Dominique Bassal.

© 2006 Louis Dufort / YMX MEDIA (SOCAN)

KYLE GANN

3 Custer's Ghost to Sitting Bull (2005) 10:09

Performed by / interprété par Kyle Gann

This is the fourth scene of *Custer and Sitting Bull*, an electronic cantata drawn from historical texts. It is a musical depiction of two male egos, taken as symbolic of the tragic clash of two cultures. For 120 years Custer was made to bear America's genocidal sins, but his real crime is that he handed over his personal responsibility to a corrupt social structure.

The text for *Custer's Ghost to Sitting Bull* was taken from an astrology book by Martin Schulman, which made reference to a legend that Custer's ghost appeared to Sitting Bull to foretell the chief's future. The music is set in a thirty-one-pitch scale over a drone on G, which occasionally dips down to G-flat. The melodic nuances are intended to sound like the sighing of the wind.—Kyle Gann

Recorded and engineered by M.C. Maguire, August 2007.

■ Cet extrait est la quatrième scène de *Custer and Sitting Bull*, une cantate électronique tirée

de textes historiques, qui se veut une sorte de métaphore musicale de deux ego masculins symbolisant le choc tragique de deux cultures. Pendant 120 ans, Custer aura porté le poids des péchés génocidaires de l'Amérique, mais son véritable crime est d'avoir transmis sa responsabilité personnelle à toute une structure sociale corrompue.

Le texte de *Custer and Sitting Bull* est tiré d'un livre d'astrologie de Martin Schulman évoquant la légende selon laquelle le fantôme de Custer est apparu à Sitting Bull pour prédire l'avenir du chef. La musique est construite à partir d'une échelle de 31 hauteurs sur une pédale de sol, qui descend parfois au sol bémol. Les nuances mélodiques veulent évoquer le murmure du vent.—Kyle Gann

Enregistré et traité par M.C. Maguire, août 2007.

4 Triskaidekaphonia (2005) 4:45

Triskaidekaphonia can be played on a virtual electronic piano, performed live by a soloist without additional electronics. The tuning consists of twenty-nine ratios formed by all possible ratios of the whole numbers from one to thirty. The melody moves in and out of

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SUMMER 2008

ANN SOUTHAM

1 In Retrospect 1:38

LOUIS DUFORT

2 Matério... 8:01

KYLE GANN

3 Custer's Ghost to Sitting Bull 10:09

4 Triskaidekaphonia 4:45

CHRIS BRYAN

5 sr/ab/04/05/mw/08 5:45

6 or Blunderspubik and 3x319 7:07

MAGGIE NICOLS

7 First Time 4:42

8 Special Relationship 5:30

MARLA HLADY

9 Playing Piano 9:51

ANN SOUTHAM

1 In Retrospect (2004) 1:38

Performed by / interprété par
Eve Egoyan, piano

In Retrospect is a simple, quiet revisiting of what has gone before.—Ann Southam

Recorded at the Glenn Gould Studio on Friday, March 26, 2004. Produced by David Jaeger. Recording Engineer: David Quimley.

(p) 2004 Canadian Broadcasting Corporation

■ In Retrospect est un simple regard jeté sur ce qui a déjà été.—Ann Southam

Enregistré au Glenn Gould Studio, le 26 mars 2004. Réalisé par David Jaeger. Enregistrement: David Quimley.

(p) 2004 Canadian Broadcasting Corporation

focus as it flows from 11- and 11-based scales to 3- and 5-based scales and back.—Kyle Gann
Recorded by Kyle Gann.

■ Triskaidekaphonia peut être jouée en direct sur un piano électronique virtuel par un soliste, sans appareillage électronique additionnel. Le réglage consiste en 29 intervalles qui représentent tous les rapports possibles entre les nombres entiers compris entre 1 et 31. La mélodie se transforme alors qu'elle oscille entre des échelles à 11, 3 et 5 sons.—Kyle Gann
Enregistré par Kyle Gann.

CHRIS BRYAN (3x319)

5 sr/ab/04/05/mw/08 (2008) 5:45

This track was composed using sounds and instances collected from a few of my live performances. A 3x319 performance is semi-improvisational, using analogue and digital sounds. My favourite aspect of listening back to a live recording is when I can't identify what I did to come up with a passage. I then created a new composition with these sound sources.—Chris Bryan

■ Cette pièce a été composée à l'aide de sons tirés de certaines de mes performances en direct. Une performance de 3x319 est semi-improvisée et comprend des matériaux sonores analogiques et numériques. Ce que j'aime le plus lors de l'audition d'un enregistrement réalisé en direct, c'est lorsque je m'arrive pas à retracer ce que j'ai fait pour réaliser certains passages. J'ai ensuite créé une nouvelle composition.—Chris Bryan

6 or Blunderspubik and 3x319 (2008) 7:07

by / par 3x319 and Blunderspubik
Blunderspubik is Curtis Walker. We have been friends for many years, and are now also neighbours. We've called a running collaborative project called Bryce and Grant. Many songs have been started; only one has been finished.

For this track for Musicworks, Curtis gave me a drone bed to work with. This is a stylistic departure: [for him], and forced a very different compositional method for me. The plan was for me to not touch the bed track, but compose over it. I cheated. The entire track is created from computer-generated sounds. For my

être des lieux paisibles, pavillons, aires d'exposition, musées ou galeries d'art, halls d'entrée ou résidences privées.

La pièce a été écrite pour vibrapone et composée de retard. Dans les années 1990, un dispositif de retard numérique a remplacé l'utilisation du dispositif par bande original. Les sons produits par le vibrapone sont retardés et répétés à des intervalles de douze secondes, avec un feedback d'une durée de trois minutes. Ces retards produisent les nuages sonores statiques caractéristiques de l'œuvre. La pièce peut être jouée en direct ou diffusée à l'aide d'un enregistrement. —Robin Minard

Produced in 1999 at the Saarländischer Rundfunk, Saarbrücken, in cooperation with the Staggalerie Saarbrücken. Tommeister: Harms Achtergerde

Released by Edition RZ, Berlin.

Enregistré en 1999 à la Saarländischer Rundfunk, Saarbrücken, en collaboration avec la Staggalerie Saarbrücken.

Prise de son: Harms Achtergerde

Publié aux Editions RZ, Berlin.

I HAVE EATEN THE CITY

12 Feral Geography (PARTS 1 & 2, EXCERPT) (2007) 13:02

Performed by I Have Eaten the City: Colin Fisher, guitar, saxophone, and percussion; Brandon Valdivia, drums and percussion; Nick Storring, cello, voice, and laptop.

Interprété par I Have Eaten the City: Colin Fisher, guitare, saxophone et percussion; Brandon Valdivia, batterie et percussion; Nick Storring, violoncelle, voix et ordinateur.

Feral Geography (Parts 1 & 2, excerpt) comprises the first three sections of a longer improvisation. It was recorded in the winter of 2006, late at night in a large classroom at Wilfrid Laurier University. Colin Fisher played guitar and saxophone through several effects, as well as an array of gongs and percussion instruments. Brandon Valdivia added drums and percussion, and Nick Storring played cello, various other instruments, voice, and feedback through a laptop setup that included looping, granular synthesis, pitch shifting, and vocoding.

Although this is an older recording, these tracks still represent the scope and dynamic range heard in a typical performance of I Have Eaten the City.

Les extraits de Feral Geography (parties 1 et 2) sont en fait les trois premières sections d'une improvisation plus longue, enregistrée à l'hiver 2006 dans une grande salle de cours de l'Université Wilfrid Laurier. Colin Fisher jouait de la guitare et du saxophone, traité à l'aide de plusieurs dispositifs à effet, ainsi que des gongs et de la percussion. Brandon Valdivia jouait de la batterie et de la percussion, tandis que Nick Storring jouait du violoncelle et d'autres instruments, y compris la voix, qu'il exposait à divers traitements par ordinateur (boucle, synthèse granulaire, déplacement de hauteurs et vocodage).

Bien qu'il s'agit ici d'un enregistrement plus ancien, ces extraits donnent tout de même une bonne idée de l'étendue et du registre dynamique caractéristique d'une performance de I Have Eaten the City.

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WINTER 2008

YVAT	
1 Abem	3:39
2 Ablution	3:00
3 Frozen Grass (live version)	5:25
ED OSBORN	
4 Flying Machines	4:20
JOY REDHAGE	
5 Paint Box	7:04
6 Of Minutiae and Memory	6:49
LINDA CATLIN SMITH	
7 Dirt Road #6	2:19
8 Dirt Road #11	1:58
9 Dirt Road #13	1:50
10 Dirt Road #12	4:07
ROBIN MINARD	
11 Music for Quiet Spaces	15:50
I HAVE EATEN THE CITY	
12 Feral Geography 1&2 (EXCERPTS/EXTRAITS)	15:02

YVAT

1 Abem (2007) 3:39

From the album *Tear Duct*, released by Cactus Island Recordings, U.K., <<http://cactusisland.net>>

Tiré de l'album *Tear Duct*, Cactus Island Recordings, R-U, <<http://cactusisland.net>>

2 Ablution (2006) 3:00

From the album *Cyma*, released by Cactus Island Recordings, U.K., <<http://cactusisland.net>>

Tiré de l'album *Cyma*, released by Cactus Island Recordings, R-U, <<http://cactusisland.net>>

3 Frozen Grass (live version) (2007) 5:25

Performed by Yvat, electronic devices; Adrian Tabacaru, vibrapone.

Originally from the compilation *Brittle Behaviour* released by Cactus Island Recordings, U.K., <<http://cactusisland.net>>

Performed at the International Film Festival Rotterdam in 2007.

Interprété par Yvat, dispositifs électroniques; Adrian Tabacaru, vibrapone.

Paru originellement sur la compilation *Brittle Behaviour*, Cactus Island Recordings, R-U, <<http://cactusisland.net>>

Présenté dans le cadre de l'International Film Festival Rotterdam en 2007.

ED OSBORN

4 Flying Machines (2001) 4:20

Recorded at the singhür-hörgalerie, Berlin, Germany in May, 2001.

Flying Machines is a set of delicately balanced sounding objects that are moved slowly by propellers suspended below loudspeakers at the end of long slender arms. They have a life-like aura and emit vocal-like sounds that recall large creatures in a state of mild agitation. These sounds seem too low to be generated by objects of this size, an acoustic mismatch intended to mirror the slippage between the title of the work and the machines' inability to leave the ground. —Ed Osborn

Enregistrement réalisé à la singhür-hörgalerie, Berlin, Allemagne, mai 2001.

Flying Machines est un ensemble d'objets sonores placés en équilibre, qui se déplacent lentement à l'aide d'hélices suspendues sous des haut-parleurs, à l'extrémité de longs bras effilés. Dotés en quelque sorte d'une aura vivante, ces objets émettent des sons de type vocal qui évoquent d'inimenses

créatures qui s'agitent un peu. Ces sons semblent trop graves pour être produits par des objets de cette taille; il y a comme une sorte de décalage ou d'asymétrie destinée à refléter celle que l'on retrouve entre le titre et l'incapacité des machines de quitter le sol et s'élever. — Ed Osborn

JOY REDHAGE

5 Paint Box (2006) 7:04

Composed by Anna Clyne. Performed by Joy Redhage, cello, voice.

Recorded by Alan Labiner at Carfax Abbey, Brooklyn, NY in July, 2006. Registered, Circle Line Music (ASCAP).

Composé par Anna Clyne. Interprété par Joy Redhage, violoncelle et voix.

Enregistrement réalisé par Alan Labiner à la Carfax Abbey, Brooklyn, NY, juillet 2006. La pièce est publiée aux éditions Circle Line Music (ASCAP).

6 Of Minutiae and Memory (2006) 6:19

Composed by Paula Matthussen.

Performed by Jody Redhage, cello, voice.

The words are a Norwegian table prayer.

Recorded by Derek Muro at Walling Wall Studios, St. James, NY in July, 2006.

Registered, Rosenthaler Musik.

Composé par Paula Matthussen. Interprété par Jody Redhage, violoncelle et voix.

Les paroles sont tirées d'un benedicté norvégien.

Enregistrement réalisé par Derek Muro au Walling Wall Studios, St. James, NY, en juillet 2006.

La pièce est publiée aux éditions Rosenthaler Musik.

7 Dirt Road #6 (2006) 2:19

Recorded by Jody Redhage, cello, voice.

The words are a Norwegian table prayer.

Recorded by Derek Muro at Walling Wall Studios, St. James, NY in July, 2006.

Registered, Rosenthaler Musik.

Composé par Paula Matthussen. Interprété par Jody Redhage, violoncelle et voix.

Les paroles sont tirées d'un benedicté norvégien.

Enregistrement réalisé par Derek Muro au Walling Wall Studios, St. James, NY, en juillet 2006.

La pièce est publiée aux éditions Rosenthaler Musik.

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Enregistrement réalisé par Derek Muro au Walling Wall Studios, St. James, NY, en juillet 2006.

La pièce est publiée aux éditions Rosenthaler Musik.

ROBIN MINARD

11 Music for Quiet Spaces (1988) 15:50

Performed by interpreted par Dirk Rothrust, vibrapone.

For vibrapone and delay, *Music for Quiet Spaces* was composed for informal environments. As the title of the work suggests, chosen environments should be quiet places such as certain pavilions, exhibition areas, museums or art galleries, entrance halls or private homes.

The work is scored for vibrapone and delay. In the 1990s, digital delay replaced the original tape delay. All sounds produced on the vibrapone are delayed and repeated at two-second intervals with a feedback of about three minutes. These delays create the work's characteristically static clouds of sound. The piece can be presented live or from a recording. —Robin Minard

La pièce *Music for Quiet Spaces*, pour vibrapone et dispositif de retard, a été conçue pour des environnements informels. Comme le suggère le titre, ces environnements devraient

RAINER WIENS

15 **Kalimba duo with Thom Gossage** 2004 12 14

Performed by / interprété par Rainer Wiens and Thom Gossage, kalimba.
When I first sat down and did a lot of work examining rhythms and different ways of organizing time, I started all these notebooks of rhythms. I started working with kalimba to understand how things came together and would take rhythmic themes from those notebooks and improvise on them.
—Rainer Wiens

□ Lorsque je me suis mis à l'étude du rythme et des façons d'organiser le temps, j'ai commencé à remplir des carnets de rythmes. Je travaillais avec des kalimbas pour comprendre comment les choses s'agencent et je puisais dans ces carnets des thèmes rythmiques avec lesquels j'improvisais. —Rainer Wiens

16 **Duo with Malcolm Goldstein** 1998 1 13

Performed by / interprété par Rainer Wiens, prepared guitar / guitare préparée, Malcolm Goldstein, violin/violon.

The connection I have musically with Malcolm is the strongest I have with anyone. Both a willingness to follow the sound and to create in the moment, not to remember the things that have worked well in the past. —Rainer Wiens

□ Malcolm est la personne la plus proche de moi sur le plan musical. Nous avons tous deux la même volonté de suivre le son et de créer dans le moment présent, de ne pas chercher à se souvenir de ce qui fonctionnait bien auparavant. —Rainer Wiens

17 **A Complicated Sadness** 2008 1 5 52 (EXCERPT/EXTRAIT)

Performed by / interprété par Jean René, viola/violo.

"A Complicated Sadness" is built on a whole-tone scale, a compositional strategy that gives the piece a rich harmonic palette and no defined tonal centre.

□ A Complicated Sadness est construite sur une gamme par tons entiers qui lui donne une palette harmonique d'une grande richesse sans pour autant flirter de centre tonal.

MICHAEL DUFFEY

18 **junkgar** 2007 1 13 8

Composed by / composition de M. R. Duffey. Performed by M. R. Duffey on the solar thermal organ (memnonium). / interprétée par M. R. Duffey à l'orgue héliothermique (memnonium).

19 **lovs** 2008 1 4 0

Composed by / composition de M. R. Duffey. Performed by M. R. Duffey on the solar thermal organ (memnonium). / interprétée par M. R. Duffey à l'orgue héliothermique (memnonium).

This is a rather feel derivative of an advertising jingle for a well-known fast food chain, omnipresent on my radio the summer of 2008. Thanks to Todd Lereux at Hampshire College for help with field recordings. —Michael Duffey

□ Adaptation plutôt d'inspiration d'une musique de publicité pour une chaîne de restauration rapide bien connue que l'on entendait constamment à la radio au cours de l'été 2008. Mes remerciements à Todd Lereux du Hampshire College pour son aide dans la réalisation des enregistrements.

—Michael Duffey

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SPRING 2009

ANA SOKOLOVIĆ

FROM 6 SIX VOIX POUR SIRENES/
SIX VOICES FOR SIRENS

- Six voix 2:30
- Voix, nos voix and Vertige 3:03
- FROM DE PESSIA
- First movement, in Serbian 3:34
- Third movement, in French 1:37
- FROM LOVE SONGS
- Doves I 2:47
- Catulle 7:26

FOND OF TIGERS

7 **Pemberrundum Maple Woods** 10:57

FRANCES-MARIE UTTI

8 **Britsum Chorale** 9:10
9 **13AL** 5:16
10 **Two Bow Chorale** 5:56

TEXT OF LIGHT

- 020103 RAW 1 2:56
- 020103 RAW 2 2:36
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MISHA GLOBERMAN

- Terrible Noises for Beautiful People (excerpts/extraits) 9:43
- RAINER WIENS
- Kalimba Duo with Thom Gossage 2:14
- Duo with Malcolm Goldstein from a Performance at Usine C 4:40

17 Excerpt from / extrait tiré de A Complicated Sadness 5:55

MICHAEL DUFFEY

- junkgar 1:33
- lovs 0:40

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ANA SOKOLOVIĆ

1 **Six voix** 2000 1 2 30 (FROM SIX VOIX
POUR SIRENES/SIX VOICES FOR SIRENS)

2 **Voix, nos voix and Vertige** 2000 1 3 03 (FROM DE PESSIA/SIRENES/SIX VOICES FOR SIRENS)

Composed by / composition de Ana Sokolović. Voices/voix: Laura Whalen, Laura Albino, Carrie Wiebe, Xin Wang, Catharin Carew, Lauren Phillips. Conductor/direction: Dáirine Ní Mheadha.

For six female voices a cappella. From a 2007 studio recording for CBC/Radio-Canada by the sound of Puddings Music Theatre.

□ Pièce pour six voix de femme a cappella. Extrait tiré d'un enregistrement réalisé par le Queen of Puddings Music Theatre pour CBC/Radio-Canada, en 2007.

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3 **First movement, in Serbian** 2005 1 3 34 (FROM DE PESSIA)

4 **Third movement, in French** 2005 1 3 37 (FROM DE PESSIA)

Composed by / composition de Ana Sokolović. Performed by / interprétée par Michèle

Motard, mezzo soprano; and The Ensemble contemporain de Montréal. Conductor/direction: Véronique Lacroix.

For voice and seven instruments. Recorded at Saint-Jean-Baptiste Church in Montreal for Radio-Canada.

□ Pièce pour voix et sept instruments.

Enregistrement réalisé en direct à l'église Saint-Jean-Baptiste à Montréal, pour Radio-Canada. © Radio-Canada

5 **Doves I** 2008 1 2 47 (FROM LOVE SONGS)

6 **Catulle** 2008 1 2 26 (FROM LOVE SONGS)

Composed by / composition de Ana Sokolović. Performed by / interprétée par Lauren Phillips, mezzo soprano.

For solo female voice. Recorded at Harbourfront Centre in Toronto. Performed by the sound of Puddings Music Theatre.

□ Pièce pour voix de femme solo. Enregistrement réalisé par le Queen of Puddings Music Theatre au Harbourfront Centre de Toronto.

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FOND OF TIGERS

7 **Pemberrundum Maple Woods** 2007 11 0 57

Composed by / composition de Stephen Lyons and Fond of Tigers. Performed by / interprétée par Fond of Tigers: Stephen Lyons, guitar/guitare; J. P. Carter, trumpet/trumpette; Morgan McDonald, piano; Dan Gaucher, drums/batterie; Skye Brooks, drums/batterie; Shanto Bhattacharyya, bass/basse; Jesse Zubot, violin/violon.

Recorded at the Factory Studios in Vancouver. Engineered by Sheldon Zaharko. Mixed and Mastered by Jesse Zubot.

□ Enregistrements réalisés aux Factory Studios à Vancouver. Prise de son: Sheldon Zaharko. Mixage et Master: Jesse Zubot.

FRANCES-MARIE UTTI

8 **Britsum Chorale** 2004 1 1 10

Composed by / composition de Frances-Marie Utti. Performed by / interprétée par Frances-Marie Utti, cello/violoncelle.

Britsum Chorale mirrors the sober minimalist architecture of an old church in the tiny town

of Britsum, in the north of Holland. It is from a live performance I gave in 1998 and is based on a normal tuning and the use of two bows.

—Frances-Marie Utti

□ Britsum Chorale évoque l'architecture minimaliste d'une vieille église située dans la petite ville de Britsum, aux Pays-Bas. Construite sur le tempérament conventionnel et nécessitant une technique à deux archets, la pièce a été enregistrée en concert en 1998.

—Frances-Marie Utti

9 **13AL** 2008 1 5 16

Composed by / composition de Frances-Marie Utti. Performed by / interprétée par Frances-Marie Utti, cello/violoncelle.

13AL was recorded on my 1920 aluminum cello built by Pfrschröder in my backyard with the razor-thin edginess of the highs and the quick response of this instrument.

—Frances-Marie Utti

□ J'ai enregistré la pièce 13AL avec mon violoncelle d'aluminium Pfrschröder de 1929 j'étais fascinée par le caractère tranchant du registre aigu et la réponse de l'instrument.

—Frances-Marie Utti

10 **Two Bow Chorale** 1995 1 5 56

Composed by / composition de Frances-Marie Utti. Performed by / interprétée par Frances-Marie Utti, cello/violoncelle.

Two Bow Chorale is based on the richness of cello multiphonics in a tight low range, enhanced by the use of two bows.

—Frances-Marie Utti

□ La pièce Two Bow Chorale exploite la richesse des sons multiphoniques du violoncelle dans un registre grave et serré, à l'aide d'une technique à deux archets.

—Frances-Marie Utti

TEXT OF LIGHT

11 **020103 RAW 1** 2003 1 2 46

12 **020103 RAW 2** 2003 1 2 36

13 **020103 RAW 3** 2003 1 3 51

Performed by / interprété par Alan Lichte, guitar and electronics / guitares et dispositifs électroniques; Lee Ranaldo, guitar and electronics / guitares et dispositifs

électroniques; William Hooker, trap/batterie; DJ Olive, decks/platesaux.

Recorded in concert at Real Art Ways (RAW), Hartford, Connecticut, on February 1, 2003.

□ Enregistré en concert au Real Art Ways (RAW), à Hartford, Connecticut, le 1er février 2003.

MISHA GLOBERMAN

14 **Terrible Noises for Beautiful People** 2007 1 3 42 (EXCERPTS/EXTRAIT)

Something a lot in my classes is teach people a series of games where they have impassioned fights and arguments in gibberish languages. This is a recording of a couple of these fight-pieces from around the middle of a class, at the Arrarymusic space in 2007. —Misha Globerman

□ Je propose souvent dans mes classes des jeux où desquels les participants doivent s'affronter en utilisant un langage incompréhensible. Cet extrait présente quelques-unes de ces pièces de combat enregistrées au cours d'une classe à l'espace Arrarymusic en 2007. —Misha Globerman

PHILIP JECK

8 **Chime, Chime (Re-Rung)**
(2009) 7:28

A re-edit of *Chime, Chime* for Musicworks, originally recorded live in Liverpool on October 25, 2006, and edited for release in 2008 on *Suite: Live in Liverpool*, a vinyl-only album (FACT #1... Touch Tone 29).

Played using two Fidelity 1960s record players, Casio SK1 keyboard, Sony MiniDisc player. All playing and editing by Philip Jeck. Published by Touch Music (MCPS)

■ Réédition de *Chime, Chime*, spécialement réalisée pour Musicworks. Enregistré à l'origine le 25 octobre 2006 à Liverpool et paru en 2008 sous le titre *Suite: Live in Liverpool*, album vinyle (FACT #1... Touch Tone 29).

Réalisé à l'aide de deux tourne-disques Fidelity des années 1960, un clavier Casio SK1 et un lecteur Sony MiniDisc. Performance et montage : Philippe Jeck. Publié chez Touch Music (MCPS).

THE VALERIE PROJECT

9 **Dove, Pearl, Priest**
(2009) 2:36

Composed by / composé par Greg Weeks
Performed by / interprété par The Valerie Project: Jim Ayre, percussion, bells/ cloches; Tara Burke, vox/voix; Charles Cohen, electronics; Helena Espvall-Santoliers: cello/violoncelle, vox/voix; Mary Lattimore, concert harp/harpe; Brooke Steinson: acoustic guitar / guitare acoustique; Omnicord, jaw harp/guitare à bouche, autoharp, space echo, bells/cloches; Jesse Sparhawk, electric bass / basse électrique; Greg Weeks, electric guitar/ guitare acoustique, Rhodes, recorder/flûte à bec, Korg synth, metallaphon/intellectophone; Jessica Weeks, flute, Rhodes; Margaret Wienk, cello/violoncelle, vox/voix, harmonium.

From the album *The Valerie Project* released on Drag City <dragcity.com>.

■ Tiré de l'album *The Valerie Project* paru chez Drag City <dragcity.com>.

ÉDOUARD-LÉON SCOTT

10 **Au clair de la lune**
(1860, 2009) 0:21

11 **Tasso's Aminta**
(1860, 2009) 0:15

12 **Voie, petite abeille**
(1860, 2009) 0:14

13 **Gamme de la voix**
(1860, 2009) 0:35

The oldest-known recordings of the human voice, predating Thomas Edison's recordings by seventeen years. Rediscovered and restored by the First Sounds collective <firstsounds.org>.

■ Les plus anciens enregistrements connus de voix humaine, précédant de 17 ans les enregistrements de Thomas Edison. Redécouverts et restaurés par le collectif First Sounds <firstsounds.org>.

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for curious ears
musicworks 104
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MARTIN TÉTRAULT

1 **Guitare Martin**
(1980) 3:03

Performed by Martin Tétrault,
two turntables, two vinyl records.

Martin Tétrault: deux platines, deux disques vinyles.

A home recording on cassette from 1988. This piece is a part of eight "guitar" solos—imitating the guitar by skipping the turntable needles on vinyl—done in many social-dance styles: tango, merengue, etc. It uses Buddy Hampton's Standard of Bronze (MBW Records) for the rhythm section and Maurice Bougie et sa guitare hawaïenne (Franco-67 67-9) à été utilisé pour la guitare. Le titre est inspiré de la guitare de marque Martin. Ces pièces étaient des exercices préparatoires pour mon premier CD. Des pas et des mois (Ambiances Magnétiques 017 CD). — Martin Tétrault

■ Enregistrement maison sur cassette datant de 1988. Cette pièce fait partie d'une série de huit « solos de guitare » imitant le jeu de guitare en faisant sauter les aiguilles sur

le vinyle, dans des styles associés à la danse sociale: tango, merengue, etc. Un disque de Buddy Hampton, Standard de bronze (MBW Records), est employé pour réaliser la section rythmique, et le disque Maurice Bougie et sa guitare hawaïenne (Franco-67 67-9) à été utilisé pour la guitare. Le titre est inspiré de la guitare de marque Martin. Ces pièces étaient des exercices préparatoires pour mon premier CD. Des pas et des mois (Ambiances Magnétiques 017 CD). — Martin Tétrault

2 **Turntable Solo Without Record**
(1997) 3:24

Performed by Martin Tétrault, two turntables without records, prepared needles.
Martin Tétrault: deux platines sans disque, avec aiguilles préparées.
Recorded at the Music Merge Fest in Tokyo on October 10, 1997. After more than a decade of using samples with other musicians, I got bored with that, and started focusing on the turntable itself. And stopped asking myself, "What about copyright?" — Martin Tétrault

■ Enregistré au Music Merge Fest à Tokyo, le 10 octobre 1997. Après une décennie passée à utiliser des échantillons d'autres musiciens, j'en ai assez et j'ai décidé de me concentrer sur la platine comme telle. Et d'arrêter de me demander: « Qu'est-ce que je fais pour les droits d'auteurs? » — Martin Tétrault

3 **Hihatopéra**
(2008) 2:54

Composed by / composé par Martin Tétrault
Performed by / interprété par Michel Langevin, drums/batterie, and Le Quartour de tournée: discuses/ Nancy Tobin, Alex MacSween, David Lafrance, Magali Babin.
Recorded on / enregistré le October 25, 2008 at Sala Rossa, Montreal, by/par Mathieu Bélanger.
Commissioned by / commandé de Minute (Eric Mattson and Nicole Gingras).
This is an excerpt from *Matières à batterie*, which I scored and conducted. — Martin Tétrault

■ Extrait de la pièce *Matières à batterie* que j'ai composé et dirigée. — Martin Tétrault

HÉLÈNE PRÉVOST

4 **Gazrael**
(2009) 5:48 EXCERPT/EXTRAIT

Performed by / interprété par Chantal Dumais and/et Hélène Prévost

An excerpt from a performance on January 22, 2009 for *Jeudis tout ouïe*, a project of Galerie B-312 in Montreal, using four prepared CDs, two noise generators, two microphones, one radio, objects, mixing board, etc.

■ Extrait d'une performance présentée le 22 janvier 2009 dans le cadre du projet *Jeudis tout ouïe* de la Galerie B-312 de Montréal. La performance a été réalisée à l'aide de quatre CD préparés, deux générateurs de bruit, deux micros, une radio, divers objets, une table de mixage et des effets sonores.

More information is available at / pour plus de renseignements, galerieb-312.qc.ca/html/act_dumas_prevost.htm

5 **mmuhumm**
(2009) 3:48 EXCERPT/EXTRAIT

Composed by / composé par Héliène Prévost.
An excerpt of a six-minute piece for the HMM Remix compilation, a Kathy Kennedy project.
Released in 2007 by Le Son 666, catalogue 666-13-14e-son666.com.

■ Extrait d'une pièce de six minutes réalisée pour la compilation HMM Remix de Kathy Kennedy, paru en 2007. Le Son 666, catalogue 666-13-14e-son666.com.

6 **m-berlin**
(2009) 4:21 EXCERPT/EXTRAIT

Performed by / interprété par Héliène Prévost
An excerpt of a twenty-minute performance for Das Kleine Field recording festival (Berlin) in Montreal. Performed May 6, 2009 at l'Abattoir St-Ursule in St-Henri Montreal.

■ Extrait d'une performance de vingt minutes réalisée pour le festival d'enregistrement Das Kleine Field (Berlin). La performance a été enregistrée le 6 mai 2009 à l'Abattoir St-Ursule, dans le quartier St-Henri à Montréal.

VINYL INTERVENTIONS

7 **Live at eCube 2003**
(2003) 8:08 EXCERPT/EXTRAIT

Performed by / interprété par Vinyl Interventions: Carrie Gates, Esther B., Marinko Jareb.

An excerpt from a live performance at the artist space eCube in Montreal in October 2003. The performance used, among other things, blank, etched, and burned records, a contact mike, a home-made record needle out of a sewing needle, and Fisher-Price children's turntables.

■ Extrait d'une performance enregistrée à l'espace eCube à Montréal en octobre 2003. Divers éléments ont été utilisés, dont des disques vierges, gravés et brûlés, un microphone de contact, une aiguille « maison » confectionnée à l'aide d'une aiguille à coudre et des tourne-disques pour enfant Fisher-Price.

Scott, percussion; Anne Thompson, flûte/fûte; Paul Widner, cello/violoncelle.

From a concert, March 2008, at Salle Redpath, Montréal, Québec.

Enregistré en concert en mars 2008, Salle Redpath, Montréal, Québec.

Paru sur le CD-R *Mystery Sea*, la pièce *Cherry Beach #3* a été enregistrée en 2004 à l'intérieur d'un réservoir d'huile vide à Cherry Beach, Toronto.

CANAILLE

JODA CLÉMENT AND NIGEL CRAIG

13 Cherry Beach #3 (2004) 4:10

Composed by composition de Joda Clément and Nigel Craig. Performed by interprété par Joda Clément and Nigel Craig. Instruments/instruments: bouteilles, vins/glasses/verres à vin, stones/pierres, structural artifacts of the site/structures trouvées sur le site, bowed/cymbal/male joué/avec archet, fringed/pan/flank/male, water/ eau, vocal/voice, plastic tubes/bouteilles de plastique.

Cherry Beach #3, from a *Mystery Sea* CD-R, was recorded in 2004 inside an empty waste-oil storage tank at Cherry Beach, Toronto.

14 Good Bits (2009) 5:02

Composed by composition de Jeremy Strachan. Performed by interprété par Jeremy Strachan, alto and tenor saxophone, Nicolas Bulgan, trumpet/trumpette, Michael Smith, bass/basse, Dan Gauthier, drums/tambour.

Good Bits is from *Canaille's* first CD, *Potential Things*, released on Standard Form in Fall 2009.

La pièce *Good Bits* est tirée du premier CD du groupe *Canaille*, *Potential Things*, paru sur Standard Form à l'automne 2009.

EVE EGOYAN AND DAVID ROKEY

15 Surface Tension (EXCERPT/EXTRAIT) (2009) 5:49

Musical Composed by composition de Eve Egoyan. Performed by interprété par Eve Egoyan, Yamaha Disklavier, interactive computer-modulated video/vidéo interactif modulé par ordinateur.

This musical excerpt is from the third of five movements. *Surface Tension* was commissioned for Open Ears by the Kitchener-Waterloo Symphony through the Canada Council of the Arts.

Cet extrait est tiré du troisième de cinq mouvements. *Surface Tension* est une commande de l'Orchestre symphonique de Kitchener-Waterloo pour *Open Ears*, réalisée avec l'aide du Conseil des arts du Canada.

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musicworks 105

for curious ears WINTER 2009

TOM ZÉ

1 **Mulher Navio Negroiro** 5:01

JOËLLE LÉANDRE

2 **Bass Solo #1** 9:19

NICOLE LIZÉE

3 **Arcadiac** (EXCERPT/EXTRAIT) 2:44

4 **Dystopia Suite** (EXCERPT/EXTRAIT) 2:50

5 **This Will Not Be Televised** (EXCERPT/EXTRAIT) 2:16

6 **This Will Not Be Televised** (EXCERPT/EXTRAIT) 1:59

7 **Vertigo Beach** 3:41

JAMES ROLFE

8 **Simon and Garfunkel and the Prophets of Rage** (EXCERPT/EXTRAIT) 1:51

9 **Devilled Swan** (EXCERPT/EXTRAIT) 2:42

10 **And Then Grace I** (EXCERPT/EXTRAIT) 4:43

11 **And Then Grace II** (EXCERPT/EXTRAIT) 3:45

12 **raW** (EXCERPT/EXTRAIT) 4:24

JODA CLÉMENT AND NIGEL CRAIG

13 **Cherry Beach #3** 4:10

CANAILLE

14 **Good Bits** 5:02

EVE EGOYAN AND DAVID ROKEY

15 **Surface Tension** (EXCERPT/EXTRAIT) 5:49

TOM ZÉ

1 **Mulher Navio Negroiro** (2005) 5:01

Composed by composition de Tom Zé. Performed by interprété par Tom Zé, electric bass/basse électrique, voice/voix, whistling/sifflement, Jan Oliveira, guitar/guitare, Guilherme Klitzburg, percussion/batterie, drum kit.

From/parus sur Tom Zé, *Estudando O Pagode*, Joao Marcello Boscoli, producer/producteur.

© Luaka Bop

JOËLLE LÉANDRE

2 **Bass Solo #1** (2007) 9:19

Improvisation by improvisation de Joëlle Léandre, double bass/contrebasse.

From/parus sur Joëlle Léandre, *Live in Israel*.

NICOLE LIZÉE

3 **Arcadiac** (EXCERPT/EXTRAIT) (2005-2007) 2:44

Composed by composition de Nicole Lizée. Performed by interprété par the Winnipeg Symphony Orchestra, Alexander Mickett/water, conductor/directeur.

For orchestra and 1970s-80s arcade games.

From a concert at the Winnipeg New Music Festival, Manitoba Centennial Concert Hall, Winnipeg, Manitoba, 2008.

Pour orchestre et jeux d'arcade des années 1970-80. Enregistré en concert lors du Winnipeg New Music Festival, Manitoba Centennial Concert Hall, Winnipeg, Manitoba, 2008.

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4 **Dystopia Suite** (EXCERPT/EXTRAIT) (2007) 2:50

Composed by composition de Nicole Lizée. Performed by interprété par So Percussion.

From a concert at the MATA Festival of New Music, Le Poisson Rouge, New York, NY.

Enregistré en concert au MATA Festival of New Music, Le Poisson Rouge, New York, NY.

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5 **This Will Not Be Televised** (EXCERPT/EXTRAIT) (2002-2007) 2:16

Composed by composition de Nicole Lizée. Performed by members of the interprété par des membres du Winnipeg Symphony Orchestra.

DJ P-Love, turntables/platines, Ben Remier, percussion/batterie, Fred Lesens, percussion/batterie, Karl Stobbe, violin/viole, Darryl Strain, violin/viole, Daniel Scholz, viola/violas, Van Hooser,

cello/violoncelle, Meredith Johnson, double bass/contrebasse, Rei Horoda, conductor/direction.

For seven players and turntables. From the Centrediscs recording *This Will Not Be Televised*.

Pour sept instrumentistes et platines tourne-disque. Paru sur *This Will Not Be Televised*, sur étiquette Centrediscs.

Producer: Andrea Ratuski. Coordinating Producer: Sandy Thacker. Recording Engineers: Joe Dudych, Greg Bokoski.

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7 **Vertigo Beach** (EXCERPT/EXTRAIT) (2007) 3:41

Composed by composition de Nicole Lizée. Performed by interprété par Brigitte Poulin.

Études for solo piano. From a concert at Chapelle Historique du Bon-Pasteur, Montréal, Québec, 2009. Recorded by John Klepko.

Études pour piano solo. Enregistré en concert en 2009 à la Chapelle historique du Bon-Pasteur, Montréal, Québec, par John Klepko.

JAMES ROLFE

8 **Simon and Garfunkel and the Prophets of Rage** (EXCERPT/EXTRAIT) (1993) 1:51

Composed by composition de James Rolfe. Performed by/interprété par des membres de The Lives Ensemble: Barbara Hannigan, soprano.

From a concert, May 1997, at De Ijsbecker, Amsterdam, Netherlands.

Enregistré en concert en mai 1997, De Ijsbecker, Amsterdam, Pays-Bas.

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9 **Devilled Swan** (EXCERPT/EXTRAIT) (1995) 2:42

Composed by composition de James Rolfe. Performed by/interprété par des membres de Arrhythmic.

From a concert/enregistré en concert, May 1998, at the Jane Mallett Theatre, Toronto, Ontario.

10 **And Then Grace I** (EXCERPT/EXTRAIT) (1999) 4:43

11 **And Then Grace II** (EXCERPT/EXTRAIT) (1999) 3:45

Composed by composition de James Rolfe. Performed by/interprété par Gallery Players of Niagara: Julie Baumgartel, violin/viole, Patrick Jordan/violoncello, and Margaret Gay, cello/violoncelle.

From the première performance, April 2001, at St. Mark's Anglican Church, Niagara-on-the-Lake, Ontario.

Enregistrement réalisé lors de la création en avril 2001 à l'Église anglicane St. Mark, Niagara-on-the-Lake, Ontario.

12 **raW** (EXCERPT/EXTRAIT) (2003) 4:24

Composed by composition de James Rolfe. Performed by/interprété par des membres du Continuum Contemporary Music: Benjamin Blovak, violin/viole, Max Christie, clarinet/clarinette, Laurent Philippe, piano, Ryan

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environnementaux à partir de l'Arctique canadien, à l'occasion du centenaire de la découverte du pôle Nord.

© Charles Stankiewicz

AVATAR ORCHESTRA MÉTAFESSE

Tracks 7-12 compiled by / compilés par Andreas Mueller. Performed in Second Life by / interprétés par Avatar Orchestra MetaFesse. Instruments built by Andreas Mueller unless otherwise noted. Instruments fabriqués par Andreas Mueller, sauf indications contraires. Recorded by Andreas Mueller unless otherwise noted. / enregistrés par Andreas Mueller, sauf indications contraires.

Avatar Orchestra MetaFesse performers: Tim Fisher (New Jersey, USA), Max D. Weil (Germany), Chris Wikstrom (Germany), Liz Solo (Newfoundland, Canada), Pauline Oliveros (New York, USA), Lef Inge (Norway), Andreas Mueller (Germany), Tina M. Pearson (BC, Canada), Sachiko Hayashi (Stockholm, Sweden), V.V. Cormingham (UK, Minnesota, USA), Bjorn Eriksson (Sweden), Biagio Francia (Italy), Carolyn Oakley (Colorado, USA), Erik Rzepka (BC, Canada), Norman Lowrey (New Jersey, USA).

7 PwRHm EXCERPT/EXTRAIT (2008) 1:54

Composed by / composé par Tina M. Pearson. Samples by / échantillons de Tina M. Pearson and Andreas Mueller. Conducted by / dirigé par Tina M. Pearson, recorded at / enregistré au Women & Identity Festival, New York, 2008.

8 Riesenrad EXCERPT/EXTRAIT (2007) 1:56

Composed by / composé par Jeremy Owen Turner. Symphonic Samples by / échantillons de Jeremy Owen Turner. Conducted by / dirigé par Jeremy Owen Turner, recorded at / enregistré au Wien Modern Festival, Vienna, 2007. Additional Performers / interprètes additionnelles: Shinaro Miyazaki (Berlin), Junwiese Stockholm (Sweden).

9 Fragula EXCERPT/EXTRAIT (2007) 2:02

Composed by / composé par Bjorn Eriksson (aka Mulew Takhe). Samples by échantillons de Bjorn Eriksson. Andreas Mueller. Conducted by / dirigé par Lef Inge, recorded in / enregistré à Singapore, Feb. 2008.

10 In Whirled (Trance) Formations EXCERPT/EXTRAIT (2009) 1:55

Composed by / composé par Norman Lowrey (aka North Zep). Samples and HUD Instruments by / échantillons et instruments HUD de Norman Lowrey. Conducted by / dirigé par Norman Lowrey, enregistré au recorded at Iona's Dream Festival, New York, 2009.

11 Heart of Tones (Virtual Reality Version) EXCERPT/EXTRAIT (2008) 2:09

Composed by / composé par Pauline Oliveros. Live voices / voix: Vivu Cormingham, Tina M. Pearson. Conducted by / dirigé par Pauline Oliveros. Hamburg, Germany/Alemagne, 2008.

12 Aleatricity EXCERPT/EXTRAIT (2009) 1:58

Composed by / composé par Andreas Mueller. Conducted by / dirigé par Andreas Mueller, recorded by / enregistré au Biagio Francia in Second Life, 2009.

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THIERRY GAUTHIER

1 Cycles (2007) 8:01

Cycles is an expressionist acoustic piece that is structured in 10 parts. The cyclic resolution is conceived with microsounds which are accumulated, repeated and granulated by the mediation of microloops. A germ of life grows into a cold mechanice device and the chaos tries to take place in this impulsive system... —Thierry Gauthier

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□ Cycles est une pièce acoustique expressionniste. Minimaliste et répétitive, la pièce est structurée en 10 parties. La résolution cyclique est réalisée avec des microsons accumulés, répétées et granulés par microboucles. Un germe de vie se change en un dispositif mécanique froid, tandis que le chaos cherche à s'installer dans ce système impasse... —Thierry Gauthier

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ANNA FRIZ

2 Respire EXCERPT/EXTRAIT (2008) 9:42

Respire (half breath) is from the radio installation work Respire, as commissioned for Nuit Blanche in Toronto, 2009. This installation consisted of two microwatt FM transmitters and 220 FM radio receivers suspended and arranged in an "x" pattern approximately sixty-five feet long. The transmitters were tuned to two available frequencies that overlapped and interfered with one another, introducing high frequency tuning oscillations and crackles of static from the radios in addition to the composed sounds... —Anna Friz

□ Respire (half breath) est tiré de l'installation radio Respire, commandée pour la Nuit Blanche de la Banque Scotia, présentée à Toronto les 3-4 octobre 2009. L'installation comprend deux émetteurs radio FM microwatt et 220 récepteurs FM disposés de manière à former un «x» d'une longueur de 65 pieds. Les récepteurs étaient suspendus au-dessus de la tête des visiteurs

et illuminés au moyen de lampes DEL. Les émetteurs s'interfèrent avec des fréquences différentes qui se chevauchent et créent des interférences, introduisant par là des oscillations à haute fréquence et des bruits parasites qui s'ajoutaient aux sons composés. —Anna Friz

DEBASHIS SINHA

3 Kailash EXCERPT/EXTRAIT (2009) 8:52

Kailash is a radiophonic work that simultaneously expresses the five aspects of the Hindu god Shiva as well as the summit of Mount Kailash in the Himalayas, where it is said that he dwells. This unknown sound world in which Shiva dwells is the principal element in the piece, filtered through the aspects of Shiva—Earth, Air, Water, Fire, and Ether... —Debashis Sinha

□ Kailash est une pièce radiophonique qui exprime simultanément les cinq aspects du dieu hindou Shiva et le sommet du mont Kailash dans l'Himalaya, où Shiva vit, selon la tradition. Personne n'y est jamais monté par respect pour les hindous et les bouddhistes. Ce monde sonore inconnu est le principal

élément sonore de la pièce, filtré par les aspects de Shiva : la terre, l'air, l'eau, le feu et l'éther. —Debashis Sinha

KRISTEN ROOS

4 Kick Start EXCERPT/EXTRAIT (2009) 8:18

Composed by / composition de Stimulus Package. Performed by / interprété par Stimulus Package. Kristen Roos, mbira, bowed fretless, loop pedal, various other pedals, Walter Bloodyday, home made drum pads, various samplers and loopers. A live improvised track. Recorded by Jordy Walker live at The Garage, Vancouver. Creative Commons Copying: Kristen Roos and Walter Bloodyday 2009.

□ Interprété par Stimulus Package. Kristen Roos, mbira, cloches, pédale de mise en boucle, autres pédales, Walter Bloodyday, tambours maison, échantillons et dispositifs de mise en boucle. Née improvisée, enregistrée en direct par Jordy Walker. The Garage, Vancouver. Creative Commons Copying: Kristen Roos et Walter Bloodyday 2009.

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THIERRY GAUTHIER

1 Cycles 01

ANNA FRIZ

2 Respire EXCERPT/EXTRAIT 9:42

DEBASHIS SINHA

3 Kailash EXCERPT/EXTRAIT 8:52

KRISTEN ROOS

4 Kick Start EXCERPT/EXTRAIT 8:18

YANNIS KYRIAKIDES

5 Music in a Foreign Language 18:36

CHARLES STANKIEVECH

6 Transmision (MA FROM LIVE INSTALLATION) / THE (LIVE INSTALLATION) 6:00

AVATAR ORCHESTRA MÉTAFESSE

7 PwRHm EXCERPT/EXTRAIT 1:54

8 Riesenrad EXCERPT/EXTRAIT 1:56

9 Fragula EXCERPT/EXTRAIT 2:02

10 In Whirled (Trance) Formations EXCERPT/EXTRAIT 1:55

11 Heart of Tones EXCERPT/EXTRAIT 2:09

12 Aleatricity EXCERPT/EXTRAIT 1:58

ARTEXTE

460, SAINT-CATHERINE, 1000, 508

MONTREAL, QUÉBEC, H3B 4A7

YANNIS KYRIAKIDES

5 Music in a Foreign Language (2007) 18:36

The psychoacoustic effect of splitting words in time and space was the initial concept behind this piece. I was curious what would happen to our understanding of language if the sonic properties of words were made to oscillate between different points in a virtual space. I took "found" material from a teach-youngster English course, and tried to spin the voices into a disorienting melody of meanings and word-music. Music in a Foreign Language was originally written for the inauguration of a Wave Field Synthesis 200 speaker system built in the Netherlands by Game of Life in 2007. This is a stereo version of the piece. —Yannis Kyriakides

□ À l'origine de cette pièce, l'idée de fragmenter les mots dans le temps et l'espace. J'étais curieux de savoir si l'on peut encore comprendre la langue lorsque les mots se mettent à osciller entre différents points de l'espace. Comme matériel-sourcé, j'ai utilisé des enregistrements d'un cours d'anglais, et j'ai tenté de donner à ces voix une tournure

CHARLES STANKIEVECH

6 Transmision

MA FROM LIVE INSTALLATION / THE (LIVE INSTALLATION) (2009) 6:00

Sounds from the DEW Project, including acoustic, hydrophonic, stereo electromagnetic mikes, FM radio, VHF, and other natural radio recordings. The DEW Project radiated from a solar powered field installation that transmitted environmental sounds from the Canadian Arctic for the centenary of the North Pole's discovery. © Charles Stankiewicz

□ Sons du DEW Project : sons captés par des microphones acoustiques, hydrophoniques et électromagnétiques, sons de radio FM, VHF, et autres sons naturels. Le DEW Project radiait à l'aide d'une installation alimentée par énergie solaire, qui transmettait des sons

101: 1000ps 2min aéroport câble

MARILYN LERNER

10 Backtrack (2009) 13:13

I created Backtrack with the sounds of sewing machines, scissors, and steam, along with the voices of early twentieth-century immigrant garment workers from New York's Lower East Side. The piece highlights these workers' very difficult working and living conditions—still the plight of many garment workers the world over.—Marilyn Lerner

Premiered in a twelve-channel spatialization, recorded by Marilyn Lerner in collaboration with Darren Copeland, August 7, 2009, at the Sound Travels Festival of Sound Art, Toronto, Ontario. *J'ai créé Backtrack à l'aide de sons de machines à coudre, de ciseaux et de vapeur, ainsi que des voix de travailleurs immigrants de l'industrie du vêtement du début du 20^e siècle, dans le quartier Lower East Side de New York. La pièce souligne les difficultés conditions de travail et de vie de ces travailleurs, conditions qui sont encore celles de bien des travailleurs de l'industrie du vêtement partout dans le monde.*—Marilyn Lerner

Piece présente en création sur un système de spatialisation à 12 canaux, réalisée par Marilyn Lerner en collaboration avec Darren Copeland, le 7 août 2009 dans le cadre du Sound Travels Festival of Sound Art, Toronto, Ontario.—Marilyn Lerner

11 Wild Analysis (2009) 6:22

Composed by composition of Marilyn Lerner, Ken Filiano, and Lou Grassi.

Performed by/interprété par Marilyn Lerner, piano; Ken Filiano, bass; Lou Grassi, drums/batterie.

From the trio's debut CD *Arms Spread Wide!*, released on No Business Records, <http://nobusinessrecords.com>.

Recorded at Acoustic Recording Studios, Brooklyn, New York, February 20, 2008. Engineered by Michael Brody, mixed and mastered by Arm's Spread Wide.

Arms Spread Wide, paru sur No Business Records, <http://nobusinessrecords.com>.

Enregistrement réalisé aux Acoustic Recording Studios, Brooklyn, New York, le 20 février 2008. Produite par Michael Brody, mixage et master: Jim Clouse.

Arms Spread Wide, paru sur No Business Records, <http://nobusinessrecords.com>.

ANALIA LLUGDAR

12 La Faim Artaud—lb. Kré puc te (2007) 5:43

Composed by composition of Analia Llugdar.

Performed by/interprété par Ensemble Les enfants terribles; Cristian Gort, Toronto.

director/specteur musical: Etienne Pilon, actor/ comédien/Vincent Ranallo, baritone/baryton; Danielle Richard, mezzo-soprano; Alice Ronfard, stage director/metteur en scène.

Musical theatre based on "Pour en finir avec le jugement de Dieu" and letters from Jean-Pierre Artaud. I have been interested in Artaud's writings because of their raw, explosive, excessive, and bodily language, and Artaud's efforts to go beyond the meaning of the words to let loose all the power of expression.—Analia Llugdar

Produced by Codes d'Accès. Recorded at Espace Dell'Arte, Montreal, April 24, 2007. Théâtre musical sur le texte radiophonique Pour en finir avec le jugement de Dieu et sur des extraits de lettres d'Antonin Artaud. Mon intérêt pour les écrits d'Antonin Artaud provient de leur langage crû, explosif, excessif et corporel, dans la manière de l'auteur de faire éclater les mots pour trouver le geste et dans son art de déborder le sens pour laisser sortir la force de l'expression.—Analia Llugdar

Production Codes d'Accès. Enregistré à l'Espace Dell'Arte, Montréal le 24 avril 2007.

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for curious ears **musicworks 107** SUMMER 2010

ELODIE LAUTEN	JONNY DOVERCOURT
1 Tronk Involutions – Retreat 6:16	8 Soundscapes from Knoxville, Tennessee 5:14
2 Tronk Involutions – Encounter 9:31	DARSHA HEWITT
STEVEN WHITE	9 Experiment (EXCERPT/EXTRAIT) 4:48
3 The Combine Project (EXCERPT/EXTRAIT) 4:57	MARILYN LERNER
RICHARD WINDEYER	10 Backtrack 13:13
4 Death by Water (EXCERPT/EXTRAIT) 9:36	11 Wild Analysis 6:22
NATIONAL EXIT STRATEGY	ANALIA LLUGDAR
5 Wolfblitz/Broken Sleep 5:49	12 La Faim Artaud (EXCERPT/EXTRAIT) 5:43
FRIENDLY RICH	
6 Baba Yaga 2:24	
7 Excerpts from Clue the Musical 4:06	

QUESTIONS
YES? STEP
TOWARDS
NO? STAND
STILL

ELODIE LAUTEN

1 Tronk Involutions – Retreat (1994) 6:16

2 Tronk Involutions – Encounter (1994) 9:31

Composed and performed by Elodie Lauten.

The material of Tronk Involutions expresses a series of correspondences between the I Ching, the year cycle, and a sequence of twelve key signatures. The starting point for the work was the determination of a frequency corresponding to the earth's rotation around the sun, which was established at 1981 Hz.—Elodie Lauten

Le matériau de Tronk Involutions exprime une série de correspondances entre le I Ching, le cycle annuel et une séquence de 12 tonalités. Le point de départ de l'œuvre consistait à établir une fréquence correspondant à la rotation de la Terre autour du soleil, laquelle a été fixée à 1981 Hz.—Elodie Lauten

Produced by/Produit Elodie Lauten.

Mixed by/mixage Ron Suninger. First release/parution initiale: Studio 21, 1994. Second release/réédition: O.C. Discs, 1996.

STEVEN WHITE

3 The Combine Project (EXCERPT/EXTRAIT) (2004-09) 4:57

Excerpts from the following sculptures: *Molecular Roulette*, *Tooth Organ*, *Spider Bars*, *Gran Bin Sound Machine*, *Happy Apple Tree*, and *Isent Variation*.

Performed by/interprété par Steven White.

The Combine Project is a series of kinetic sound sculptures constructed from an abandoned 1964 Allis-Chalmers Air-Crop combine harvester.—Steven White

Le Combine Project est une série de sculptures sonores cinétiques construites à partir d'une moissonneuse-batteuse Allis-Chalmers 1964 abandonnée.—Steven White

Recorded and mixed by/registré et mixage/ Steven White, November 2009-January 2010, Owen Sound, Ontario.

RICHARD WINDEYER

4 Death by Water (EXCERPT/EXTRAIT) (2003) 9:36

Death by Water is from part two of *Bluemouth Inc.'s* trilogy *Something About a River*. This

WIRE CONFIG. FOR LAUNT HAACKULA

work consists almost entirely of manipulated canal sounds, tunable noises, field recordings, the singing voice and shamisen of Japanese Canadian musician Aki Takahashi (used with permission), and an archival recording of hibari Misora singing.—Richard Windeyer

La pièce Death by Water est tirée de la deuxième partie de *Something About a River*, trilogie de *Bluemouth Inc.* La pièce est construite uniquement à partir de sons manipulés: sons de platines tourno-disque, enregistrements de terrain, la voix et le shamisen du musicien canado-japonais Aki Takahashi (avec son autorisation), et un enregistrement d'archive de Kanashiki Kuchino chanté par Hibari Misora.—Richard Windeyer

NATIONAL EXIT STRATEGY

5 Wolfblitz/Broken Sleep (2008) 5:49

Composed and performed by/Composition et performance de National Exit Strategy. From *Safety Sleeper*, this track combines live and processed drumming with sonic textures derived in part from the *Bluemouth Inc.* performance *How Soon Is Now?* (2007).—Richard Windeyer

Tirée de *Safety Sleeper*, cette pièce combine des percussions en direct et traitées, et des textures sonores créées de la performance *How Soon Is Now?* (2007) de *Bluemouth Inc.*—Richard Windeyer

FRIENDLY RICH

6 Baba Yaga (2008) 2:24

Composed by/Composition de Richard Marsella. Performed by/interprété par The Lollipop People: Julia Hamblenton, clarinet, clarinette; Jeff Burke, bassoon, basson; Nichol S. Robertson, electric guitar/guitare électrique; Kristen Theriault, harp/harpe; Kimberly Pritchard, accordion/accordéon; Erik Ross, synthesizer/synthétiseur; Gregory Oh, piano; Sly Juhas, drums/batterie; Brandon Valdivia, percussion; David Pell, trombone; Trevor Dunn, electric bass/basse électrique.

Recorded/Enregistré July 18, 2008 by James Paul at the Rogue Studios.

© Richard Marsella

7 Excerpts from Clue the Musical (2010) 4:06

Composed by/Composition de Richard Marsella. Performed by/interprété par Nichol S. Robertson, electric guitar/guitare électrique; Sly Juhas, drums/batterie; Jeremy Strachan, sax and clarinet/saxophone et clarinette; Gregory Oh, Farfisa Organ/orgue Farfisa; Rich Marsella, voice/voix; classical guitar/guitare; Tom Juhas, electric guitar/guitare électrique.

Recorded/Enregistré August 2009 by Greg Dawson at BWC Studios.

Produced by/production Friendly Rich and Greg Dawson. © Richard Marsella

JONNY DOVERCOURT

8 Soundscapes from Knoxville, Tennessee (2010) 4:14

West Jackson Avenue, Old City, March 26, 2010 (00:00 to 1:17); Big Ears Festival, annex patio, Old City, March 26, 2010 (1:17 to 1:43); Breakfast at Cracker Barrel, suburban Knoxville, March 27, 2010 (1:43 to 2:26); Gay Street, outside Tennessee Theatre, March 27, 2010 (2:26 to 3:04); Market Square, during the Knoxville Marathon, March 28, 2010 (3:04 to 4:08). Recorded by/Enregistré par Jonny Dovercourt.

DARSHA HEWITT

9 Experiment (EXCERPT/EXTRAIT) (2009) 4:48

Performed by/interprété par Darsha Hewitt. This sound experiment uses two semi-functioning AM transistor radios that I tampered with in order to make them more receptive to the electromagnetic interference emitted from electronic devices such as a cell phone and a digital camera. The nuances you hear were created by physically moving these devices over different parts of the exposed radio circuit or by touching different parts of live circuit with my hands.—Darsha Hewitt

Cette expérience sonore a été réalisée à l'aide de deux radios AM en état partiel de fonctionnement que j'ai modifiées afin de les rendre plus réceptives aux interférences électromagnétiques produites par certains appareils électroniques tels qu'un téléphone cellulaire et une caméra numérique. Les variations sonores que l'on peut entendre ont été réalisées en déplaçant ces appareils près des radios ou par contact direct des mains avec certaines parties des circuits.—Darsha Hewitt

Mixed and recorded in 2009 by/Enregistré et mixé en 2009 par Darsha Hewitt.

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No 108 (Winter 2010)

for curious ears
musicworks
#108
WINTER 2010

Paul Steenhuisen pg 32
1-5> Hyposurface 5:43

Graham Flett pg 9
6> Distill and Toss 2:59
7> Backslide Roller 8:46

Eldad Tsabary pg 10
8> Tikkun Nefesh 9:58

Kyle Brenders pg 12
9> pond 4:29
10> Karst—VI 5:30

Nadine Byrne pg 16
11> Kate and Margaret 3:19

Mattias Petersson pg 16
12> There Are No More
Four Seasons—Winter 2 1:55
13> There Are No More
Four Seasons—Spring 3 4:24

Juliet Palmer pg 34
14> Stitch—She One Stitch 1:37
15> Slip—Simple Death 2:52
16> Voice-Box—Fancy Feet 3:28

Henrik Rylander pg 16
17> Walk-in-Sound 1:35
18> Fed Oblivion 7:02

Barry Truax pg 24
19> Androgyne, Mon Amour 5:42
20> Song of Songs
—Evening 4:44



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No 109 (Spring 2011)

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musicworks
#109
SPRING 2011

Cléo Palacio-Quintin pg 16

1> La marée dans la bouche 6:04

Paul Walde pg 28

2> Northern Symphony,
Movement 4 1:45

3> Northern Symphony,
Movement 4, Time Stetch 2 10:53

4> Composition for Light,
Percussion and Ultrasound 1:36

Matt Rogalsky pg 12

5> Diatonic Guitars 4:45

Dániel Péter Bíró pg 38

6> Hadavar (The Word) 10:15

Émilie Payeur pg 6

7> Triptyque 11:11

Tristan Perich pg 32

8> 1-Bit Symphony, Movement 2 9:33

9> 1-Bit Symphony, Movement 4 8:43

Michel Waisvisz pg 20

10> A Cheval 3:13



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SUMMER 2011

||||| **Terri Hron** pg 9

1> Before Frozen Fog 6:50

||||| **Christopher Mayo** pg 36

2> Godfrey (excerpt) 5:04

3> Clean Room D sign: sous
les mers (excerpt) 7:08

||||| **Doldrums** pg 20

4> Euphoria 3:07

5> Parrot Talk 3:03

||||| **Grimes** pg 20

6> Vanessa 5:24

7> Crystal Ball 3:16

||||| **Miguel Azguime** pg 14

8> Derri re Son Double
(excerpt) 15:08

||||| **The Vegetable
Orchestra** pg 44

9> Excess Pressure
Symphony (excerpt) 4:47

||||| **Gregory Oh** pg 26

10> Sunflower Sutra (excerpt) 12:57

||||| **Rachael Wadham** pg 12

11> You are a great
listener 6:40

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No 111 (Winter 2011)

for curious ears
musicworks
#111

WINTER 2011

Sarah Peebles pg 32

1> Condo Living 2:07

2> Lift 3:06

3> Hive Study no. 3 4:09

Hildegard

Westerkamp pg 38

4> MotherVoiceTalk 15:05

Nico Muhly pg 20

5> Motion 7:31

Adam Basanta pg 9

6> a glass is not a glass
(mov I to VI) 9:41

7> feelings i'm too tired for 8:23

Brian Ruryk pg 28

8> Next-door neighbour blues 8:06

Sarah Peebles pg 32

9> Condo Living
(headphones remix) 2:01

CENTRE FOR DOCUMENTATION
ARTE/TE
DOCUMENTATION CENTRE

200 - *Musicworks*
No 112 (Spring 2012)

for curious ears
musicworks
#112

SPRING 2012

||||| **John Kameel Farah** PG 36

1> Sama'i Farah 9:11

||||| **Olivia Block** PG 18

2> Change Ringing
(excerpt) 11:12

||||| **Ian Battenfield
Headley** PG 9

3> Passage 5:01

||||| **THOMAS** PG 36

4> God Is Calling Me 4:57

5> Janela 4:42

||||| **d'Eon** PG 36

6> Transparency 5:30

7> Tongues 4:16

||||| **Olivia Block** PG 18

8> Teem—Movement I 5:28

9> Resolution—Some Old
Slapstick Routine (excerpt) 4:51

||||| **Jocelyn Morlock** PG 12

10> I Conversed With You
in a Dream II 4:34

11> Involuntary Love Songs
Song 2—Matches 2:45

||||| **Stephen Cornfold** PG 32

12> Binatone Galaxy
(trio) 3:30



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musicworks
#113

SUMMER 2012

Rose Bolton PG 14

- 1> An Unheard Message 5:40
- 2> Very Near the Flat Edge of the Earth (excerpt) 3:53

Derek Charke PG 20

- 3> Nanook of the North (soundscape excerpt) 11:05

Jean-François Laporte PG 28

- 4> Le Sang de la Terre 3:56

Jean-François Laporte and Benjamin Thigpen PG 28

- 5> Rust (excerpt) 11:56

Bartholomäus

Traubeck PG 32

- 9> Beech Tree (excerpt Years 46-o) 4:27

Cassandra Miller PG 38

- 10> Bel Canto 16:52

Paul Steenhuisen PG 8

- 6> Fête de la Musique 5:05

Eliot Britton PG 11

- 7> Steampunk [Lite] (excerpt) 6:07
- 8> Television Sky (excerpt) 4:28



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No 114 (Winter 2012)

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musicworks
#114
WINTER 2012

**Micachu &
The Shapes** PG 36

1> State Of New York 4:37

Mark Peter Wright PG 9

2> Peripheral
Conversations 9:01

Zosha Di Castri PG 12

3> La forma dello spazio 7:29

Tim Hecker PG 26

4> Sketch 5 4:59
5> Hatred of Music I 6:15
6> The Piano Drop 2:28

Pheeroan akLaff PG 18

7> Africa 12:35
8> Serious 8:34



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No 115 (2013 : Spring)

for curious ears
musicworks
#115
SPRING 2013

**Erdem Helvacioğlu &
Ulrich Mertin** PG 26

5> A Particle in the
Vastness of Space 5:08

Bennett Jenisch PG 9

6> Buried Gesture 8:32

Peter Kiefer PG 32

7> Resonate: Museum ZKM Mix 5:38

Kaspar König PG 32

8> Resonate: Boat Mix 5:03

**The Ratchet
Orchestra** PG 12

9> Dusty 12:43

Akio Suzuki PG 36

1> Analapos + De Koolmees 11:23

2> Bottle 2:56

Nicolas Bernier PG 18

3> Liaisons mécaniques 10:06

Erdem Helvacioğlu PG 26

4> Love 9:02

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for curious ears
musicworks

#116

SUMMER 2013

||||| **Colin Stetson** pg 28

1> High Above a Grey Green Sea 4:25

||||| **John Wynne** pg 20

2> Transplant 19:31

||||| **Cort Lippe** pg 12

3> Duo for Cajón and
Computer 9:26

SlowPitch pg 32 |||||

How I Go Through 2:43

5> Glide Over Forest Floor 2:36

6> Anterior Second
Movement 3:09

**Panos Ghikas &
Jennifer Walshe** pg 38

7> Toy Adonis 13:25

J.T. Rinker pg 12 |||||

8> Frigate 9:54

for curious ears
musicworks
#117

WINTER 2013

Giorgio Magnanensi pg 28

1> per essere fresco 7:06

Fuhong Shi pg 8

2> Distance 7:59

"A" Trio pg 18

3> Bourj el Imam
(alternate take) 16:39

**Charlemagne
Palestine** pg 46

4> Extract from Tymbral
for Pran Nath: a new sonic
portrait now known as Zellllaa
Zuuuullaa Zaayyhaaaa!! 8:56

Sarah Neufeld pg 12

5> Breathing Black Ground 6:26

**Scrambled Eggs
and Friends** pg 18

6> SE + AK & JG 6:42

Instant Places pg 32

7> Elastic Planets, Live 12:19

Marie Bernard pg 38

8> L'Échappée du temps 2:13

Suzanne Binet-Audet

+ **David Madden** pg 38

9> Vers l'or, Extended 3:56

Suzanne Binet-Audet pg 38

10> Overture 1:09

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musicworks
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SPRING 2014

Tanya Tagaq pg 28

1> Tulugak 8:41

Margaret Noble pg 8

2> Safer Is Better 6:16

Nate Wooley pg 18

3> A Short Study for Seven
Storey Mountain IV, Live 14:59

Quatuor Bozzini pg 12

4> Warblework-Swainson's
Thrush 2:39

5> Salt Spring Improvisation #10 4:39

Victor Gama pg 46

6> Running with the Herd 1:52

7> The Lords of Odem 3:16

Jonathan Pfeffer pg 38

8> Alektorophobic 5:12

Sean McCann pg 38

9> Character Change 7:27

Arne Eigenfeldt pg 51

10> Roboterstück 1:06

11> Indifference Engine
vs. Brian Nesselroad 4:24

12> Winter Was 6:16

John Preus pg 32

13> Live at ESS 4:09

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SUMMER 2014

||||| **Radwan Ghazi Mounneh** pg 20
1> Amanem 8:54

||||||| **Chiyoko Szlavnic** pg 38
2> Constellations I 3:19
3> Constellations II 3:11
4> Constellations III 3:15

||||||| **Louis Andriessen** pg 46
5> Improvisation—Louis
and Cristina 11:04



Isaiah Ceccarelli pg 12
6> Solo IV 6:46

Petra Glynt pg 8
7> Of This Land 3:13

Erin Sexton pg 28
8> For MA 6:07

Gil Delindro pg 32
9> Live in Silent Barn 12:58

Michael Trommer pg 10
10> The Night Paddler 9:01

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FALL 2014

||||| **Wolf Edwards** pg 10

1> Ichos 7:12

2> Cluster Bomb Unit 10:03

||||| **Lido Pimienta** pg 8

3> Quiero Que Te Vaya Bien 3:25

||||| **Kris Davis** pg 18

4> Whirly Swirly 15:28

5> Too Tinkerbell 5:29

||||| **Ross Bolleter** pg 36

6> Pioneer Piano 4:05

7> Time and Fevers Burn Away 5:29

The Disguises pg 49 |||

8> The Understatement 4:19

**I Am Robot
and Proud** pg 26 |||

9> Circles 3:01

David Kanaga pg 26 |||

10> Apollo Dux 3:00

Coppice pg 44 |||

11> Circumpass 6:25

12> Whiting Belt: Sweet Thread
(Topple) 4:17

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No 121 (2015 : Spring)



James O'Callaghan pg 9

4> Bodies-Soundings 10:20

Cris Derksen pg 40

5> Eider Ducks 4:23

Myk Freedman pg 10

6> Deer Park United 4:20

Lawrence

Abu Hamdan pg 32

7> Excerpt from
Gardens of Death 16:42

Jean Derome pg 26

1> Le fruit du hasard 10:02

Lan Tung pg 18

2> Ba Ban Variations 7:33

3> Dancing Moon 3:55

ARTEXTE

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for curious ears
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