



**Tuesday, at 8 pm
November 21, 1989**

**Convocation Hall,
Arts Building**

Garth Hobden, coordinator

*Electroacoustic works by
Canadian Composers*

**Canada Music Week
REEL MUSIC**



PROGRAM AND NOTES

03:30

Glen Halls

With the aid of a "sampler", new and unusual textures may be created from commonplace sources, such as paper clips and pot lids. "03:30" is improvisational in character, and may be performed "live". Though by no means programmatic, the piece may evoke images of the early morning.

Glen Halls

GIA CRIES (1989)

Garth Hobden

This piece is what I would refer to as a "sonic short story". Somewhat programmatic in nature, it paints a picture of some "ethnic" culture (Inuit perhaps) performing an ancient ritual which calls forth the primordial elements necessary for their cultures survival.

This " communion" is disrupted by an antagonistic, technological entity, which permanently changes this long established relationship.

The "soundscape" was created from the following sources. A dripping faucet; a piano; a shortwave radio; and a recitation of the "AGNUS DEI", in French.

The piece is in remembrance of the Exxon Valdez.

Garth Hobden

THE EAGLE

Jamie Philp

This piece is an excerpt from a dance piece commissioned by Memi Van Gaza.

Jamie Philp

short interval

POSITIVE SPACE (1989)

Marco Burak

The piece begins with a single sound, sounds emerge, forming a textural soundscape. Gestural sounds emerge from this textural background and from the central focus of the piece, hence the title (a term borrowed from visual art).

Marco Burak

DEAD CROWS (1989)

Blair Lowe

Early one summer morning, I awoke suddenly, and grabbed a pen and paper to record the dream I was having. Thus was the birth of "Dead Crows".

The words I scribbled down on that night were as follows:

*"Standing under a dead crows oiled wings.
Alive? Yes, but too weak to show."*

In my dream, I recall being underneath some huge wings, apparently of the "crow" variety. The beast that was attached was apparently alive, but was very weak.

Components of the piece:

- the phrase in many forms: backwards, slowed down, etc.
- sampled wine glasses
- a Knall, an East Indian drum

Thanks to Donald Stanley, and Raj Kalia, for their performance and creative input in realizing this work.

Blair Lowe

IN PARADISUM (1989)

Michelle Wells

For all those who have lived or died in agony.

In Paradisum deducant te Angeli;
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeds requiem.

May the Angels lead you into Paradise;
at your coming
may the martyrs receive you,
and conduct you
into the holy city, Jerusalem.

May the chorus of Angels receive you,
and with Lazarus, once a pauper,
eternally may you have rest."

Michelle Wells

short interval

INSIDE PASSAGE (1989)

Sean Ferguson

In this piece, realized on a Yamaha DX 7, a basic shape controls all parameters of sound: pitch, harmony, form, spatial orientation, etc. The torpedo-like nature of the shape is similar in a way to that of ORCINUS ORCA, or the Killer whale. Thus the title refers to the coastal region of British Columbia where these creatures are often sighted.

Sean Ferguson

AND THE EARTH CRIED OUT.. (1989)

**Anthony
Bernhardt**

Lyrics excerpts from "Meditations in Green" Stephen Wright. Thanks to Patricia Dray for the reading.

The Earth is the only place we have to live!! The greed and selfishness of Man is destroying this world. We destroy the land by sculpting a new landscape of concrete and asphalt; we manipulate the natural course of Nature to satisfy our own needs, without regard to the consequences of our actions. The Earth has a limited supply of blood to give and we are bleeding it dry!! Is man so ignorant that he cannot read the warning signs our planet gives us every day? What will we leave for future generations? Hear the EARTH as it CRIES OUT !!!!

Anthony Bernhardt

IRIDESCENCE (1989)

George Arasimowicz

IRIDESCENCE is a tape music composition which deploys digital sampling technology for source material and processing. A technical and metaphorical prompting for the piece is that of tonal/timbral memory: the invocation of fictive string and percussion. Should listeners associate the sounds with non-existent performers and instruments ?

George Arasimowicz