

## ÉuCuE 27iii - "Plugged!" (28-30 Jan 2009)

Program notes and biographies

Wednesday 19:30

Phil BATTIKHA	<i>Narcissus</i>	Trumpet + electronics	9'
Ricardo DAL FARRA	<i>Tierra Y Sol</i>	2 ch	11'
<p>Notes:</p> <p>Tierra y Sol (Earth and Sun) 1996 Commission Award - International Computer Music Association Ricardo Dal Farra I composed Tierray Sol in 1996, with the sonorities of different traditional instruments typical of the Andes Mountains on my mind. The blend of pitch and noise within their spectrums, the articulations, the intonation, the way the musical phrases are played by amateur musicians from the country or the streets of some South American cities, compelled me to compose this piece. All sonic materials were derived from ancient Andes woodwind instruments such as quenás and mohocefios; cross-culture musical instruments such as charangos, and even the classical guitar (introduced to America during the Spanish colonization). Included also was the voice of a folk singer, possibly still living in the mountains. With Tierray Sol, I am trying to reflect not only the sonorities from the Andes, but also the pace, mood, paths for change, hopes (or despair), and the life cycle of those living in these high mountains (Bolivia, Peru and Ecuador, north of Argentina and Chile). For me, this piece represents a kind of past-present-future connection, primitivism-hypertechnology, north-south, simple-complex...and perhaps a self-examination of my (our) style/rhythm/focus on life. Tierray Sol received the Commission Award from the International Computer Music Association (presented for the first time to a composer living in the Southern hemisphere), and it was premiered at the International Computer Music Conference (ICMC) of 1996 in Hong-Kong.</p> <p>Biography:</p> <p>Dr. Ricardo Dal Farra (b. Buenos Aires, Argentina) is Associate Professor and Chair at the Music Department of Concordia University in Canada, Founding Director of the Electronic Arts Experimenting and Research Centre</p>			

(CEIArtE) at the National University of Tres de Febrero in Argentina, Associated Researcher at the Music, Technology and Innovation Research Centre of De Montfort University in the UK, and Senior Consultant at Amauta - Andean Media Arts Centre in Cusco, Peru. He has been Coordinator of the national program on Multimedia Communication at the National Ministry of Education in Argentina, Research/Creation Coordinator of Hexagram in Canada, and Consultant and Researcher at The Daniel Langlois Foundation for Art, Science and Technology in Canada and for UNESCO's Digi-Arts program in France. His electroacoustic music and new media works have been performed in over 40 countries and his compositions have been featured in 17 international recordings. He has been also teaching composition, media arts and music technology. Dal Farra holds a Ph.D. in arts from the Université du Québec à Montréal.

Raylene CAMPBELL	Live improvisation	Accordion and live electronics	15'
<p>Raylene Campbell is an accordionist, improviser, composer, performance artist, audio/video artist, sound designer, Deep Listening® instructor, and part-time faculty at Concordia University. Her creative process involves explorations of acoustic ecology, psychogeography, architecture (acoustic and social spaces), computer interactive technology, and audience interactivity in both performance and installation environments. Raylene's approach to improvisation with accordion and laptop involves a teasing of timbre and sound using tactile listening and aesthetic gesture.</p>			
Francis DHOMONT	<i>Premières traces du Choucas</i>	2 ch	15'

Notes:

Au compositeur Hans Tutschku et à notre amitié

Première traces du Choucas est la première de mes « ébauches autonomes » pour Le cri du Choucas, un long travail en cours sur l'univers, l'œuvre et la personnalité de Franz Kafka,.

Kafka est le nom tchèque du choucas, sorte de corbeau, dont l'effigie servait d'enseigne au magasin de Hermann Kafka, père de Franz. La symbolique animale, très présente chez Kafka, m'a suggéré ce rapprochement et ce titre : cri profond, solitaire, jamais emphatique et souvent étouffé, qui se fait entendre dans chaque roman de cet auteur, dans chaque récit, fût-il fragmentaire. Quant au C majuscule attribué dans mon titre au mot choucas, il confirme qu'il s'agit ici d'un nom propre. Dans ces Premières traces, pas encore de texte mais une recherche sonore et une approche impressionniste des thématiques kafkaïennes guidées par les écrits de Marthe Robert. Prélude au mélodrame acousmatique qui suivra bientôt.

Premières traces du Choucas est une commande conjointe de Réseaux (Québec) et de Musiques & Recherches (Belgique) subventionnée par le Conseil des arts du Canada. Elle a été réalisée dans le studio personnel du compositeur en Avignon (France). Création le 21 octobre 2006 au 13e Festival acousmatique international "L'espace du son" à Bruxelles; création nord-américaine le 2 novembre 2006 au Festival "Akousma (3)" à Montréal.

Prix du public au VII CIMESP 2007, Concurso Internacional de Música Electroacústica

de São Paulo, Brésil.  
Nominé au 11<sup>ème</sup> Prix OPUS (2006—2007), Montréal.

**Biography:**

Francis Dhomont was born in Paris, 1926.

Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made of tape works.

Doc Honoris causa at University of Montreal where he was teaching Electroacoustic Composition from 1980 to 1996.

During 26 years, he shared his activity between France and Quebec.

In 1997 he was a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin.

Prix "Ars electronica 1992", "Magisterium" Bourges 1988, 1st Prize, Bourges 1981.

Many works selected for the "World Music Days", and ICMC.

He is now living in Avignon, France, and pursues an international career.

Paul SCRIVER	<i>Talking Bush</i>	2 ch	10'
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Talking Bush January 2009

If the human ability to articulate thought and communicate with lexical language is an attribute inherited from God, then perhaps an understanding of the musical language of the birds and beasts can be achieved by contemplation of God's creation... To me, God is creation; creation in the embodiment of all living things on this tiny planet. The complexity and the interconnectedness of all things is unfathomable... But we are not separate from the world, even in ignorance. We share music with all living things. It is in our language. Our music is a way of preserving a scrap of a memory of a time when we knew how to understand the forest...

The title refers to a certain iconic spiritual transformation experienced in a desert a long time ago.

Talking Bush is composed of improvised music, collected field recordings, borrowed speech and a belief that somehow, between all the elements, everyone is talking the same language...

**Bio:**

Paul Scriver is from Montreal Canada. He is an improvising musician, composer and sound artist. He is a graduate in composition from Concordia University, Montreal and has a Masters of Arts in Music and a Master of Fine Arts in Electronic Music and Recorded Media from Mills College, Oakland. His recent pieces explore the timbral possibilities of unexpected combinations of instruments, some attempt to articulate spiritual considerations in non-liturgical musical language. Recently he has been combining instrumental improvisation with field recordings as an approach to composition. Much of his inspiration for musical creation arises from his observations of nature. His recent installations have attempted to bring attention to the disconnect between the contemporary human existence and the natural world.

Nimalan YOGANATHAN	"And if thou shalt refuse to let them go, behold, I will smite all thy borders	Live electronics	15'
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	with shoes"		

Thursday 14:00

Arne EIGENFELDT	<i>Rajas</i>	8 ch	8'
<p>Notes:  Rajas  (7'31")  Arne Eigenfeldt, composer  Ajay Kapur, electronic Sitar  In Samkhya philosophy, Guna has one of three tendencies: <i>tamas</i> (inertia), <i>sattva</i> (lucidity), and <i>rajas</i> (dynamism). <i>Rajas</i> leads one to activity, to pursue what one does not have.  This version of the composition is a studio mix, in which Ajay's playing, both improvised and set, is recorded. A live version of this work includes Ajay's 12 armed robotic drummer, MahaDeviBot, as well as algorithmically processed and diffused soundscapes.  Bios  Arne Eigenfeldt is a composer and creator of interactive music systems; his music has been performed throughout North America, Europe, and the Far East at various conferences and festivals. He is an associate professor of music and technology at Simon Fraser University, where his current research involves creating intelligent digital tools and systems for composers.  Ajay Kapur is the Music Technology Coordinator at California Institute of the Arts. He received an Interdisciplinary Ph.D. in 2007 from University of Victoria combining Computer Science, Electrical Engineering, Mechanical Engineering, Music and Psychology with a focus on Intelligence Music and Media Technology. Using the rules set forth by Indian classical tradition, Ajay has strived to build new interfaces for musical expression by adding microchips and sensor systems, while building robotic musical instruments which can be programmed to perform along with the human performer.</p>			
Antonin PROVOST	<i>Bourrasques</i>	(Cache 2008)	2 ch 9'
Jean-François BLOUIN	<i>Catacombes</i>	(2nd place, JTTP 2008)	2 ch 10'
<p>The creation of this piece started with the discovery of an abandoned basement where lied several interesting objects for soundtaking. From that point began a reflexion on the subconscious and the feeling of darkness into the medium of acousmatic music. Other influences gave inspiration to this work ; readings from Kafka, Bachelard and Huxley, to name fews.</p>			

Jean-François Blouin (1977- )

Studied electroacoustic composition at the Conservatoire de Musique de Montréal with Yves Daoust. Works include acousmatic, mixed music and several collaborations with artists from visual arts, dance and theater. He has also been assistant for composers such as Michel Gonneville, Louis Dufort and Alain Savouret for the creation of concert pieces.

Nick STORRING	<i>Artifacts (I)</i> 2008)	(1st place, JTTP	2 ch	8'
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Artifacts (I) is drawn from a (projected) series of works based entirely on sounds from a near-broken violin. The violin, despite being full-size was given to me by my grandmother when I was too young to remember, a hint to my parents that I should get violin lessons. I ended up getting cello lessons instead and the violin collected dust, and endured several seasons of humidity and lack thereof, leading to the collapsed of its soundpost.

This piece explores memory and the (mis)representation of events in time through documentation and recording.

This violin seemed like an apt sound-source for such a piece. I used the strings - bowed, plucked, struck, scraped, bent from the other side of the bridge, but also the body of the instrument -- the sound of the paint and varnish being scraped off by the microphone, the body being struck, the soundpost being shaken around inside of it.

The processing of the materials was inspired by various recording media - everything from sound of old 78 RPM to corrupt MP3 files. Compositionally I also was interested by suggesting certain stylistic markers.

There was also an awareness on my part of evocations and manipulations of time on the level of a recording in and of itself, the perception of historical time, and time in the personal/ nostalgic domain, and how these temporal lines intersect.

Peter KUTIN	<i>Dampf</i> artist)	(Visiting	8 ch	12'
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steam :

2009 / composition for 8 channels / 12``

based on the recording of a steam-power-plant from myvathn / iceland.  
the field-recording was digitaly transformed and rearranged - now creating a dense anthem-like soundscape.

The piece was especially created for a 8 channel-loudspeaker system by using „vbap“ (vector based amplitude panning) - a generic method for virtual source positioning created by Ville Plukki and implemented as an external in the MaxMSP software.

bio

peter kutin

\* 1983 somewhere in the austrian countryside  
moved to vienna in 2001 to study electroacoustic- music / audioengineering

released 2 solo-albums so far :                   panora / u-cover / 2006  
menora / karate joe / 2007

founded the project dirac in 2005 with daniel lercher;

three releases with dirac so far :           „“ / u-cover / 2007  
emphasis / spekk / to be released in march 2009  
tba / valeot-records / to be released in autumn 2009

founded and still runs the non-profit organisation velak in 2007, which reassembles a platform for mainly audio but also video/performance artists  
- focusing on music that encourages and requires sensitivity, calls for a critical awareness, has neither any commercial orientation nor does it follow any common marketing trends\*

\*quotation of stefan knappe (drone records)

realised field-recording projects in the himalajan regions of northern india (2007) and in iceland (2008).

results where broadcasted on int. radiostations, presented at var. festivals, or exhibited as sound-installatiions in galleries

kutin is active in viennas improv. scene; he is playing concerts solo / dirac / in various combinations  
using the laptop in combination with analogue instruments .

works as musician, composer, sound-designer /editor, audio-technician ;  
creates radioplays and soundinstallations.

<http://kutin.klingt.org>  
<http://velak.klingt.org>

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Dale PERKINS	<i>Dark Bird</i>	2 ch	8'
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Dark Bird (2008) Dale Perkins

The sonic materials for Dark Bird were taken from the voice of Maria Jardardottir ([www.maria\\_jardardottir.com](http://www.maria_jardardottir.com)) who specialises in experimental vocal improvisation.

Dark Bird is

the last of 3 movements from Swan Song and explores paralinguistic characteristics of the voice

(the second movement will have its first performance at n.one-7 at Leeds College of Music on 1st

May 2009). Where the first movement uses materials that can be related to 'surprise', 'curiosity'

and 'innocence', Dark Bird is more reflective and the sonic materials relate to the externalisation

of 'misery', 'suffering' and 'unhappiness'; in short raw emotion. Further to this,

some of the rhythmic materials from the first movement have been extended and developed which have their origins in the original vocal materials. The piece is therefore structured by juxtaposing amorphous and chronometric timeframes. Dark Bird also makes use of spectral freezing and dynamic morphologies which contribute to its overall form. Dark Bird is available in both 5.1 and stereo formats. Dale Jonathan Perkins

#### Biography

Dale Perkins is a Senior Lecturer at Leeds College of Music and teaches on the College's BA and MA Music Production programmes. His research interests lie in electroacoustic music composition and compositional analysis. Dale is the Director of the Electronic Music Ensemble

n.one.

In addition to being a composer, Dale has commitments to electroacoustic music analysis and

perception and welcomes interdisciplinary approaches to further our understanding of

compositional methodology and its reception. His works have been performed in the United

Kingdom, Canada and Singapore and he is an active member of the Composers' Desktop Project

along with leading electroacoustic composers such as Trevor Wishart. Works are commercially

available on the compilation CDs *Pressence III* and *DISContant! III* -

[www.electrocd.com/bio.e/perkins\\_da.cat.html](http://www.electrocd.com/bio.e/perkins_da.cat.html). Dale's compositions can also be downloaded from

<http://www.digital-music-archives.com>. Please visit [www.myspace.com/dalejperkins](http://www.myspace.com/dalejperkins)

for more

information.

D.Perkins@lcm.ac.uk

[www.daleperkins.co.uk](http://www.daleperkins.co.uk)

Yossi MAR-CHAIM	<i>Istanbul</i>	2005	(Homage to	2 ch	10'
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Josef Tal)
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#### Notes:

After 4 minutes one can hear thru the various layer a woman voice reading in Hebrew from the book of Ecclesiastes, chapter 3, 3: "a time to kill and a time to heal, etc..." It is not easy to identify but once you get it-it is a key for the rest of the piece. The recording was made by a video camera in the biennale of Istanbul, 2004 - as most of the other elements, like bells and sea sounds. Those elements were mixed with sampled electronic sounds

In the original work 6 performers read the same chapter, each in her own native tongue. I used the Hebrew part as the anchor of the piece which, like the city, has many layers and some times vague passages which leads you in an uncertain ways.

The piece was played in 2005 in Toronto as a part of wd-stage design conference and put on DVD with other theatre composer who sent their works.

**Bio:**

Yossi [Joseph] Mar-Chaim (1940- Jerusalem, Israel.) Studies: Rubin academy, Jerusalem, Julliard school of music, Manhattan school of music. Since 1964 wrote more than 200 pieces for chamber and symphonic ensembles, theatre, film dance and rock operas. Since 1988 working with computers. Environment pieces: Musicians on the Trees (Tel-Chay 1980,) Fog in Jaffa port (1982,) The Heartbeats of the Mountain (Tel-Chay 1983,) Avaz (interfacing with a light computer 1990, ) Pipes (with artist Avital Geva 1975-2004,) Itd\*5 a 10 channel multi-media piece for the Israeli Pavilion at the Venice Biennale. Latest work: Autopsy of the Vulgar- an audio-visual work for the sound exhibition "laptopia 5" in Moby (Museums of Bat Yam, Israel).

Current teaching positions: Bezalel Academy of Arts, Hed college of jazz, Musrara school of Music.

Thursday 29/1 19:30

Mike PINSONNEAULT	<i>Fragments</i>	8 ch	12'
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*Fragments*

Directly inspired by and composed for interdisciplinary artist Vicki Tansey's *Fragments of Knowing*, a performance art / installation piece last performed / shown in Montreal during the summer of 2007, this composition seeks to capture, in sound, the essence of Vicki's work. In this interpretation of her wide-ranging piece, I explore the idea that our journey through life revolves around our efforts to make whole an experience that is fundamentally fragmented in nature. The swirling, immersive texture of the first section is torn asunder by the intrusion of voices and other sharp sounds, symbolizing the movement from totality to fragmented relativity. The process of return then begins, represented by words and sounds whose precise meaning is elusive, but whose presence implies something deeper that is always calling to us. These are surrounded by the confusion of other words and sounds representing the disinformation our society is continually feeding into itself. The ending of the piece seems desolate and bleak on the surface, but offers hope in the fact that the voices beckoning for our return to oneness are ever present.

Clear text heard throughout the composition:

For some impediments  
News story - buried in the news cycle

Oh, The humanity!

People  
About the facts prepared

*(Edited version of the interview given by the pilot who dropped the first atomic bomb on Hiroshima, Japan in 1945)*

The bomb left the airplane

We knew that the bomb had exploded  
 And that everything was a success  
 We felt as much distance  
 Between ourselves and the explosion  
 - The bomb - as possible  
 We knew that this was beyond control  
 We saw that this was beyond control  
 We made an extremely steep turn  
 Quite beyond what we had expected  
 To Hiroshima

BIO:

Michael Pinsonneault, PhD.

- Professor of electroacoustics, sound production and special topics in the Music, Communication Studies, Fine Arts and Studio Arts departments at Concordia University.

- Professor of music theory, soundtrack composition and music technology at Collège Musitechnic.

- Professional musician, composer, and sound designer.

- Author of two novels and numerous interdisciplinary works involving text, sound, music and images.

Denis CHABOT (animation) + Stéphane ROY (music)	<i>Une âme nue glisse à l'eau vive</i> <i>(A naked soul sliding into vivid waters)</i>	Animation film + 2 ch	15'
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Une âme nue glisse à l'eau vive/A naked soul sliding into vivid waters

Le thème est celui d'une méditation sur un verre d'eau où des univers parallèles cohabitent. Métaphore des niveaux de l'inconscient et d'un au-delà liquide peuplé des songes de nageurs enfouis.

Mon but était de créer une expérience poétique qui lierait des images à caractère onirique et surréaliste avec une bande sonore d'électro-acoustique. La structure narrative agit comme métaphore des niveaux de l'inconscient à travers une méditation sur un verre d'eau.

This film is a meditation on the parallel universes that exist within a simple glass of water. In this metaphorical world, a host of silent figures doze within an underwater sanctuary.

My goal was to create a poetical film experience that would ally a dreamlike narrative structure and visual style with an original electro-acoustic score.

The narrative structure acts as a metaphor of the various levels of the unconscious through a series of meditations on a glass of water. It includes approximately 5500 drawings done over a period of 7 years part - time. This film was done using the traditional techniques of animation. All images were drawn by hand and transferred on acetates. It is all shot in an extensive series of chain-mix (interlacing fades-in and fades-out) to give a dream like atmosphere to the film and to convey the sensuality and fluidity of the movements in an underwater imaginary world.

## **STÉPHANE ROY**

### ***Note biographique***

Auteur d'un ouvrage sur l'analyse de la musique électroacoustique (L'Harmattan, coll. *Univers musical*, Paris, 2003) Stéphane Roy est titulaire à la fois d'un doctorat en composition électroacoustique et d'un Ph.D. en musicologie de l'Université de Montréal, où il a enseigné pendant quelques années les techniques électroacoustiques et la perception auditive. De retour au Canada après un séjour de près de cinq ans à St. Louis, au Missouri, il a enseigné l'analyse musicale au Conservatoire de musique de Montréal. Les œuvres de Stéphane Roy ont été primées lors de concours internationaux au Canada, aux États-Unis et en Europe. Elles sont endisquées sur diverses étiquettes, dont empreintes DIGITALEs (*Kaleidos*, 1996, *Migrations*, 2003). Stéphane Roy a été invité en Europe et dans les Amériques pour y présenter ses œuvres.

## **STÉPHANE ROY**

Stéphane Roy is the author of a book on electroacoustic music analysis (L'Harmattan, *Univers musical* series, Paris, 2003, to be published), Stéphane Roy holds both a doctorate degree in electroacoustic composition and a PhD in musicology from "Université de Montréal" where he has been teaching electroacoustic techniques and auditory perception for a few years. Upon returning to Canada, after spending close to five years in St Louis (Missouri, USA), he taught music analysis at the "Conservatoire de musique de Montréal". Stéphane Roy's works have received numerous awards from international competitions in Canada, the USA, and Europe. His electroacoustic compositions have been released on Empreintes Digitales (*Kaleidos*, 1996, IMED 9630 ; *Migrations*, 2003, IMED 0373) and several others. He has been invited to present his works in Europe and the Americas.

## **DENIS CHABOT**

Denis Chabot a obtenu un baccalauréat en Beaux-Arts et une mineur en cinéma d'animation à l'Université Concordia de Montréal en 1986. De 1987 à 1989, il a poursuivi des études en arts visuels au ``Banff Centre`` (Alberta). Il est présentement étudiant au baccalauréat à l'université Concordia en "TESL : Teaching English as a Second Language"

Il se consacre principalement à la sérigraphie aux ateliers de gravure de Graff à

Montréal de 1990 à 1994. Il a participé à des expositions solos, collectives et à des évènements multi-medias à Banff et au Québec avec entre autres des œuvres en sérigraphie, peinture et eau-forte.

Il vit à Montréal et travaille principalement comme décorateur dans le domaine du cinéma. Il a participé à près de 42 productions cinématographiques et télévisuelles de 1994 à 2007. Le film d'animation `` Une âme nue glisse à l'eau vive `` qui allie une structure narrative onirique et une bande sonore originale d'électro-acoustique, constitue son premier court-métrage.

## BIOGRAPHY

Denis Chabot obtained a Bachelor of Fine Arts degree with a minor in Animation from Montréal's Concordia University in 1986 and, between 1987 and 1989, continued his studies in the visual arts at The Banff Centre in Alberta. He is presently enrolled in a Bachelor in TESL: Teaching English as a Second Language

He mainly devoted himself to silkscreen printing at Graff Studios in Montréal from 1990 to 1994. His paintings, silkscreen prints, etchings and works in other media have been shown in group and solo exhibitions held in Québec and in Banff. Since 1994, Denis Chabot has worked on close to 43 television and film productions, mainly as a decorator, but also as an assistant art-director, prop buyers and scenic painter.

*Une âme nue glisse à l'eau vive*, his first film, allies a dreamlike narrative structure and visual style with an original electro-acoustic score.

Sandeep BHAGWATI	<i>Stele I</i>	Trumpet, prepared piano, live electronics (8 ch), claves	12'
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Sandeep Bhagwati (\*1963) STELE I (ectoplasmic version for prepared piano, jazz trumpet, 4 claves and 4 channel processed live sound) (2005/2009)

In 2004, I re-read Victor Segalen's early 20th century series of poems Stèles, obituary and commemorative texts in the traditional Chinese manner. I have since written several "Steles" for different instrumentations. Each of them is a homage to somebody I loved and admired. It is hard to realize that a series such as this must go on and intensify until I myself die. Perhaps it is my way of preparing for that eventuality. STELE I was dedicated to the John Cage of the late 1940s and early 1950s.

Stele I was a piece for prepared piano embedded in the score of my evening-length trombone concerto "Inside a native land". After the Berlin premiere, the pianist Ernst Surberg convinced me that it could stand alone. It subsequently had a great international success, being performed in e.g. Berlin, Hamburg, Vienna, Ulm, Los Angeles, Paris, Milano, New York - and two years ago by Linda Brady here in Montreal (she also plays in tonight's performance).

I have for a long time envisaged an "ectoplasmic" version, where the dry percussive sounds of the prepared piano emanate into the room, calling forth intangible,

deformed echoes and memories. In this version, the ectoplasm is both human and electronic - while the piano piece is fully notated and played as it always is, Charles Ellison's improvising trumpet, four listening claves players and a re-active MAX/MSP-patch provide auditive and musical echoes that are never obvious, but always close to STELE I. The sounds travel through the room in many trajectories and converge on each audience member in a specific, individual way. There is no sweet spot in this piece, much as an ectoplasm has no center.

Linda Brady, prepared piano

Charles Ellison, trumpet

Navid Navab, sound processing and spatialisation

Krista Martynes, Julie Loranger, Isak Goldschneider and Sandeep Bhagwati, Claves Bio

Sandeep Bhagwati is an award-winning composer and theatre director. His compositions in all genres (including 6 operas) have been performed by leading performers at leading venues and festivals worldwide. He has directed international music festivals and intercultural exchange projects with Indian and Chinese musicians and leading new music ensembles. He was Professor of Composition at Karlsruhe Music University and Composer in Residence at the IRCAM Paris, ZKM Karlsruhe, Beethoven Orchestra Bonn, IEM Graz and CalArts Los Angeles. As Canada Research Chair for Inter-X Arts at Concordia University Montréal he currently directs matralab, a research/creation centre for intercultural and interdisciplinary arts.

Debashis SINHA	<i>Shruti</i>	Live electronics + harmonium	15'
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Shruti (sound) is a live audio/visual performance that uses field recordings collected in the streets of Kolkata, India as source material for a live mix of varying duration.

Often performed with acoustic instruments such as harmonium or other percussion, it is a meditation on sound and identity, using the everyday sounds of Kolkata to craft a travelogue of universal proportions. Previous performances of Shruti include shows in Berlin, Germany, the Sound Symposium, Newfoundland, and the Banff Centre.

Debashis Sinha is a Toronto based percussionist and intermedia artist. His interest in the intersection between tradition and experimentation inspires a broad creative practice where he is equally at home on the concert stage or programming minimal electronica. Sinha's current focus contemporary art media and modalities is fused with his training under master drummers of various world music traditions, resulting in live performance projects, video and installations that access acoustic as well as digital sounds, often including traditional percussion instruments as musical or sound sources. His work has been supported by the Canada Council for the Arts, the Ontario Arts Council, the Toronto Arts Council, the Chalmers Foundation, and the Banff Centre. Upcoming projects include a full length audio and video work for dancer Peggy Baker, concerts with Berlin laptop musician Robert Lippok, an internet video installation, and 2 new solo CDs. <http://debsinha.com>

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Rosemary MOUNTAIN	<i>Eddies in the River of Memory</i>	2 ch	9'
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This is one of my first pieces composed with the computer; as I had just discovered that a laptop not only permitted working in a comfortable space at home but also was sufficiently quiet not to interfere with sonic experiments. However, I retained the concepts and techniques of musique concrète. The sounds are drawn mainly from things around me in the house, especially the little bells which I have been collecting for many years. The other sounds are taken from recordings of my acoustic compositions. The title reflects my interest in the compositional potential of affecting the listener's perception of time, and the vital role of memory in temporal awareness.

Rosemary Mountain (b. 1954) was exposed to computer music in early childhood, but it was more an exposure to microtonal pitch sets and complex rhythms of Indian music that led her to electroacoustic music composition in 1979. Due mainly to a lack of access to good studios, the majority of her compositional output has been for acoustic instruments, but electroacoustics perspectives on sound, composition, process, strategies, and analysis have influenced her greatly. Her research into analytical methods for music in modern usage - electroacoustics, multimedia, crossover styles, etc. - led to her development of a tool / platform called the Interactive Multimedia Playroom, which she is now refining as a collaborative and compositional tool. She has taught a wide variety of courses at Concordia and elsewhere, including composition, 20th-century history, analysis, analog studio techniques, and sound for cinema.

Sébastien LAVOIE	<i>The Rocket Richard</i>	2 ch	5'
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Sébastien Lavoie - The Rocket Richard - Program Note

Hockey has always been a fascinating and inspiring sport for me. Having grown up in Montreal, the legacy of the Canadiens is undoubtedly very strong in me, as much as the several years spent on the ice practicing and dreaming about Hockey. Many of these sounds associated with hockey have a vivid and pleasant memory attached to it.

Sébastien Lavoie - Short Biography

During his Classical Singing studies at Vanier College, Sebastien Lavoie discovers the work of Jean-Claude Risset and Francis Dhomont at the notable concert series « Rien à Voir ». That was the foundation that led him to study electroacoustic composition, which he is currently doing at Université de Montréal, under the guidance of Robert Normandeau. Sound explorer, Sebastien travels through the diverse avenues of noise and music in order to capture and compose the novel sounds.

Navid NAVAB	<i>Sonic Investigations #1</i>	8 ch	6'
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Sonic Investigation #1 (Jan 2009) is the first in a series of multichannel compositions, investigating time, memory, space, indeterminacy, (dis)location, movement and alchemy. Investigation #1 in its simplicity and purity deals with the essence of future investigations and while claiming to be a fixed media piece intended for a standard EA concert setting, stands halfway between live performance, acousmatic composition, realtime algorithmic music, and architectural installation. For many valid reasons Sonic Investigations can only be experienced in a concert setting and any further replications and representation

should not be considered, called or referred to as the same piece or even a representation of it.

### Navid Navab :: Artist BIO

Navid is a Montreal based media-chemist, composer, interaction and sound designer. Navid studied music performance and composition for many years. Since 2005, he has been studying Electroacoustics and Computational Arts at Concordia University and Music Technology at McGill University. Currently he works as a sound designer and research assistant at both the Topological Media Lab and Matralab, while pursuing his studies and various collaborations.

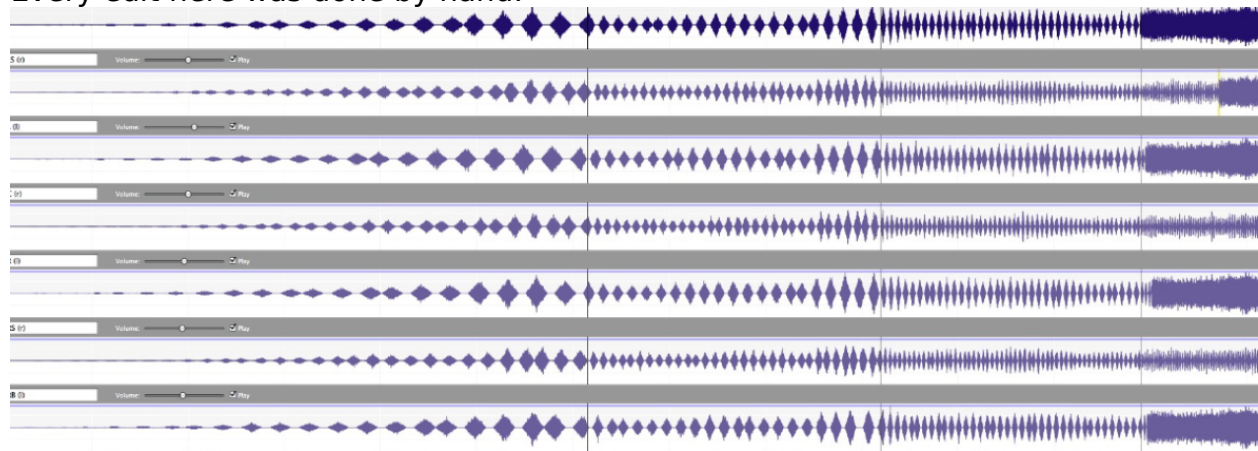
Navid creates real-time clouds and crystals of sound, engaging composition with interaction, improvisation, philosophy and cognition within various spaces. Often in his practice, gestures, rhythms and vibrations from everyday life are mapped dynamically to various DSP and sound synthesis parameters. Most of Navid's creations and research range from fixed acousmatic compositions, to responsive architecture, urban interaction, interface design, theater, and performance.

Navid is listening...

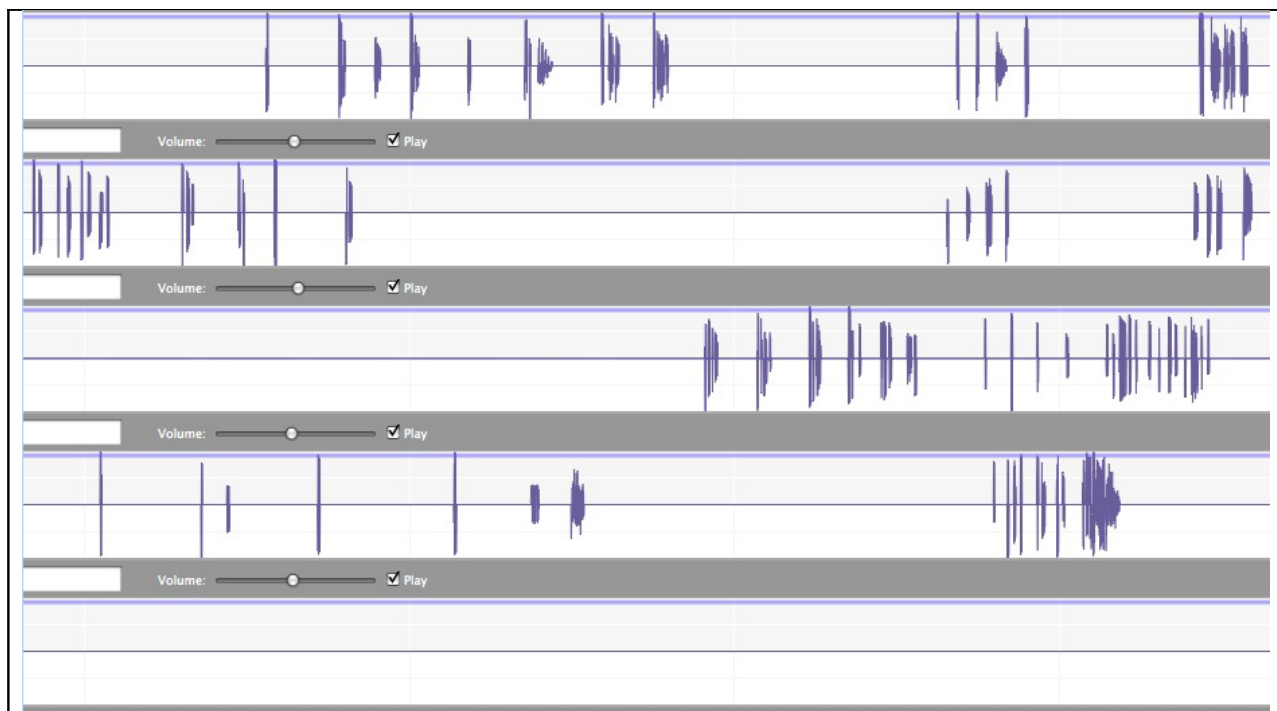
Friday 30/1 14:00

Kevin AUSTIN	<i>Concrete Studies</i>	7 ch	8'
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Every edit here was done by hand:



And in closer up:



Adam STANSBIE	<i>Parenthesis</i>	2 ch	9'
<p>Parenthesis - In memory of Leon Morahan-Stansbie, 5th August 1973 - 18th August 2004</p> <p>I have always struggled to work with noise-based sounds, finding it difficult to create tension or suspense without using pitched materials. In this short piece I have attempted to articulate energy and speed through the accumulation and dispersal of noise-based phrases; this brief digression from my usual compositional style inspired my choice of the title, Parenthesis.</p> <p>This piece was partially composed in studio Circé, at the Institut International de Musique Electroacoustic de Bourges (IMEB), France.</p> <p>Biography</p> <p>Adam Stansbie is a composer and sonic artist from the north of England where he is currently lecturing in Music, Sound and Performance Technologies at Leeds Metropolitan University. He received his undergraduate degree from Leeds University, where he was presented with an award for outstanding achievement in music production, and is currently working towards a PhD in Electroacoustic Composition at City University, under the supervision of Professor Denis Smalley. His works have been performed and broadcast both nationally and internationally and have won awards at the Bourges International Competition 2006 and the international acousmatic competition 'Metamorphosis' 2006. He recently completed a residency at the IMEB, Bourges and looks forward to visiting the electroacoustic studios at Musique et Recherché, Belgium in 2009.</p>			
Ido GOVRIN	<i>Titled</i> Tal)	(Homage to Josef	2 ch 4'

Ido govrin titled  
'Title' is a computer generated and processed piece.

Ido govrin is a sound artist who investigates the realms of aesthetics and Plastic art through sound beings. His work includes film music, sound for Intermedia installations and computer generated pieces. He is co-running the Experimental record label, interval recordings, as well as being half of Duprass.

Eran SACHS	<i>Mute</i> (Homage to Josef Tal)	2 ch	5'
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Eran Sachs Mute  
Itay bin-nun, clarinet

"Mute" is a part of "into the void", a collaborative project by Eran Sachs, Ran Slavin and Sebastian Meissner, which was released on Belgian label sub rosa in 2006. "Into the void" broadly revolves around the story of Kazimierz (the old Jewish quarter in Krakow and the location of the now famous festival for Jewish culture in Krakow), and recent changes it has undergone. Kazimierz serves as a metaphor to artistically explore recent developments connected with contemporary Jewish culture. The project was born following a commission by the Goethe institute in Krakow in 2003, and was initially presented as a sound-based installation at the centre for Jewish culture, an installation that opened the festival for Jewish culture in Krakow in June 2003 and ran throughout the festival. For the purpose of this installation the three of us spent a 5-day study in kazimierz in February 2003, during which we conducted field recordings - documenting and collecting sounds, stories & impressions. In "mute" (and the related "crackle"), Eran Sachs takes his impression of the Krakow soundscape, focusing on sonic phenomena on the axis between silence ("absence") and sound ("presence"), as a guideline for artistic elaboration on aspects of the historical story.

The sounds originate from two sources: the field recordings from kazimierz and two traditional Jewish melodies, two "niggunim", played by Israeli clarinet player Itay Bin-Nun and later transformed digitally by sach's.

"Mute" is influenced by the attenuated movement of sound in Krakow during winter, which makes one feel like the city operates on mute mode. "Mute" conveys, in various ways, the sense of energy trapped and subdued, trying to emerge from underneath pressuring forces. It tracks the quiet desperation the Jewish survivors must have felt on 1946, upon returning home from the holocaust only to face the post-war wave of pogroms, but also the feeling of relief, waking up from a nightmare reality.

Eran Sachs works as composer, improviser, sound-artist and curator in Jerusalem and Jaffa. Originally coming from a classical background, he turned his attention towards metal and modern music, and started performing at the age of 14. As an improviser Sachs has collaborated with Philip Jack, Keith Rowe, Mattin, C. Spencer Yeh, Oren Ambarchi, Sebastian Meissner, Thomas Koener, Valerio Tricolli, Achim Wollscheid and many others, mainly playing his self-developed system, the no-input-mixer. He performs regularly in the doom-dub-noise outfits Lietterschpich Diet, Cadaver Eyes and Special Olympics.

His works have been released on Mille Plateaux and sub-rosa and, as well as various labels in Israel. As a sound-artist and curator his works fuse the sonic with the



control (accentuated by sounds of urban transit and train whistles). The final stage of the flute's journey sees a rejection of chaos, and a return to the sanctuary of the womb, recapitulating a soundworld of beating hearts and gentle breathing.

Bio:

Yota Kobayashi - Biography

Acoustic and electroacoustic composer Yota Kobayashi was born in Nagoya, Japan, in

1980. He moved to Vancouver in 2000 and studied music composition at Simon Fraser

University with Barry Truax and Owen Underhil. He is currently based in Vancouver, where

he works actively with film, dance, and theater productions, while he teaches electronic

music at Langara College and sound designing at Stylus College of Music and Technology.

In 2006 his composition Reminiscence was awarded third prize at the Prix Jue de Temp/Times Play electroacoustic competition held by Canadian Electroacoustic Community. In 2008, his composition Tensho - a Japanese word meaning roughly "rebirth

through regression" - was awarded first prize in the international competition for electroacoustic music Musica Nova organized by the Society for Electroacoustic Music in

the Czech Republic.

Website: [www.programsounds.com](http://www.programsounds.com)

Friday 30/1 16:30

Jeff RABENA	<i>Violance</i>	2 ch	3'
Mike MCFERRON	<i>Shape Study: Music for Metamorphoses</i>	2 ch	7'
<p>Shape Study: Music for Metamorphoses            Shape Study: Musicfor Metamorphoses for fixed media was written at the end of 2008 for the Lewis University Theater Department production of Mary Zimmerman's Metamorphoses. An adaptation of Ovid's eponymous narrative poem, this production of Zimmeraman's play was directed by Dr. Kevin Trudeau. Although the composition is, on one hand, intended to serve as a prelude to the production of this play, it is also hoped that the work stands by itself as an independent electroacoustic composition. Structurally, this composition reduces the distances between traditional foreground, middleground, and background musical layers, thus clouding these dimensions. Yet at the same time, this work strives to present a clear and logical dramatic shape by assembling spectral, dynamic, and spatial elements.</p>			

Mike McFerron is an associate professor of music and composer-in-residence at Lewis University in the Chicago area. He has been on the faculty of UMKC and the Kansas City Kansas Community College, and he has served as resident composer at the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. McFerron is founder and co-director of Electronic Music Midwest. McFerron's music has received critical acclaim and recognition. Perspectives for orchestra was awarded first prize in the Louisville Orchestra Composition Competition (2002), was a recipient of the Chicago Symphony Orchestra's "First Hearing" Program (2001), was awarded an honorable distinction in the Masterprize International Composition Competition (2003), and an honorable mention in the Rudolf Nissim Prize (2001). McFerron was chosen the winner of the Cantus Commissioning/Residency Program (2003), and he was a recipient of the 2005 CCF Abelson Art Song Commission. His music was a finalist in the 1st International Electroacoustic Music Contest - CEMJKO (2006), the 2004 Conjuencias Electronic Miniatures II International Competition, the 2005 Truman State/MACRO Composition Competition, The 2005 American Modern Ensemble Composition Competition, the 2002 Swan Composition Competition, the 1999 Salvatore Martirano Composition Contest, and the 1997 South Bay Master Chorale Choral Composition Contest. McFerron has been a composers fellow at the MacDowell Colony (2001), June in Buffalo (1997), and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt (1999). His music has been featured on SCI National Conferences, SEAMUS National Conferences, the International Computer Music Conference (ICMC), University of Richmond's 3rd Practice Festival, Spark Conference, Annual Florida Electroacoustic Music Festivals, Spring in Havana, the MAVerick Festival, several SCI regional conferences, and concerts and radio broadcasts across the U.S. and throughout Europe. He has received commissions from Cantus, SUNY-Oswego, GeNIA, the Chamber Music Conference of the East/Composers' Forum, Nelson-Atkins Museum of Art in Kansas City, Jesus Florida, Thomas Clement, Lewis University, Sumner Academy of Arts and Science, and three times by the Metropolitan Youth Symphony Orchestra. McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

Philippe-Aubert GAUTHIER	<i>Fréquences urbaines : Chicoutimi, vue du port</i>	5.1 ch	8'
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This piece was composed for a photography exhibition known as “Fréquences urbaines” (VU, centre de photographie actuelle, Québec, 2008) where the visual artist Karine Côté asks audio artists to interpret her night pictures of various cities in Québec Province and around the world. Here, the piece is based on the contrast between a fixed, or scored, layer and an improvisation layer. The fixed layer is the evocation of a soft music box with a repeating mechanism : each time a light dot is encountered on the Karine's Chicoutimi picture (while scanning it) a pure note is produced, then developing a melodic progression over seven minutes. The improvisation layer is made of omnipresent city sounds such as beepers and cars. This layer involves a real-time manipulation of the sound qualities, from recognizable sounds to noises. This nervous layer is only audible when a melodic note is present within the fixed, scored, layer. As the photographs are only based on electric light, a 60Hz (and corresponding overtones) drone fills the space. The piece is also presented as a comment on the globalization of the urban soundscape, now nearly all the same in the modern world. All the piece is made from synthetical sounds and with algorithmic patch, both developed in Pure-Data.

#### Biographical informations

Philippe-Aubert Gauthier is a junior mechanical engineer, a master in sciences and a PhD

in acoustics. His current research activities are devoted to sound field and sound environment reproduction. Beside his research activities, P.-A. Gauthier is a self-taught

artist mainly working within the fields of audio art, experimental music, audio-visual installation, electronics, writing and performance. Conceptually, P.-A. Gauthier is interested by the relations between sciences, arts and technologies, multidisciplinary approaches and human or social aspects of science and technologies.

Kiki KEREN-HUSS	<i>A Poem</i> (Josef Tal)	(Homage to	2 ch	7'
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Kiki keren-huss a poem

(Dalia Rabikovitch's A Dress of Fire)

One poem, five languages, nine voices reading the poems , one singer singing an Arab lullaby, and some street noises. These are the elements; these are the materials this piece is made of. I did not attempt to compose a melody to the words, nor did I attempt to add meaning, or illustrate. I juxtaposed the different languages, the different voices, creating new textures, new rhythms, using the words, the different ways of pronunciation, giving birth to something new.

Kiki keren-huss - composer, born in tel-aviv, Israel. Studied at the Rubin academy of music, the musicology department at the Hebrew university in Jerusalem, and composition with prof. Abel Ehrlich. Her compositions and sound installations were

performed and presented in Israel and abroad including two fully staged chamber operas, and were recorded and broadcast by the Israeli radio music channel. Some of her compositions were performed in the sonic circuits festival for electronic music of the American composers forum.

In the last few years, works mainly with electronic and electro acoustic music using sound as a way to draw and create an inner environment out of everyday sounds, voices, texts etc. works often in collaboration with visual artists and dancers.

Amnon WOLMAN	Attention Step #2	(Homage to Josef Tal)	2 ch	12'
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Attention Step # 2 was written in January 2009 in Tel Aviv. With all that it entails.

Amnon Wolman is a composer and sound artist who writes for diversified forces of musicians grounded in an essential interest in experimentation and a belief that music as an art form expresses many dissimilar ideas of beauty. His interest in technology and in issues of time guided him, in recent years, towards electro-acoustic pieces that are based on their own original audio materials and towards gallery sound installations that place an evolving sound with complementary visuals, in a small space where the listener decides on the length of the interaction. In his instrumental works he emphasizes the interaction between live performers, the technology, and the composer as collaboration with equal partners. He is currently the director of the Midrasha Lemuzika, the School of Music at Levinsky College in Tel Aviv, and the artistic director of Musica Nova - Tel Aviv.. He lives with his partner Rabbi Eyal Levinson and their son Levi in Tel Aviv, Israel.

Steve LALONDE	Quand la nuit se referme	(Cache 2008)	2 ch	5'
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### **Quand la nuit se referme**

Cette pièce est une étude, à partir d'un type unique de matériau sonore, au travers des dédales intimes des anxio-gènes qui nuisent au contrôle de l'esprit lors de tentatives d'accomplir l'acte vital de dormir.\\

La recherche du silence, la perte de contrôle et la course effrénée dans le but d'atteindre la relaxation ultime tentent ici d'être représentés à partir de différents types de papiers qui ont été froissés puis traités. \\

This work is about insomnia and anxiety.\\

About trying to find enough silence inside to let it go, losing control and running after it again.\\

### **Bio**

C'est à la suite d'une soirée fort laborieuse que Steve Lalonde est né il y a de cela quelques années. Depuis ce jour, il tente de faire quelque chose de significatif avec sa vie. Son œuvre musicale est un symptôme de cette tentative; se promenant du jazz-pop au classique jusqu'à l'électroacoustique, il espère un jour en extraire du sens et pouvoir qualifier le tout de carrière.\\

It was following a long and difficult night that Steve Lalonde was born, once upon a time. Since that day he has been attempting to do something significant with his life, and his musical interests are symptomatic of these efforts. With one foot in the jazz-pop realm, another in Classical music and still another in electroacoustics, he hopes one day to make some sense of this trinity in the form of something one might call a career.\\

**Trad. Jef Chippewa\\**

Félix-Antoine MORIN	<i>Feed Metal Dirt</i> (JTPP 2008)	(3rd place,	2 ch	7'
<p>Esthetically, I take my inspiration from the lute-making of german industrial music from the 1970's. This piece is also nourished by a spontaneous coup de cœur that I had for a particular space : the construction site of a vast concert room to be. When I accidently discovered this hugmongsous space, the image before me struck my eyes, it represented exacly the spirit that I want to insufflate my music of. The warmth of the lighting on the concrete walls created by the industrial projectors gave the place such a particular cinematic ambiance. In this artistically rich environment, the sounds where being born out of the gravel, out of huge metal pipes of different sizes, of various construction tools and cartboard boxes, and all sorts of multiform objects laying around. This amalgamation of sounds was babbling and growing inside the belly of this enormous space with such an intimidating resonance. This place seemed to embody something sacred for me, something like a cathedrale. Thankfully I had a microphone on me and was prepared. As the hunt for sounds begun, time stood still, finally I was alone, abandonned in my natural environment.</p> <p>Therefore, the piece is constituted of sounds directly extracted from the original recording. Also I wanted to work with matters of natural parasitic such as "feedbacks" and noises often considered as sonorous pollution.</p> <p>The structure plays on two plains : the mechanic of the parasitic sounds in their very reduced space and the repercussions of the industrial objects caught in their urban cathedrale. Foremost, this piece is a ground-test of the development of an instinctive and rythmical language.</p>				
Thierry GAUTHIER	<i>[pjanistik]</i> (2008)	(4rd place, JTPP	2 ch	5'
<p>Altération pianistique, agencement et manipulation de sons provenant de la table d'harmonie d'un piano préparé.</p> <p>This expressionist acousmatic piece is entirely made from prepared piano and sine waves. The development is guided by the piano fragments, which were played and recorded directly on the soundboard of the instrument.</p>				
Adam BASANTA	<i>Transients and Resonance</i>	(Cache 2008)	2 ch	8'
<p>I have long wanted to compose a piece using instrumental extended technique, which is then further extended into the electroacoustic realm; in this composition, prepared guitar is used as the source material. Within the electroacoustic compositional realm, I used several spectro-morphological archetypes, classifying them using the amount of "energy" they contained, and using the idea of 'energy transfer' between the archetypes as an organizing principle. In my mind, this organization resulted in a relationship between Resonances (slow, evolving, energy building gestures), Transients (hard attacks and struck sounds, exuding energy), as well as the resulting Particles (remnants of Transient collisions), leading to the sound events' perception as a cohesive, though state changing, material entity.</p>				

Friday 30/1 19:30

Alessandro CORTINI	Blindoldfreak	Live electronics (4 ch)	45'
<p>After four years being the keyboardist for the band Nine Inch Nails, L.A. based artist, Alessandro Cortini (also with the band Modwheelmood), takes us into a very unique realm of sound exploration. Blindoldfreak is a voyage through sound in its purest form. In his own words, "It's just me and an electric music box (the Buchla synthesizer)". From minimalist percussive gestures to highly layered rich drones, it will carry you away for a unique and memorable auditory journey.</p>			

James HARLEY and Ellen WATERMAN	~spin~	Flute + live electronics (8 ch)	45'
<p>~spin~ is a new project by James Harley (electroacoustics, processing and sound diffusion) and Ellen Waterman (flutes/voice). Improvisation and electroacoustic composition are spun together in multi-channel performance environments. The program includes Harley's piece Wild Fruits 2: like a ragged flock, like pulverized jade (2006).</p> <p>Wild Fruits 2 is a hybrid, both composition and improvisation, both pre-recorded and live, both fixed and mutable. It is a collaboration in which both partners have complete autonomy over their contributions, necessitating a high degree of trust. Amplified flute sounds are put under a sonic microscope, spun reverberating around a multi-speaker scenario, but in other ways are left untouched. The flute/voice acoustically mimics recorded and digitally manipulated signals. Real time spatialization blurs the line between acoustically and electronically rendered sounds (which is which?) in a cyborg piece that spins a utopic myth of pristine nature in the full realization of its absence. Recordings made in both "urban" and "natural" environments are transformed through digital manipulation into a raw and wild presence.</p> <p>Harley's compositional sub-text provides inspiration for my improvisation; it is a series of excerpts from Annie Dillard's hymn to nature: Pilgrim at Tinker Creek.</p> <p>"In September the birds were quiet...In October the great restlessness came ...the restlessness of birds before migration... The birds were excited, stammering new songs all day long. ...I watched at the creek. A new wind lifted the hair on my arms. The cold light was coming and going between oversized, careening clouds; patches of blue, like a ragged flock of protean birds, shifted and stretched, flapping and racing from one end of the sky to the other"</p> <p>Like most works for live, acoustic musician and digital manipulation, the performance of Wild Fruits 2 is deceptive. The eye is drawn to the embodied performer, wired flute, animated flutist, but the sound is equally controlled by the unassuming figure hidden behind his laptop. Speakers are the real mouths of the piece, which is a chorus not a duo.</p> <p>BIOS</p> <p>ELLEN WATERMAN</p> <p>Ellen Waterman is a dynamic flutist/vocalist and creative improviser who specializes in contemporary and experimental music. She is known for her flamboyant physical presence and wild range of vocalizations on the flute, and for her dedication to Canadian experimental music. Her performance practice intersects closely with her work as a</p>			

cultural theorist and musicologist.

Ellen is Associate Professor in the School of Fine Art and Music at the University of Guelph, where she leads the Contemporary Music Ensemble and teaches courses in 20th century and avant-garde music. She holds the Ph.D. in Critical Studies and Experimental Practices from the Department of Music at the University of California, San Diego. For over a decade she performed with iconic Canadian composer R. Murray Schafer on several of his Patria music/theatre projects, and her scholarly work on Schafer has been widely published.

Ellen is represented on premiere recordings of works by Brian Ferneyhough (CRICD 652) and Schafer (CMCCD 8902). Her own compositions and improvisational work have been released on Radiant Dissonance Volume Two, a set of ten radio programs produced by the Canadian Society for Independent Radio Production, and on her CD Sound Crossings. As an improviser she has been fortunate to perform with such artists as George Lewis, Miya Masaoka, Malcolm Goldstein, Susie Ibarra, Joëlle Leandre, Jean Derome, Lori Freedman, Nicole Mitchell, Pauline Oliveros, Anne Bourne, James Harley, and Jesse Stewart. She has performed at the Guelph Jazz Festival, the Vancouver International Jazz Festival (with VCMJ), and Montreal's The Upgrade! Waterman was artist-in-residence at the 2008 Sound Travels Festival in Toronto, and is currently a Visiting Scholar at the McGill Centre for Research and Teaching on Women.

#### JAMES HARLEY

James Harley is a Canadian composer presently based at the University of Guelph, where he teaches digital music, composition, and related courses. He obtained his doctorate in composition at McGill University in 1994, after spending six years composing and studying music in Europe (London, Paris, Warsaw). His music has been awarded prizes in competitions in Canada (CBC, New Music Concerts, SOCAN), USA (McKnight Foundation), UK (Holland Prize, Huddersfield Festival), France (Bourges, MC2), Poland (Lutoslawski, Serocki), Japan (Iriho), and has been performed and broadcast around the world. Some of Harley's compositions are available on disc (Artifact, ATMA, Kappa, McGill, Musicworks, PeP, Soundprints) and his scores are primarily available through the Canadian Music Centre. He has been commissioned by, among others, Codes d'Accès, Continuum, Ensemble contemporain de Montréal, Hammerhead Consort, Kappa, Kore, Kovalis Duo, New Music Concerts, NUMUS, Oshawa-Durham Symphony, Open Ears Festival, Polish Society for New Music, SMCQ, Transit Festival—Belgium, Trio Phoenix, Vancouver Bach Choir. He composes music for acoustic forces as well as electroacoustic media, with a particular interest in multi-channel audio. According to Marc Couroux (Musicworks 69), Harley's music "resides at the intersection of a network of influences rather than proliferating from a central ideology... Harley accepts that the complexity of nature requires a more artistically imaginative

interpretation than the simple extension of an Arcadian, placid contemplation... Harley consequently oriented himself towards the theory of chaos, which derives its principles from a much more global study of natural mechanisms than was previously allowed due to hyperspecialization... James Harley defends on the highest level the great Canadian creative tradition, rooted in the natural world, a metaphor for the irreducible complexity of Canada and, by extension, of universal humanity."