

Au-delà des frontières – 10^e édition en webdiffusion

MINM

Montréal/
Nouvelles
Musiques

festival international

_____ festivalmnm.ca

La Grande Nuit 2021 — Au-delà de la notation

Saturday, February 27, 7:00 pm – 3:00 am
Live webcast from Agora Hydro-Québec
Cœur des sciences – UQAM



MNM Festival About...

Since 2003 the Montreal/New Musics (MNM) festival - celebrating its 10th edition this year - has been bringing together some of the most passionate composers and artists in the field of creative music every two years. This 2021 edition - in the midst of a global pandemic - is no exception, despite the unintentional absence of our international guests, as a dozen concerts and events of the highest calibre will be offered «online» to the public through unique and varied musical experiences, entrusted to our best ensembles and soloists who will proudly carry the torch! A true window on the current state of musical creation, the Montreal/New Musics (MNM) Festival is now one of the most important events of its kind in North America.

Walter Boudreau
MNM festival Artistic Director

A 10th edition beyond borders and completely FREE!

Go to festivalmnm.ca to access the webcast. Discover our video clips, presentations of works by Georges Nicholson and virtual programs to live the experience of unlimited musical creation!

For a third consecutive year, in collaboration with Hexagram, GRMS is partnering with the SMCQ and matralab to present "La Grande Écoute" at the MNM (Montreal/New Musics) festival. This series is made up of three events centred around the festival's theme "Beyond Borders", showcasing the research/creation of GRMS members, the Hexagram network and the artistic community.

GRMS (Groupe de Recherche sur la Médiatisation du Son)

Description

GRMS is made up of researchers dedicated to the academic and practical study of sound as media. Its aim is to develop the broadest possible understanding of the reality of sound in its many dimensions.aspects.

Mission

GRMS's mission is to study the heuristic value and role of sound in a variety of contexts, through its social, media, artistic and practical manifestations. GRMS explores the relationships between sound production, the context of its transmission and its phenomenological aspects.

It facilitates research and creation by its members. It also gives postgraduate students access to internships, training and research faculty. Moreover, it introduces undergraduate students to research. Finally, GRMS builds ties and partnerships with the creative community, both locally and far afield.

Programme

7 pm	Block 1 - Beyond continents
9 pm	Block 2 - Beyond the sound object, the space
10:15 pm	Block 3 - Beyond the timbres
11:30 pm	Block 4 - Beyond the narratives
00 :45 pm	Block 5 - Beyond the senses

The schedule and duration of the works are for information purposes only.

Block 1 - 7:00 pm
**Beyond
continents**



Programme notes

Rodrigo Sigal (MX)

Composer, cultural manager and full time professor since 2017 at ENES, UNAM, Morelia, where he is also the coordinator for the Music and Artistic Technology undergraduate program (www.enesmorelia.org). interested in new technologies especially in the electroacoustic music field. Since 2006, Sigal has been the director of the Mexican Centre for Music and Sonic Arts (www.cmmas.org) where he coordinates numerous initiatives of creation, education, research and cultural management in relation to sound and music. He earned a doctorate degree from the London City University and completed his postdoctoral studies at UNAM. He has a diploma in cultural management from the UAM-BID and has continued his studies and creative projects with the help from various scholarships and support from institutions like FONCA (SNCA member 2011-18) and the DeVos Foundation for cultural management, among others. He has the "Researcher candidate" level at the National Researchers System from Conacyt and for 20 years he has taken part in the Luminico project (www.luminico.org), he is the director of the "Visiones Sonoras" festival (www.visionessonoras.org) and editor of "Sonic Ideas" journal (www.sonicideas.org).

Repetition of perception (2012), 0:07:40, binaural fixed medium

Searching for repetition methods that work in various layers of sound information at the same time I sound myself fearing losing track of what was happening. Therefore, I explored ways

to allow various levels of evident repetitions and other hidden to allow the audience to look for them in their own way. This is a piece created with funds from the Mexican National Creators Arts System Grant 2012-2015.

Tonalli Nakamura (Mx)

Specialist in music with new technologies in the fields of: acousmatic music, contemporary instrumental music and live electronics. He has presented and premiered work in different states of Mexico and in countries such as: Germany, England, Ireland, Scotland, Belgium, Greece, Spain, Russia, Japan, China, Canada, USA, Colombia, Ecuador and Chile.

Optic Nerve (2015), 0:06:20, binaural fixed medium

The optic nerve is the second of twelve paired cranial nerves and is technically part of the central nervous system, rather than the peripheral nervous system because it is derived from an out-pouching of the diencephalon (optic stalks) during embryonic development. In humans, the optic nerve extends from the optic disc to the optic chiasm and continues as the optic tract to the lateral geniculate nucleus, pretectal nuclei, and superior colliculus.

Mirtru Mjares-Escalona (VZ)

Mirtru Escalona-Mijares (1976, Venezuela) had his first contact with music in Duaca, within «El Sistema», a national system of youth orchestras. He completed his first musical training with Rafael Saavedra and Gerardo Gerulewicz, before returning to France

at the invitation of José Manuel López-López and Paul Méfano. In 2000, he continued his training with Philippe Leroux, Ivan Fedele and Christine Groult, then completed his studies with a Master's degree in composition (electroacoustic and computer music option) at the Conservatoire National Supérieur de Musique et Danse de Lyon, in the class of Robert Pascal, Michele Tadini and Denis Lorrain. For Escalona-Mijares, composition has become a continuous self-discovery and a tool to react to the contemporary world. His works reflect in an authentic, poetic and spiritual way this particular relationship to music and its environment. As an artist, he invites the audience to dream and to broaden their musical listening limits to bring them closer to the «non tangible» that connects us all. Strongly attracted by electronics, he incorporates it as a logical extension of acoustic instruments, and is imbued with digital art and non-Western music as a source of reflection and awareness of diverse perceptions of the world.

L'ermitage au toit de chaume (2014-2015), 0:15:25, stereo fixed medium

The starting point of *L'ermitage au toit de chaume*, is the poetic image of five tankas (a rhyming Japanese poem of 31 syllables on five lines) written by Ryokan in different periods of his life. (French translation available only)

vous me demandez
où se trouve
ma demeure?
à l'est du pont
au-dessus du fleuve d'étoiles

si on me demande comment
j'ai pu renoncer au désir
sous le ciel
quand la pluie tombe, elle tombe
quand le vent souffle, il souffle

un long moment
sous le ciel parfumé
d'ivresse affalé
un rêve merveilleux
au pied du cerisier en fleurs

la rosée s'est déposé
le sentier de la montagne doit être
froid
une dernière coup de saké
avant de rentrer
peut-être?

comme un mince filet d'eau
se frayant un passage entre des
rochers
couverts de mousse
aussi allègrement
j'ai traversé cette vie

RYOKAN
Recueil de l'ermitage
au toit de chaume
© Éditions Moundarren.
Hervé Collet. 2004/2010

Manuella Blackburn (UK)

Manuella Blackburn is an electroacoustic music composer who specializes in acousmatic music creation. Her music has been performed at concerts, festivals, conferences and gallery exhibitions in Argentina, Belgium, Brazil, Canada, Chile, Costa Rica, Cuba, France, Germany, Italy, Japan, Korea, Mexico, Portugal, Spain, Sweden, and the USA. Manuella Blackburn has received a number of international awards and prizes for her acousmatic music including: Grand Prize in the Digital Art Awards (Fujisawa, Japan, 2007), First Prize in the 7th and 10th Concurso Internacional de Composição Electroacústica Música Viva (Lisbon, Portugal, 2006, '09), First Prize in the Musica Nova International Competition of Electroacoustic Music (Prague,

Czech Republic, 2014), International Computer Music Association European Regional Award (Australia, 2013), 3rd Prize in the Diffusion Competition (Ireland, 2008), Public Prize in the Concurso Internacional de Composição Eletroacústica (CEMJKO, Brazil, 2007) and Honorary Mentions in the Centro Mexicano para la Música y las Artes Sonoras (CMMAS) competition (Morelia, Mexico, 2008) and in the Concurso Internacional de Música Eletroacústica de São Paulo (CIMESP '07, Brazil).

Visa Points (2009)

0:10:14, stereo fixed medium

All materials used in *Vista Points* are derived from electric guitar sounds. Often the electric guitar sounds are left raw and then layered with processed materials. When these sounds interact, there are points of causality, conflict and turbulence. This work explores the effect of varying the distance between sonic events. When constructing the piece, contrasts between pressured and voluntary behaviours became a primary focus with the aim of achieving moments of activity and emptiness.

Jown Elmsly (NZ)

John Elmsly studied at Victoria University (Wellington) then on a Belgian Postgraduate Scholarship in Brussels and Liège. Introduced to electroacoustic composition by Douglas Lilburn, continuing at IPEM (Gent) with Lucien Goethals. Developed and co-directed studios at University of Auckland from 1984 to 2014; electroacoustic works produced here included 'Triptych' with trumpet, 'Gestauqua' with brass quintet, and 'In Memoriam Rainbow Warrior'. 'StilldreamK..' with baroque flute performed at 'The Tuning of the World in Banff' (Banff, 1993). Sabbatical residences at Simon Fraser University explored Barry Truax's POD

system used in 'Masked Rituals', the 'Voices in the Air' cycle (represented on CD by 'Soft Dawn over Whispering Island' and 'The Voice of Experience' with piano) and 'Drift' with viola. Recent electroacoustic works continued exploring granular and multi-channel tools. Working within John Coulter's SoundDome was pure delight: in all composition my goal has been to create otherness, magic within a life-space, for which this is a powerful tool.

Soundings (2018), 0:16:32, binaural fixed medium

I Motionless (4:50)

II Tongue Dreams (3:48)

III Twinkle (2:40)

IV In moonlight (2:10)

V Auras (3:04)

One of the pleasures of working in the multi-speaker space of the SoundDome has been re-discovering the life within environmental recordings, and composing new sonic spaces with combinations of these sounds, a set of whispered words recorded near an open window in summer, and processed derivations from them (mainly filterings, granulations and trajectories). These are replete with hints of meaning and images, and suggested associations with my source recordings from a number of locations within the South Island of New Zealand: Cable Bay north of Nelson, Cape Foulwind near Westport, Constant Bay near Charleston, and the Hollyford Valley in Fiordland. These focused on waves and flowing water, but a squeaky gate in warm summer air also contributed to these 'flying thoughts.'

Cat Hope & Decibel ensemble (Australie)

Decibel are a new music ensemble that focus on the integration of acoustic and electronic instruments in chamber music performance, founded in Western Australia in 2009. They are

world-leading interpreters of graphic notations and pioneer digital score formats for composition and performance. This includes the ongoing development of their successful Decibel ScorePlayer App for iPad, enabling coordinated performance of graphic notations. Whilst rooted in western art music tradition, Decibel aim to remove stylistic boundaries in their commissioning and performance approaches, which focus on the combination of acoustic and electronic sounds.

2 Minutes from Home (2020),

0:46:22, stereo audio video

World premiere of this video compilation

Like many other ensembles and art organisations, Decibel had its activity for 2020 cancelled or delayed until 2021. But we wanted to keep playing together, and provide support for our community of artists and audience during these difficult times. The "2 Minutes From Home" project involved commissioning 20 new works, each only 2 minutes long, between July and December 2020. Every work was scored for the the Decibel ScorePlayer, an iPad application designed by the ensemble to coordinate the reading of graphic notations. The score formed the basis of an audio visual work, created by videographer Karl Ockelford, where the musicians are seen performing alongside the score in 20 unique layouts, then shared on our social media channels. The selected composers are people from around the world that we have worked with in the past, and each ensemble member also contributes a piece. «beautiful, eye-catching miniatures» Angus McPherson, Limelight. «an interesting and challenging new take on playing and commissioning music» Ara Jansen, SeeSaw

Works by Pedro Álvarez, Louise Devenish, Dominic Flynn, Erik Griswold, Haruka Hirayama, Cat Hope, Stuart James, Lionel Marchetti, Cathy Milliken, Karl Ockelford, Tristen Parr, Gail Priest, Jon Rose, Marina Rosenfeld, Bergrún Snæbjörnsdóttir, Thambi Soddell, Amanda Stewart, JG Thirlwell, Dan Thorpe, Lindsay Vickery, Aaron Wyatt

Block 2 - 9 pm

**Beyond the sound
object, the space**



Programme notes

Roxanne Turcotte (Qc)

After piano studies at the Conservatoire de musique de Montréal, Roxanne Turcotte focused on composition and music technology, earning a master's degree in electroacoustic composition from the Université de Montréal. The music of Roxanne Turcotte has won numerous awards and distinctions: International New Music Composers Competition (USA), Hugh Le Caine Award from the SOCAN Foundation (Canada), Luigi Russolo International Competition (Italy), 6th "Villes manifestes" Radio Art Competition (La Muse en circuit (France), nominee for Felix (Adisq 1982) and Prix collégien de musique contemporaine (2010). Her electroacoustic works have been programmed by several events: Rencontres acousmatiques (Millery, France), Festival Klang (Montpellier, France), L'Espace du son (Bruxelles, Belgique), Florida Electroacoustic Music Festival in Gainesville (USA), Futura in Crest (France), GMEM in Marseille (France), Zeppelin in Barcelona (Spain), Archipel in Geneva (Switzerland), Akousma (Montréal), Aix-en-Provence (France), Erreur de type 27 in Québec City (2008), and Festival of New Music Now Hear This in Edmonton (Canada)...

Masques et dichotomies (2021), 0:10:00, binaural fixed medium

Mix for 16-channel synthesizer and fixed medium | binaural | stereo. Real-time synthesis Roxanne Turcotte: «If you have something to say and want to be heard, then you must wear a mask». Since the 90s, British painter Banksy Banksy has been anonymously

conveying his messages through urban art. When algorithms take over, it's better to rely on the expressions of the fine lines under the mask, finally expressing yourself out loud without judgment and without the fear of the other person's gaze. We live virtually between fiction and reality in aseptic but increasingly fragile bubbles. The imbalance of the ecosystem and the contamination of the spectre of irresponsible conspiracy seekers are a sign of this. In spite of everything, we finally feel the effects of the dead calm of the sleeping cities under the attack of a virus. A surprising dichotomy! Birds and cicadas take their place again. A sound work built on subliminal and psychoacoustic effects: masking sounds, filtering, deaf and evolving sounds, beats, inversions and electroacoustic polyphonies. Conversations emerge from the masks with equalizing effects according to the fabric, dimension and thickness of the mask under a persistent weave.

Tango déconstruit (2017), 0:03:24, binaural fixed medium

Paying homage to an exceptional woman, Argentinian composer Beatriz Ferreyra. Turcotte entered the world of acousmatic music through the GRMS, rubbing shoulders with Pierre Schaeffer and manipulating visual sounds without images. Sensations and perceptions. A hilly ride on a tango air. Tango deconstructed and revisited for an acousmatic performance, based on a 1985 composition produced for Quebec mime artist Claude St-Denis.

Ana Dall'Ara-Majek (Qc)

Ana Dall'Ara-Majek is a composer and sound artist living in Montreal. She is interested to the study of how instrumental, electroacoustic and computational-thinking approaches interact in music. Currently she's teaching composition at the University of Montreal. In 2014 she released the album *Air* (Kohlenstoff records) where she explored the hybridization of breath, voices, instruments and electronics. In 2018, she released *Nano-Cosmos* (Empreintes DIGITales), an album tribute to insects, small arthropods and microorganisms. She performs regularly with the ensemble ILÉA, blablaTrains and Jane/KIN as an electronic musician and Theremin player. She also composed music for film and dance (*Habitat*, B. Szabo; *Crying in Public*, T. Tafel; *Laborintus*, F. Raffinot), as well as working with ensembles including SuperMusique, Quasar, Ensemble AKA, Les Percussions de Strasbourg, Sixtrum, Lunatics at Large, and TM+, where she explores the interactivity between humans and technologies.

Bacillus Chorus (2016), 0:06:35, stereo fixed medium

For this piece I was interested in bacteria - particularly their ability to multiply and modify their environment by working together. This led me to the idea of exploring musical polyphony as a bacterial colonization in which sounds duplicate by binary fission processes, contaminate each other, form bacterial chains, and slowly alter the properties of the entire work. 'Bacillus Chorus' is the fourth movement of the 'Nano-Cosmos', a cycle of works dedicated to small arthropods and microorganisms.

Gilles Gobeil (Qc)

Following a bachelor's degree in compositional techniques, Gilles Gobeil undertook his Master's in composition at Université de Montréal under Serge Garant. In the final years of his studies, he was introduced to electroacoustic practices. Since then, he has directed his creative interests almost exclusively to the creation of acousmatic and mixed works. His practice falls within what is known as "cinema for the ear". Many of his compositions are inspired by literary or cinematic works and seek to "visualize" them through the medium of sound. Gobeil's work has been recognized internationally and has earned him a number of prizes and distinctions. He is regularly invited to undertake residencies abroad (Belgium, Brazil, France, Germany, Luxembourg, Portugal, Sweden) in order to create new works. Gilles Gobeil is a member of the Canadian Electroacoustic Community (CEC), an Associate Composer of the Canadian Music Centre (CMC) and a co-founder of Réseaux, (Montréal).

Sous l'écorce des pierres - Promenade (2016), 0:14:20, stereo fixed medium

To Folkmar Hein Many of the sounds used in this piece were provided to me by Folkmar Hein, who commissioned the work. The majority of these sounds, which he himself recorded, can to some extent be considered as noises devoid of any precise meaning. What intrigued me was the question of whether it would be possible to integrate them into a broader project that could evoke the very long nature hikes that Mr. Hein regularly embarks upon in the surroundings of Berlin. He confided to me that after a certain time during these promenades, one's perception of not only time but also of listening is gradually transformed. Per-

haps the transition into this state might facilitate the exposure of a particular reverie concealed beneath the skin of the stones...

Stéphane Roy (Qc)

Stéphane Roy is an acousmatic composer. His art esthetics allow him, after thorough experimentations with sound materials, to extract expressive properties and give these works teleological motion. Stéphane Roy is also a musicologist. He has written a number of papers and a book on the analysis of electroacoustic music (*L'Harmattan*, Paris, 2003), which earned him the 2003-04 Prix Opus — Livre de l'année. In 2021, it is his last album which is nominated for the 2019-2020 Prix Opus – Album de l'année – Musique actuelle, électroacoustique. His works have won several awards and mentions in national and international electroacoustic composition competitions. His works have been programmed throughout Europe and the Americas. For the past few years, he has been featured by various international festivals who gave his latest works their European premiere. His works have been published on audio support by various labels, including empreintes DIGITALes (*Kaleidos*, 1996; *Migrations*, 2003; *L'in audible*, 2019).

Maelström (2016), 0:12:00, stereo fixed medium

Maelström is a dissonant work made unstable by a development cadenced through sets of opposites, a fertile ground for expressing something dramatic. The musical discourse never reaches a complete conclusion, except at the end of the piece. It moves toward peaks of tension that get rerouted, interrupted, or only partially resolved. This kind of dodging is an archetype that finds its way in works in various forms; it is tied to an original persona, a common, primitive pool of

imagination that transcends modes of expression. Creativity is a way to drink from that spring, to give it shape in the materiality of the works. *Maelström* is built over wavering fluxes, roughly textured musical motifs with sharp morphological edges, powerful energy profiles. These motifs occasionally coalesce into "sound walls" and form energy vortices that border on saturation. These walls rise at the beginning, middle, and end of the work, highlighting major articulations.

Christian Calon (Qc)

His spatial sound works, radio experimentations and live improvisations were, since his early works, enthusiastically received by audiences and critics. They represented Canada and Germany in international competitions and were many times awarded. Opening up new avenues, his current audio-video projects explore an audiovision art form that sculpts time and spatiality and in which models of reality play a central role.

Nord (2006-2021), 0:14:47, binaural fixed medium

«He called it Utopia, a Greek word which means such a place does not exist. « Quevedo This project is a tribute to the creative enterprise of man which consists in probing the unknown with the help of musical instruments and thus attempting to make «the imperishable with the perishable». By rotating the Wind Rose (an orientation system that appears on maps in the 13th century) and applying it musically, we are led to reconsider the polarities and divisions that cartography has imposed on the world. As a tribute to the infinite richness and diversity of expressions, the four regions of the Atlas (West, South, North, East) are composed solely from the sounds of traditional musical instruments from around the world. Each region is

particularized by its mode of composition and spatialization, and its sound materials. A new sound map appears, which bears little resemblance to the territorial divisions and reveals the deep links between civilizations, as well as the hazards and mysteries of parallel inventions in distant places of the world. Mysteries that bring us back to the unanswered quest for origins. Nord was composed at SARC (Sonic Arts Research Center) thanks to a commission from Sonic Arts Network (UK).

Block 3 - 10:15 pm

**Beyond
the timbres**



Programme notes

Xavier Tremblay (Qc)

Xavier Tremblay specializes in audio programming dedicated to interactive installations as well as in immersive sound spatialization. Having a passion for sound synthesis, he also does not hesitate to draw his inspiration from the usual noises he meets every day and to incorporate them into his compositions. Don't be surprised if he arrives late for an appointment, because he may be pulled over to enjoy the sound of a wood chipper.

Tension (2021), 0:09:00, bin-aural fixed medium

If you go away too far, you will eventually come back. It is simply natural that everything converges towards the center.

Kasey Pocius (T-N-L)

Originally from St. John's, Kasey Pocius is a gender fluid intermedia artist located in Montreal who grew up experimenting with multimedia software while also pursuing classical training in both viola and piano. In late 2014, Kasey began to concentrate more intensively on the creation of digital audio works. Outside of fixed electronic works, they have also pursued mixed media performances with live electronics, both as a soloist and in improvisatory collaborative environments such as CLOrk, Exit Points & Filleharmoniques. They are particularly interested in multichannel audio works and spatialization, and how this can be used in group improvisatory experiences. They hold a BFA from Concordia in Electroacoustic Studies and are currently pursuing an MFA in Music Technology at McGill. They are

also the current Technical Coordinator at Matralab.

Piano Dreamscapes: Ice-flow Isolation (2021), 0:08:19, bin-aural fixed medium

Piano Dreamscapes Ice-flow Isolation is the third in an ongoing series of works focused on transformations of piano improvisations done by Kasey, as well as their collaborators Simon Henley (Leeds Beckett University/Western University) & Neusha Taherian (Concordia University). Composed in remote collaboration throughout late 2020 and early 2021 the piece explores concepts of isolation through spatialization, granular synthesis & spectral transformations. Improvisations dance throughout a frozen landscape, slowly taking on each other's characteristics, breaking and reforming but never quite touching or changing each other's musical trajectories. In the end, all that is left is a single pianist, playing alone in the dark...

Gaëlle Scali (Qc)

Gaëlle Scali is a french visual artist and musician who lives and works in Montreal, Canada. She trained in electro-acoustic practice at the post-graduate "Arts and Sound Creations" of the National School of Art in Bourges (Ensa) between 2018/2019 and in visual art at the Ecole Supérieure des Beaux-Arts (Esba-Moco) in Montpellier between 2003/2009. She is interested in improvised music, computer-assisted composition practices, electronic live music performance and techno music historical movement. Her work explores the physical and immersive

dimension of sound through electronic performance and improvised music. Also involved in a visual art approach, Gaëlle is interested in the territory of “techno” music by its technical, cultural, social and aesthetic dimensions.

Sextant (2020), 0:10:48, stereo fixed medium

Through the electrical network of Hyperion’s cloud

In the N dimensions of space and time, The navigation map flashes acyclically.

Shakes and vibrations

Granules of stars, icebergs and dark matter

Alarm melody, strange signals are spinning at the speed of sound

The oscillation becomes audible frequency

Up to the headphone jack cord with antenna from AL and WZ

...

Sextant was recorded in March 2020 at «» Ateliers créatifs Sainte Catherine»» of the city of Montreal in the Hochelaga, Maison Neuve district. An editing work was then carried out in February 2021.

Thanks to Raphaël Néron.

Marc Hyland (Qc)

Marc Hyland is a composer, writer, translator and visual artist. He started his musical training as a classical guitarist and later pursued his studies at the Conservatoire de musique du Québec in Montréal, where he studied with Gilles Tremblay, Clermont Pépin, Yves Daoust and Micheline Coulombe Saint-Marcoux. His catalogue comprises mostly works for voice and chamber ensembles that have been heard in concerts and festivals in Canada, Europe and the United States. He

has been working on electroacoustic and mixed music since 2007. In 2017, he presented a solo exhibition of his visual works produced in the last 25 years at Galerie Carte Blanche. That same year, after a long hiatus, he took up the guitar again and occasionally records pieces for digital platforms. Several of his works can be heard integrally online on his website marchyland.com

Souffles ASF (2020), 0:07:12, stereo fixed medium

Souffles ASF is the first of a series of works where I bring together instrumental and electroacoustic fields to produce a fixed media piece, the utopia of a kind of ideal hyper-orchestra, evolving beyond both instrumental and electro. I conceived the piece using recordings of instrumental, vocal and electroacoustic pieces I wrote in the last 30 years, those fragments being transformed by digital manipulations. The title refers to a human breath, my mother’s, which I recorded, and the durations and dynamics of which I used to structure parts of the piece, where ghosts of instrumental timbres come into play with more abstract electronic soundscapes.

Sonia Paço-Rocchia (Qc)

Sonia Paço-Rocchia is a composer, sound installation artist, improviser, maker, creative coder, live electronics musician. Her work has been presented all over North America and Europe. Sonia Paço-Rocchia’s research is about sounds, timbres and forms. Composing, she broadens the variety of sonic possibilities either using new techniques, live electronics, invented instruments, found instruments or automated instruments. As for her work on the form, most of her work has visual elements as well as choices given to the players. Coder/

Maker/Inventor, she makes automations, web art, interfaces, digital instruments. Talented improviser, she uses a myriad of sound-makers, invented and automated instruments, voice and mostly bassoon, along with live electronics.

***Soupirs* (2006-2010), 0:12:00, stereo fixed medium**

She breathes in, he breathes out. She breathes in, he breathes out: a song. Her heart beats. He wanes and disperses, his heart beats to her. He has butterflies in his stomach. It no longer works, everything topples. He cries out, but she is the one to cry out. It evolves, transforms. Paths cross. There is hope. He can sing alone, she can breathe out without him.

Michel Smith (Qc)

Born in 1958 in Laval, Quebec, for 30 years composer Michel A Smith has been working in the theatrical and multidisciplinary field. His work *J'M'en sax*, instrumental theatre for sound artefacts and Sax quartet, featuring the Quasar Saxophone Quartet won an Opus prize for "concert de l'année musique actuelle, électroacoustique". His highly original approach belongs to the electroacoustic and multi-disciplinary current ... With l'ensemble KAREL, founded in 1992, Smith devised sound and visual installations allowing space for improvisation. For his performances, he uses video and unusual self-invented instruments. Particularly versatile, he created original sound designs for numerous plays, operas, films and television programmes. In the theatre, he has assiduously collaborated with directors including Julie Vincent, Louis Karl Tremblay, Chocolat the clown, André Brassard, René-Daniel Dubois, Robert Lepage, Alice Ronfard, Lorraine Pintal, René Richard Cyr and Serge Denoncourt. The sound atmospheres which he imagines,

often dominated by the personal use of traditional instruments, manage to marry creations with very diverse styles. He holds a Master's degree in composition from the l'Université de Montréal Faculty of Music and has been guest professor there. Smith also worked with the Cirque du Soleil and on music for blockbuster shows. Passionate about new sound technologies, Michel Smith is a creator and designer ever with the wind in his sails.

***Le réceptacle des immondices* (2010), 0:07:42, stereo fixed medium**

Originally created for an installation, this performing space was an immense sewer pipe, where a surround sound system was installed, the waste is "what you don't want to see".

Block 4 - 11:30 pm
**Beyond the
narratives**



Programme notes

Chantal Dumas (QC)

As a sound artist, Chantal Dumas has been exploring the medium of sound for the past thirty years. Through fiction-documentary, composition, installation, sound design and listening experiences. By proposing to listen to the pulse of life that is in everything, she asks questions that find an intimate echo in everyone. A recipient of numerous grants from the arts councils, she will be staying at the Studio du Québec in New York in 2011 and at the Récollets convent in Paris in 2016 (CALQ). Her work has been rewarded by the Prix Opus - concert of the year Musiques actuelle, electroacoustic and the Bohemia (Czech Republic) and Phonurgia Nova (FR) prizes in radio, among others. Her proposals are broadcasted on European public radios and during festivals here and elsewhere. Avatar, the artist-run center for audio and electronic art located in Quebec City, has just devoted an important publication to her, including a commissioned work, a book and an online archive. He has also just been published under the label Empreintes digitales, Oscillations planétaires which evokes the geology of the Earth.

Le son refuge (2019)

0:20:02, stereo fixed medium

Two series of interviews we conducted in two cities, two years apart. About fifteen people met with Chantal to talk about their perception of sound. By means of a personal narrative, each person described how sound can act as a refuge in certain circumstances. Recordings were made with the participation of: Rémi Bélanger de Beauport, Gabrielle Bouthillier and

Guylaine Coderre in Avatar's studio, Quebec City, in 2018 and Dinah Bird, Antoine Chao, Amaury da Cunha, Léa Minod, Carole Rieussec at Les Récollets, a studio-residency managed by the Conseil des arts et des lettres du Québec and located in the 10th arrondissement of Paris, in 2016. Improvisation around and in the piano of Avatar's Studio: Frédéric Lebrasseur and Chantal Dumas, in 2018.

Julien Vermette (QC)

Julien Vermette is a creative developer and multimedia artist living in suburban Montreal. Having grown up as an Internet wanderer, he is passionate about the endless possibilities for personal/collective expression that new media technologies offer, and seeks to rehabilitate the relationship between soul(s) and machine through digital creation in all its forms. He is most inspired alternately by the human experience and condition, as well as natural and physical phenomena, in building immersive universes that combine sound, image and/or light. He currently studies Interactive Media at UQÀM, and specializes in interactive sound design.

Sans retour (2020), 0:07:41, stereo fixed medium

«sans retour» is a generative composition written with Max/MSP between November and December 2020. It emerges from a long-term thought process on the mechanics of memory, and, more broadly, on natural entropy. The unpredictability of past, remembered mirages, their imprecision and the degradation over time of their mental projections are centerpiece to

the images and metaphors conveyed through each of the piece's various sound layers, whether they be synthesized or processed from original recordings. The result, different on each performance, appears in a virtual, mid-air continuum; a flow of blurry memories, reconstructed but never quite crystal clear; familiar yet foreign; impermanent.

Gabrielle Couillard (QC)

After completing her Bachelor's degree in dramatic arts at UQAM, Gabrielle Couillard explored the world of live performance, both in sound and production, with a particularly interest in the design of sound spaces evoking places and feelings. In Fall 2018 she started working towards a Master's degree in experimental media, mixing poetry, theatre and sound exploration to create small abstract sound worlds, echoing her desires and concerns.

À corps défendant (2021)

0:09:35, binaural fixed medium

At first, it is just an impulsion, a violent blow, a winter wind on a November morning when Fall is fading. It's the desire to trace a path towards and against oneself, strained at the core of contradictions, of oppositions, of everything that is dissonant, discordant, that breaks the rhythms and forces to take another road. It's a vast space for a restrained soul, a sound temple to convoke one's demons with the crazy hope to be purified. The attempt to foil oneself, without imagining it could work.

Sofian Audry (QC)

Sofian Audry is an artist, scholar, and professor of Interactive Media within the School of Media at the University of Quebec in Montreal (UQAM).

Their work is inspired from artificial intelligence, artificial life, biology and cognitive sciences. Their computational artistic practice branches through multiple media including robotics, interactive installations, immersive environments, physical computing interventions, internet art, and electronic literature.

Erin Gee (Qc)

Erin Gee is an artist and composer based in Montreal, Canada, whose artworks emphasize sensuality, affect, haptics, communication, and presence. Inspired by the human voice as a conceptual object, she likens the vibration of vocal folds to electricity and data across systems, or vibrations across matter. Her work in choral composition, networked performance, ASMR, virtual reality, AI and robotics has been shown internationally.

of the soone (2017), 0:18:39, stereo fixed medium

In this work, listeners are exposed to the architectures of an artificial intelligence algorithm through the sounds of Autonomous Sensory Meridian Response (ASMR) - a genre developed by internet aficionados interested in using specific everyday sounds (whispering, soft voice, crinkling and textured sounds) alongside verbal suggestion to trigger pleasant tingling reactions in the listener's body. The artists combined these ASMR principles of sound with artificial intelligence to create a speculative neural conditioning treatment. After a roleplay that psychologically prepares the listener, one hears a soft vocal performance of a textual score written by a machine learning algorithm, showcasing each stage of the learning process as the algorithm slowly learns to speak. The combination of algorithmic text and ASMR connects the non-conscious, automatic processes of AI to the au-

tonomous reactions of the listener's body to sound, using sonic intimacy to hack into the subconscious of the listener and recondition her neural pathways.

Block 5 - 0:45 pm
**Beyond
the senses**



Programme notes

Ricardo Dal Farra (Qc)

Professor of electronic arts at Concordia University, Canada. Director of the international symposia Balance-Unbalance (BunB) on art-science and the environmental crisis; and Understanding Visual Music (UVM). Dal Farra has been coordinator of the Multimedia Communication Area of the Ministry of Education, Argentina; researcher at the Music, Technology and Innovation Research Centre of De Montfort University, UK; coordinator of the international alliance DOCAM - Documentation and Conservation of the Media Arts Heritage; senior consultant of the Amauta New Media Art Centre of Cusco, Peru; director of the Hexagram Centre for Research-Creation in Media Arts and Technologies, Canada; and researcher of UNESCO, France, for its project Digi-Arts. Creator of the Latin American Electroacoustic Music Collection hosted by the Langlois Foundation. Member of the editorial board of Leonardo (MIT Press) and Organised Sound (Cambridge Press), and the board of directors of ISEA (International Symposium on Electronic Arts). Ph.D. in Arts, he is a composer and transdisciplinary artist.

Listening (2014), 0:17:10, bin-aural fixed medium

Listening to life

Walking around our minds, understanding where we are living.

Micro and macro movements, real and virtual steps. Sound spaces, one after the other, like in a soundwalk, like in real life.

"What is reality?" It was heard recently. Is it my present? Or what was it?

So
und, time, space, energy, matter, information...

Listening to complexity, to simplicity.

Listening to life... now.

AuXauralités

AuXauralités is a joint effort between artists and researchers in acoustics, where each contributes their expertise in a perspective of hybridization, developing prototype works that veer between art and science. This approach finds common ground between scientific research and artistic expression, allowing each to progress by feeding off the other. This collaboration aims to free technologies from the industrial yoke while giving the arts new possibilities of expression. AuXauralités consists of Ana Dall'Ara-Majek (sound artist), Georges Roussel (post-doctoral researcher), Philippe-Aubert Gauthier (UQAM professor), François Proulx (student), Nicolas Bernier (UdeM professor), and Julien Sylvestre (UdeS professor).

AuXauralités - Vers le Cristal... (2021), 0:11:30, stereo fixed medium

The work is presented as a «modulated» soundscape that retraces the different stages of AuXauralités, a project at the crossroads between acoustic research and sound art, addressing the notion of enhanced listening by exploiting the very particular acoustic properties of meta-materials. The project was designed in three stages: the first consisted of simulating the audio footprint of meta-materials, thanks to model measurements allowing for the obtaining of impulse responses. After

selecting objects from the various simulations, the second stage consisted of «materialising» the meta-materials through 3D printing. The third stage was the assembly of a sound sculpture from the printed objects, which were then fitted with microphones to record the reactions. The work is thus divided into three stages: recordings tested with the simulations, 3D printing of the objects, and live recording of the sculpture.

Alexandre St-Onge (Qc)

Alexandre St-Onge is an interdisciplinary artist and a sonic performer exploring the mutation of the performative body through its sonic, textual and visual mediations. Philosophiae doctor (PhD) in art (UQAM, 2015) and assistant professor at l'École d'art of Laval University, he is fascinated by creativity as a pragmatic approach to the ungraspable and he has published over twenty works and he presented his work nationally and internationally. He founded éditions|squin|press with Christof Migone and he worked with collectives and artists such as : Marie Brassard, Simon Brown, Karine Denault, K.A.N.T.N.A.G.A.N.O., Lynda Gaudreau, Klaxon Gueule, kondition pluriel, Suzanne Leblanc, minemine, Line Nault, Jocelyn Robert, Second Regard, Shalabi Effect, undo et Unzip Violence amongst others.

Ya l'Aïon Agartha (2021),

0:11:00, stereo fixed medium

Ya l'Aïon Agartha is a study on interfaces as transformative contact zones where hallucination is an operating modality in order to generate hybrid human-machine entities. The mutation of the performative body through its electrical, electronic, sonic and textual mediations generates a score in real time which is deployed in various ways for the four movements of the piece. In the first movement, an electronic-

ally transduced saturated voice is the textual oracle for the lyrics sung during the second movement which become the score for fetishistic performative actions in the third and fourth movements. These existential performative rituals stimulate various analog and digital machines in order to produce sonic mutations of these actions from which proliferates a computer language which is heard over the market of the center of the earth.

Éric A. Létourneau (Qc)

A sound artist and radio creator whose work has manifested itself in various forms in the public sphere since the 1980s, Éric Létourneau is also a professor at the École des médias at UQAM. His research focuses on sonification, modes of notation of interdisciplinary actions and the dematerialization of art through performative practices. His work has been presented at the Tallinn Art Hall (Estonia), Tokyo Art Lab, Avatar, DARE-DARE, Le Lobe, articule, Bang Centre, Pointe-à-Callière Museum, James H. W. Thompson Foundation (Bangkok), Kunsthalle Mulhouse, Espace multimédia Gantner (Belfort) La Sorbonne, Emily Harvey Foundation and Grace Exhibition Space/Art/Life Institute (New York) plus several other venues. He has written for interdisciplinarity, radio and electronic arts, action art and intangible cultural heritage for Éditions Intervention, Les Presses du réel, Les Éditions de l'immatériel, Esse, The Thing (Germany), Non-Grata (Estonia), Radio-Canada, New Star Books, Lux Editeur, at PUM and PUL.

Spatialisation métastable (2019), excerpt, 0:09:00, stereo fixed medium

Spatialisation métastable is a "hörspiel" (radio play) based on discussions I had in 2015 and 2016 with people close to philosopher Gilbert

Simondon. All the electronic sounds in this work are generated by electronic tube synthesizers. The prepared piano, a disklavier, plays in response to the frequencies and harmonics generated by these synthesizers. Elements of soundscapes complement these materials. This short excerpt was made from experiments conducted at Avatar (Quebec), Hexagram, and then at CM-MAS in Morelia (Mexico).

Featuring the voices of Silvia de la Cueva, Silvana Casal, Daniel Lopez Duarteq, Mario Duarte, Tonalli Nakamura and Caroline Gagné. The short French text is taken from "Du mode d'existence des objets techniques" (1958) by Gilbert Simondon. The complete work, in French and lasting two hours, will be available online in Fall 2021.

Simon-Pierre Gourd (Qc)

Composer and Professor in "création sonore et média expérimental à l'École des médias" at UQAM, Simon-Pierre Gourd is one of the founding members of the Institut Universitaire des Nouveaux Médias, now known as the Institut de Recherche et Création en Arts et Technologies Médiatiques (Hexagram).

His research focuses on the development of interactive systems for new media, as well as the study of sound issues in a context of interactivity and the use of new technologies. He is particularly interested in the perception of sound language and the phenomena of representation emerging from new current practices.

His work also proposes a meeting of the living and the artificial automation for an Art of the Imaginary. He is also a research member of the GRMS (Groupe de Recherche-création en Médiatisation du Son) and the Laboratoire de Développement en Environnements Immersifs et Interactifs (Labo

Dell). To his credit Gourd has creations in various fields: acousmatic music, sound creations for new media, cinema, radio, television, theatre, visual arts and dance. His works have been broadcast in Europe, the United States and Canada.

Research and Interests: Media creation and interactive media; experimental music and new technology issues; sound applied to multimedia; musical aesthetics and sound language reception. Conservation of works and technological artefacts from artistic practices. Methodology of creative research.

Sonance (2021), 0:08:00, binaural fixed medium

In this work "Sonance" is what sounds, what resonates. Sonance, re_sonance, con_sonance and dis_sonance intertwine and unfold beyond tonality, depending on the sound itself. Different qualities of sound and sounding spaces appear as sound scenes to perceive.

Sandeep Bhagwati (Qc)

Sandeep Bhagwati is a multiple award-winning composer, poet, academic researcher, theatre director and media artist [Studies: Mozarteum Salzburg (B.Schaeffer), Musikhochschule München (W.Killmayer) and IRCAM Paris]. His compositions and improvisations (including 6 operas) are regularly performed worldwide.

Many of his works are evening-length multi-arts projects - in which he writes, directs, and conducts. He has founded, curated and directed new music festivals in Munich, Berlin and Karlsruhe, as well as long-term inter-traditional projects with Asian musicians and prominent European ensembles [Ensemble Modern, Nieuw Ensemble, Klangforum Wien etc.]. He is a prolific writer on music and artistic research, mostly for German radio and maga-

zines, but also for academic journals and books.

A Canada Research Chair for Inter-X Art at Concordia University from 2006–2016, he also was Professor at Karlsruhe Music University, Composer-in-Residence/Fellow/Guest Professor at IRCAM, ZKM, Beethoven Orchestra Bonn, IEM Graz, CalArts Los Angeles, Heidelberg University, University of Arts Berlin and Tchaikovsky Conservatory Moscow. At Concordia, he currently directs *matralab*, a research/creation center for performing arts. His current work centers on improvisation, trans-traditional aesthetics, gestural & sonic theatre and situative, non-visual scores and the role of music in decolonialism and climate change issues. From 2008 to 2011, he also was the director of Hexagram Concordia. Since 2013, he also is the artistic co-director and conductor of Ensemble Extrakte Berlin and, in 2015, he founded the first Indian ensemble for experimental music «Sangeet Prayog» in Pune.

Virelai Chakra (2020),

0:21:00, stereo audio video

«Virelai Chakra» (Circle of Virelais) is dedicated to nine wonderful musicians from Oslo: we had been working together when Corona struck. This video was made in June 2020 as a backup-contribution to Ultima Festival Oslo - just in case the September festival could only take place online. But, in the end, we could perform our concert - and so this video was never streamed until now. Each of the musicians recorded 4 short musical clips - two of them reacting to short pieces I sent them, two of them reacting to one of the other musicians - always reframing another musical style in their own language. In a complex and intertwined circle choreography, they were each filmed alone, one after the

other, on one day in June at Sentralen Oslo. In our Berlin studio afterwards, Lutz Glandien and I composed these clips. It was a delight to sense how well all the fragments complemented each other musically, and to find the right visual arrangement for the little floating windows we all know too well by now. In its recursive form, it is indeed a *virelai*, a medieval repetitive song form. «Lai» means «Song» - a virus song in which every musician's music infects the other's playing.

SMCQ – Société de musique contemporaine du Québec

The Société de musique contemporaine du Québec consists of a dedicated team of passionate collaborators and committed volunteers whose goal is to help you discover and appreciate music that is currently being composed and played. Many thanks to all.

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Aida Aoun, General Director

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Ognian Gueorguiev : Camera 1
Sylvie-Ann Paré : Camera 2
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Gabrielle Couillard, technical director, sound and stage management

Kasey Pocius, technical direction, matralab, broadcasting and mastering, computer and sound control.

Marc Pelletier, video editing

Jen Reimer, matralab coordination

Xavier Tremblay, mastering and spatialization.

Hexagram-UQAM

Manuel Freire, general coordination

Jason Pomrenski, technical director

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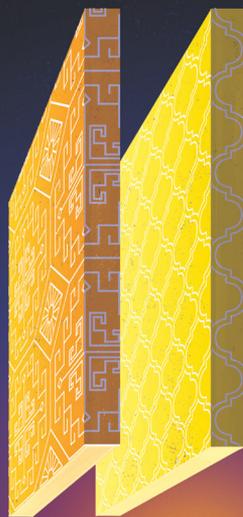
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