

Le lundi 21 mars 2016  
à 19h30

Monday, March 21, 2016  
7:30 p.m.

*Série découverte*

*Discovery Series*

# **Concert de musique canadienne / Concert of Canadian Music**

## *“Autour de John Weinzweig”*

**Brian Cherney**, coordonnateur / coordinator

**Jessica Wise**, soprano • **Katherine Watson**, flûte / flute

**Amy Hillis & Joshua Peters**, violons / violin

**Catherine Gray**, alto / viola • **Andrea Stewart**, violoncelle / cello

**Bruce Mather & Philippe Prud'homme**, piano • **Benjamin Duinker**, percussions / percussion

**Les Chanteurs d'Orphée / Orpheus Singers**, **Peter Schubert**, directeur / director

Orphée (1963)

Bruce Mather  
(né en / b. 1939)

**Bruce Mather**, piano

**Jessica Wise**, soprano

**Benjamin Duinker**, percussions / percussion

String Quartet No.3\* (1962)

Adagio

Allegro appassionato

Adagio

Allegretto, poco scherzando, fervente

Adagio

John Weinzweig  
(1913-2006)

**Amy Hillis & Joshua Peters**, violons / violin

**Catherine Gray**, alto / viola

**Andrea Stewart**, violoncelle / cello

*entracte*

I beheld her, beautiful as a dove (1928)

Healey Willan  
(1880-1968)

Rise up, my love, my fair one (1929)

H. Willan

Sharon Fragments (1966)

John Beckwith  
(né en / b. 1927)

textes de / texts from David Willson

**Les Chanteurs d'Orphée / The Orpheus Singers****Peter Schubert**, directeur / director

Flute Solo\*\*\* (2016)

David Jaeger  
(né en / b. 1947)**Katherine Watson**, flûte / flute

Trinômes\*\* (2007-2011)

- i. Asagao
- ii. Naka
- iii. Sgana

François Morel  
(né en / b. 1926)**Philippe Prud'homme**, piano

\* création Montréalaise / Montréal premiere

\*\* première prestation complète en concert / first complete concert performance

\*\*\* création mondiale / world premiere

**Prochainement / Upcoming :***L'Ensemble de musique contemporaine de McGill / McGill Contemporary Music Ensemble*

Guillaume Bourgogne, directeur artistique / artistic director

***Laborintus****En collaboration avec le Studio de composition digital et le département de jazz /  
In collaboration with the Digital Composition Studio and the Jazz Department***Luciano Berio** – Laborintus 2  
**Christina Volpini** – Création / Premiere  
**John Hollenbeck** – Création / Premiere*Le jeudi 7 avril 2016, 19h30 à la Salle Pollack /  
Thursday, April 7th, 2016 in Pollack Hall**Ce concert est présenté en association avec le cours de la musique canadienne MUHL 391 /  
This concert is in association with Canadian Music MUHL 391*

## Texts/Textes

**Orphée** (Paul Valéry) Bruce Mather

... Je compose en esprit, sous les myrtes, Orphée  
L'Admirable !... le feu, des cirques purs descend ;  
Il change le mont chauve en auguste trophée  
D'où s'exhale d'un dieu l'acte retentissant.

Si le dieu chante, il rompt le site tout-puissant ;  
Le soleil voit l'horreur du mouvement des pierres ;  
Une plainte inouïe appelle éblouissants  
Les hauts murs d'or harmonieux d'un sanctuaire.

Il chante, assis au bord du ciel splendide, Orphée !  
Le roc marche, et trébuche ; et chaque pierre fée  
Se sent un poids nouveau qui vers l'azur délire !

D'un Temple a demi nu le soir baigne l'essor,  
Et soi-meme il s'assemble et s'ordonne dans l'or  
A l'ame immense du grand hymne sur la lyre!

[In the mind's eye, under the myrtles, I create  
Orpheus, Man of Wonders!.. Fire falls from the pure  
circuses:  
It transforms the bald peak into a trophy of majesty  
Whence exhales resonant the act of a god.

Should the god sing, he rends the all-powerful site;  
The sun witnesses the horror of stones moving:  
An unimaginable wail calls forth dazzling  
The high gold harmonious walls of a sanctuary.

Singing, Orpheus sits on the sky's resplendent rim!  
A rock walks, and staggers: and every stone bewitched  
Feels a new pull within it raving sky-wards!

Evening bathes a half-naked temple as it soars  
And spontaneously assembles, taking shape in the gold,  
Obeying the giant soul of the great hymn on the lyre!]

--translated by David Paul

**Rise up, my love, my fair one** Healey Willan  
*Anthem for Easter or feasts of the Virgin Mary*

Rise up, my love, my fair one, and come away  
for lo, the winter is past, the rain is over and gone;  
the flowers appear upon the earth; the time of the singing of birds is come;  
Arise, my love, my fair one, and come away.

*Anthem pour les Pâques ou les fêtes de la Vierge Marie*

Lève-toi, mon amie, ma belle, et viens!  
En effet, l'hiver est passé, la pluie a cessé, elle s'en est allée.  
Les fleurs apparaissent dans le pays, le temps de chanter est arrivé.  
Lève-toi, mon amie, ma belle, et viens!

**I beheld her, beautiful as a dove** Healey Willan  
*Anthem for feasts of the Virgin Mary (adapted from various Song texts)*

I beheld her, beautiful as a dove,  
rising above the waterbrooks,  
and her raiment was filled with perfume beyond all price.  
Even as the springtime was she girded  
with rosebuds and lilies of the valley.  
Who is this that cometh up from the desert

like a wreath of sweet smoke  
arising from frankincense and myrrh?

*Anthem pour les fêtes de la Vierge Marie (adapté de textes divers des Cantiques)*

Je l'aperçus, belle comme une colombe,  
s'élevant au-dessus des ruisseaux,  
et son vêtement était rempli de parfums coûteux.  
Comme le printemps elle était revêtue  
de boutons de roses et de muguet.  
Qui est celle qui arrive du désert

comme une couronne de brume douce  
montant de l'encens et de la myrrhe?

**Sharon Fragments** John Beckwith

(I)

I know not my own form: I have a beginning, but I know not the end, because my life is not finished according to thy will...I wander in the earth...seeking a city where I may find friends...I see myself more miserable than other men...I hear men talk Of heaven and the terrors of hell; but...I must be between these two kingdoms, where none are willing to dwell with me but God alone.

(II)

Cloth'd with some terror from on high, The Lord gives me mine end to see  
I hear a voice that I must die! That I must go where princes be,  
My heart doth flutter and remove Where kings and queens do lose their crown  
From everything I dearly love. And with the worm in the earth lie down.

(III)

All things written in the Scriptures have been known to the mind from whence they did proceed, and are revealed to us by human beings—the family of God whom he hath chosen to be loving, kind, and tender parents to the world.

(IV)

With the pen I have drawn the lines of his spirit as to me they have been given. They are not the hand-writing of the scribe or eloquent in speech; they originated in my mind, and I commit them as a debt I owe to the Lord.

(V)

O Lord, the stone will not remove The proud are lost in troubl'd seas,  
Where thou hast plac'd redeeming Or, as the fowl, toss'd in the breeze;  
love. With a false hope their mind's impress'd  
A broken heart, a humble mind, Seeking, but never finding rest.  
Will mercy at thy portals find.

The world depart, the heavens flee,  
And death and hell is where they be;  
O humble mind! More sure abode!  
The place and pathway of our God.

(VI)

Life inspires all our actions. The body can feel nothing, but it touches the mind, there-fore it is the man within that is the life of the body, and exists in all our limbs.

(VII)

We have built a habitation for the poor and ignorant... *Peace* is our motto and *Union* our praise...Contentment crowns our offerings, and our time is spent in the praise of the Lord.

(VIII)

Oh Gilead's joy, where is thy spring, O Lord, where doth the city stand,  
Or healing that thy balm affords? Or the bless'd kingdom of thine own?  
Oh, where do Zion's children sing, Where is that lost, but promis'd land,  
Or Jesus loose the binding cords? Which was to sons of Israel known?

My soul doth rest, I know not why  
My spirit doth in secret sing;  
The kingdom of my God is nigh,  
My soul doth taste the joyful spring.

[N.B. No French translation available.]

**Bruce Mather**

Bruce Mather est né à Toronto en 1939, mais vit à Montréal depuis 1966. Il a étudié le piano avec Alberto Guerrero et la composition avec Oskar Morawetz, Godfrey Ridout et John Weinzweig au Royal Conservatory de Toronto, ainsi qu'à la Faculté de musique de l'Université de Toronto où il a obtenu son baccalauréat en 1959. Ses études supérieures l'amènent en France où il travaille avec Darius Milhaud (composition), et Olivier Messiaen (analyse). Il a terminé sa maîtrise à l'Université Stanford auprès de Leland Smith, et son doctorat à l'Université de Toronto en 1967. Professeur de composition, d'analyse et d'harmonie à l'Université McGill de 1966 jusqu'à 2001, Mather a participé en 1966 au lancement de la Société de musique contemporaine du Québec (SMCQ), dont il fait partie des premiers conseils d'administration (1967-1980). Sa rencontre avec le fameux pionnier de la musique microtonale Ivan Wyschnegradsky en 1974 était déterminante dans son esthétique et l'a mené à explorer la composition microtonale au cours de plus de trois décades.

Bruce Mather was born in Toronto in 1939 but has lived in Montreal since 1966. He studied piano with Alberto Guerrero and composition with Oskar Morawetz, at the University of Toronto, where he obtained his Bachelor's degree in 1959. He then went for advanced studies to France where he worked with Darius Milhaud (composition) and Olivier Messiaen (analysis). He subsequently completed a Master degree at Stanford University with Leland Smith and his doctorate at the University of Toronto in 1967. Mather was a Professor at McGill University from 1966 until 2001, teaching composition, analysis, and harmony, and was one of the founders of the *Société de musique contemporaine du Québec* (SMCQ) in 1966, serving on the Council of Administration until 1980. His meeting in 1974 with the famous pioneer of microtonal music, Ivan Wyschnegradsky, played a determining role in his aesthetic and has led him to explore microtonal composition in his music over the course of more than three decades.

*Orphée*, a setting of a poem of Paul Valéry, for soprano, piano and percussion, was composed in 1963 during my studies at Stanford University. The first performance took place on December 14<sup>th</sup>, 1963 in San Francisco with Anna Carol Dudley, soprano, John Chowning, percussion, and the composer at the piano. Of all my works it is the one where the influence of Boulez is most evident. In the summer of 1962 in Darmstadt I had attended a performance of the *Improvisations sur Mallarmé* of Boulez. *Orphée* is dedicated to Darius and Madeleine Milhaud.  
--Bruce Mather

Mon œuvre «Orphée», composée en 1963 pendant mes études à l'université Stanford, met en musique un poème de Paul Valéry. La création a eu lieu le 14 décembre, 1963 à San Francisco par Anna Carol Dudley, soprano, John Chowning, percussion, et le compositeur au piano. De toutes mes œuvres c'est celle où l'influence de Pierre Boulez se manifeste le plus. Pendant l'été 1962 à Darmstadt une exécution des «Improvisations sur Mallarmé» m'avait bien impressionnée. «Orphée» est dédiée à Darius et Madeleine Milhaud.  
--Bruce Mather

### **John Weinzwieg**

John Weinzwieg (1913-2006) est né et a fait ses études à Toronto, où il obtient un baccalauréat en musique de l'Université de Toronto en 1937. Il est allé à l'Eastman School à Rochester pour un diplôme de maîtrise en composition et c'est là qu'il a découvert l'approche dodécaphonique à la composition. En tant que premier compositeur au Canada à la découverte de cette technique, il a introduit le modernisme du XXe siècle à la composition canadienne et a continué à avoir une brillante carrière en tant que compositeur et important professeur de composition à la Faculté de musique de l'Université de Toronto. En outre, il était responsable de la formation de la Ligue canadienne des compositeurs en 1951 et a joué un rôle important dans d'autres organisations, notamment le Centre de musique canadienne. Ses compositions comprennent 12 Divertimentos pour diverses combinaisons, ainsi que musique orchestrale, concertos, musique de chambre et de la musique pour instruments solistes, chœur et voix solo.

John Weinzwieg (1913-2006) was born and educated in Toronto, graduating with a Bachelor of Music degree from the University of Toronto in 1937. He went to the Eastman School in Rochester for a Master's degree in composition and it was here that he discovered the twelve-tone approach to composition. As the first composer in Canada to explore this technique, he introduced twentieth-century modernism to Canadian composition and went on to have a distinguished career as a composer and important teacher of composition at the Faculty of Music at the University of Toronto. In addition, he was responsible for forming the Canadian League of Composers in 1951 and played an important role in other organizations, notably the Canadian Music Centre. His compositional output includes 12 Divertimentos for various combinations, as well as orchestral music, concertos, chamber music, and music for solo instruments, choir, and solo voice.

### **String Quartet No. 3 (1962)**

John Weinzwieg's String Quartet no. 3, composed in 1962, was commissioned by violinist Albert Pratz with a grant from the Canada Council and first performed by the Canadian String Quartet on 17 January 1963 in Walter Hall at the University of Toronto. Little in Weinzwieg's music until then could have prepared the listener for the style and scope of the work; it contained, for him, profound departures in both form and language. Probably for most listeners the only familiar Weinzwieg traits were in the fourth movement's poking humoristic rhythms. Weinzwieg himself called the Quartet a "surrealistic" work and connected its creation with the "free association" literary method of James Joyce. He referred to the Quartet as a work of "shifting moods, fantastic images without formal order," a work of considerable "unrest" and "turmoil" written as if "from the subconscious".

The five movements are all based on a single note-series (of which the first four notes are constant, the other eight re-arranged after the third movement), and there is much cross-reference between movements. The first and fifth movements are slow in tempo and played with mutes; the second and fourth are faster and played without mutes. All five movements are notated in compound metres (9/8, 8/8, 7/8, etc.)—a deliberate device lending fluidity to the rhythms. All gradations of speed are "built in"; so that, while no improvised *rubati* are called for, the impression is one of rhythmic abstractness, frequent fragmentation of ideas occurs, and cadenza-like passages take their natural place. Only in the fourth movement is there any pronounced symmetry or dance-like feeling of metre. The Quartet uses an extremely wide range of dynamics: there are constant *subito* effects; the music often involves simultaneous planes of loud and soft sounds. Similarly, the piece is exhaustive in its exploitation of string sonorities, and, though written with abundant craft, it in effect compliments players by its assumption of virtuoso capabilities and disdain of easy solutions.

The first movement is framed by a dialogue between pairs of instruments, low vs. high ones at the start, the other way round at the close. An in-tempo cadenza for the cello (who often acts as the leader in this Quartet) bridges to a section of accompanied solos in longer phrases, the core of the movement. The mood suggests the pent-up tension of some great questions left for the moment unanswered.

The second movement also has a frame—or perhaps a pair of imposing pillars—implied in the opening, an extraordinary passage consisting of a single chord heard in brutal, hammered repetitions, and the close, a similar single chord heard in a long-sustained *non-vibrato* in the upper three instruments. The angry, dramatic main motives receive fugato treatment and there is considerable splitting-up of their rhythms. A section in slower note-values provides a contrast roughly akin to that of a trio section in a classical scherzo.

Reminiscences of the first movement are found in the third—especially in a solo line assigned to the cello. (The composer says of all three slow movements that they are active although slow-moving.) A feeling of tenderness or nostalgia is conveyed in an ostinato of thirds. The ending disintegrates in floating wisps of sound, a reminder also that measured silences are a strong device of the Quartet as a whole.

The humor of the fourth movement is of a poignant, twisted variety. The main ideas—s staggered-rhythm tune in the second violin, rudely punctuating viola double-stops, and earthy pizzicati from the cello—are sharply defined and off-beat, and the first two particularly emphasize the more grating, close intervals of the series. The movement, like some earlier Weinzwieg music, manages to be always busy despite textural sparseness. The finale which follows is closely related to the first and third movements.

--program notes by John Beckwith, adapted from the original program book of 17 January 1963.  
Thanks to John Beckwith for his permission to use them here.

\*\*\*\*\*

### **Healey Willan**

Healey Willan (1880-1968), né à Balham, Angleterre, était compositeur, organiste et professeur. Reçu au titre d'agrégé du Royal College of Organists en 1897, puis au titre de membre agrégé en 1899, il est organiste et maître de chapelle de 1903 à 1913 à l'église St. John the Baptist de Kensington. Il s'installe à Toronto en 1913 pour prendre la direction du département de théorie au Conservatory of Music de Toronto, dont il est vice-directeur de 1920 à 1936. De 1921 jusqu'à sa mort, il est maître de chapelle à l'église St. Mary Magdalene de Toronto et en fait un haut lieu de la musique sacrée. Il est chargé de cours et examinateur à l'Université de Toronto en 1914. En 1934, Willan fonde les Tudor Singers et les dirige jusqu'en 1939. En 1937, il est nommé professeur de musique à l'Université de Toronto, poste qu'il occupe jusqu'à sa retraite en 1950. En 1953, on lui commande un hymne solennel pour le couronnement d'Elizabeth II à l'abbaye de Westminster (*O Lord Our Governor*).

Plus de la moitié de ses 800 compositions est de la musique sacrée pour chœur, dont des motets, des cantiques et des messes. Son œuvre profane comprend plus de cinquante pièces chorales; une centaine de chansons et arrangements de chansons pour voix et piano; de nombreux morceaux pour piano, pour voix et formation instrumentale, pour voix et orchestre; deux symphonies; un concerto pour piano; de la musique de chambre, de la musique de scène, des ballad operas et l'opéra *Deirdre*. Willan était un conservateur convaincu, cantonné dans le contrepoint et la fugue.

Healey Willan (1880-1968) born in Balham, England, was a composer, organist and teacher. Admitted as an Associate of the Royal College of Organists in 1897, he was made a Fellow in 1899. From 1903-13 he was organist and choirmaster at St. John the Baptist Kensington. He moved to Toronto in 1913 as Head of the Theory Department of the Toronto Conservatory of Music (Vice-Principal 1920-36). From 1921 till his death he was Precentor of the church of St. Mary Magdalene, Toronto, which became a mecca for church musicians. He was appointed Lecturer and Examiner for the University of Toronto (U of T) in 1914. In 1934 he founded the Tudor Singers, which he conducted until 1939. In 1937 he was appointed Professor of Music at U of T, a position he held until his retirement in 1950. In 1953 he was the first ever non-Briton commissioned to write an anthem for the coronation of Elizabeth II in Westminster Abbey (*O Lord Our Governor*).

More than half of his output of over 850 compositions was sacred works for choir which include many anthems, hymn anthems and mass settings. His secular music includes over 50 choral works, over 100 songs and song arrangements for voice and piano, many works for piano, for voice and instrumental ensemble, for voice and orchestra, two symphonies, a piano concerto, chamber works, incidental music for stage works, ballad operas and the opera *Deirdre*. Willan was a staunch conservative, grounded in counterpoint and fugue.



\*\*\*\*\*

### John Beckwith

John Beckwith, né à Victoria en 1927, joue un rôle majeur dans la vie musicale canadienne depuis plus que soixante ans. Il a été compositeur, professeur à l'Université de Toronto, pianiste, animateur, critique, et chercheur aussi bien qu'écrivain dans le domaine de la musique canadienne. Il fut doyen de la faculté de musique de l'Université de Toronto de 1970 à 1977, et premier occupant de la Jean A. Chalmers Chair of Canadian Music à l'Université de Toronto de 1985 à 1991. En tant que compositeur, il a créé des œuvres majeures en tous genres—opéras, œuvres pour orchestre, musique de chambre, chœur, et voix seule.

John Beckwith, born in Victoria in 1927, has played a major role in Canadian musical life for more than sixty years. He has been composer, Professor at the University of Toronto, pianist, radio host, and critic, as well as researcher and writer in the field of Canadian music. From 1970 until 1977 he was Dean of the Faculty of Music at the University of Toronto and was the first occupant of the Jean A. Chalmers Chair of Canadian Music at that institution from 1985 until 1991. As a composer, he has written major works in all genres—operas, works for orchestra, chamber music, and music for choir and solo voice.

### Sharon Fragments

This work was commissioned by Waterloo Luthern University, Waterloo, Ontario, Canada, for the University Choir, conducted by Walter Kemp. The text is a selection from the published writings of David Willson (1778?-1866), founder of and patriarch of the Children of Peace at Sharon, Ontario, just north of Toronto, Ontario. I was attracted to the history of this sect, originally an offshoot of the Quakers, through accounts of its musicality, given in Helmut Kallman's *A History of Music in Canada, 1535-1914*. Willson came to Canada as a farmhand in 1802. Religious visions, and disagreements with the Quakers, led him to found the Sharon community. His liberal-protestant convictions prompted him to put greater importance on individual mental inspiration and imagination than on Scriptural study: in his writings he is forever protesting his own lack of conventional learning. He became a fervent music-lover, taught himself such crafts as bookbinding and developed into a powerful orator. He made his experiment in egalitarianism work; he championed, among other principles, education for girls and respect for Jews: in these and other achievements he was well ahead of his time. His monument, the Sharon Temple, is today a museum. The sect itself dwindles and disappeared in the decades following Willson's death...Keith MacMillan loaned me tapes and scores summarizing his researches into the Sharon music, specifically a barrel-organ by the British bandmaster Richard Coates, said to be the first ever made in Canada. Two English hymn tunes which MacMillan transcribed from the organ form the basis of the *Fragments*, namely *Wells* by Israel Holdroyd, 1753, and *Armley* by Thomas Williams, 1780 or 89. Fragments I, II, VI, VII, and VIII use *Wells*, while Fragments III, IV, and V are based on *Armley*.

--John Beckwith



\*\*\*\*\*

## **David Jaeger**

David Jaeger is a music producer, composer and broadcaster, who was a member of the CBC Radio Music department staff from 1973 to 2013. In 1978 he created "Two New Hours", which was heard on the national CBC Radio Two network until spring, 2007.

He studied composition with John Weinzweig at the University of Toronto in the early 1970s, focusing on chamber and orchestral music, and he also established a digital sound synthesis facility there, one of the first in Canada. During this time, while working at the U. of T. Electronic Music Studio he met and became a colleague of Canadian inventor Hugh LeCaine. In 1971 he founded the Canadian Electronic Ensemble, together with David Grimes, Larry Lake and Jim Montgomery.

In 1974 he collaborated with Glenn Gould on 10 CBC radio programs exploring the life and music of Arnold Schönberg. In the course of making these programs he produced several interviews with Gould, including those with John Cage, Erich Leinsdorf, Henri Louis de la Grange and Dennis Stevens. These interviews often found subsequent use in Gould's radio documentaries.

From 1974 to 2002 he served as the CBC Radio coordinator of the CBC/Radio-Canada National Radio Competition for Young Composers.

In 2002 David Jaeger was elected President of the International Rostrum of Composers, and was the only non-European ever to be named to this post in the 55-year history of that organization.

Producteur de musique, compositeur et diffuseur, David Jaeger fut membre de l'équipe de *CBC Radio Music* de 1973 à 2013. En 1978 il créa *Two New Hours*, émission qui fut diffusée sur le réseau national *CBC Radio Two* jusqu'en 2007. Au début des années 70, il étudia la composition auprès de John Weinzweig à l'Université de Toronto où ses études furent axées sur la musique de chambre et la musique orchestrale. Lors de son séjour à l'université, Jaeger établit une installation de recherche sur la synthèse des sons numériques, une des premières au Canada. C'est à cette époque, lorsqu'il travailla au Studio de musique électronique à l'université qu'il rencontra et collabora avec l'inventeur canadien Hugh LeCaine. En 1971 il fonda, avec David Grimes, Larry Lake et Jim Montgomery, le *Canadian Electronic Ensemble*.

En 1974 il collabora avec Glenn Gould sur 10 émissions radiophoniques portant sur la vie et la musique d'Arnold Schönberg. Au cours du développement de ces émissions, il produisit de nombreuses entrevues avec Gould, incluant celles avec John Cage, Erich Leinsdorf, Henri Louis de la Grange et Dennis Stevens. Ces entrevues furent ensuite réutilisées à maintes reprises dans les documentaires radiophoniques de Gould.

De 1974 à 2002 il fut coordinateur du Concours national de jeunes compositeurs de la radio de la CBC/Radio-Canada.

## **Flute Solo**

Brian Cherney asked me if I would be willing to write a short work for solo flute for our mutual acquaintance, flutist Katherine Watson. The occasion was a concert of 20th Century Canadian music at the Schulich School of Music at McGill University. In fact, I had already written a draft of a short movement for her and I suggested that I add a second contrasting movement. I also mentioned that, as a student of John Weinzweig in the early 1970s I had written a woodwind trio that John liked very much. Although I foolishly lost the score of that earlier work, I clearly remembered the thematic material in the piece. I felt it would be appropriate to base the additional movement of my Flute Solo on these themes. While I was in the midst of writing the work, a dear friend, Viva Laura Sutton Fauteux died at the age of 35. I have dedicated this piece to her. The two movements are titled 1. For Sweet Viva Laura and 2. For Katherine.

Brian Cherney m'a demandé si je serais intéressé à écrire une pièce brève pour flûte seule pour la flûtiste Katherine Watson, une amie commune. Ayant déjà rédigé une ébauche d'un court mouvement pour celle-ci, je lui ai donc proposé d'y ajouter un deuxième mouvement contrastant. Lors de mes études avec John Weinzweig au début des années 70, j'ai écrit un trio à vent que John avait fort

apprécié. J'ai bêtement perdu la partition de cette œuvre, mais je me souviens clairement du matériel thématique de celle-ci: quand j'écrivais cette pièce, une très chère amie, Viva Laura Sutton Fauteux, rendit l'âme à l'âge de 35 ans. J'ai donc dédié ce mouvement en sa mémoire. Les deux mouvements s'intitulent 1. *For Sweet Viva Laura* et 2. *For Katherine*.

\*\*\*\*\*

### **François Morel**

François Morel, né en 1926 à Montréal, fait partie de l'important groupe de créateurs québécois issu de la classe de Claude Champagne au Conservatoire de musique de Montréal dans les années cinquante. Contrairement à ses collègues, il rejette l'idée d'aller séjourner en Europe et il reste au Québec. Par contre, durant cette période, il rencontre Varèse à New York. En octobre 1953, Léopold Stokowski créa ***Antiphonie*** à Carnegie Hall, œuvre de François Morel encore fréquemment exécutée de nos jours. Depuis, ses œuvres ont été jouées dans les grandes villes d'Europe, en Russie, au Japon, en Chine ainsi qu'aux États-Unis et en Amérique du Sud, sous la direction de chefs les plus réputés tels : Monteux, Ozawa, Metha, Decker et Abbado. François Morel s'impliqua également intensivement sur la scène québécoise, provoquant et produisant des événements tant pour le concert, le disque, le théâtre que pour la radio et la télévision. Il a travaillé pendant plus de 25 ans comme compositeur et chef d'orchestre à la pigo à Radio-Canada. Il fût l'un des fondateurs de la Société Musique de notre temps, des Éditions Québec-Musique ainsi que fondateur et directeur artistique de l'ensemble Bois et Cuivres du Québec.

Son œuvre ***Aux couleurs du ciel*** pour grand orchestre à vent a été commandée et présentée en première audition au cours de la saison 1987-1988 par l'Orchestre symphonique de Montréal sous la direction de Charles Dutoit à qui l'œuvre est dédiée. François Morel, maintenant professeur retraité, a, de 1979 à 1997, enseigné à la Faculté de Musique de l'Université Laval à Québec l'analyse musicale, la composition et l'orchestration. Il était également impliqué à titre de chef d'orchestre dans des ateliers de musique contemporaine dont un ensemble de 12 flûtes, un ensemble de 15 cuivres et l'Ensemble Contemporain Bois Cuivres et Percussions. Il est récipiendaire du grade de « Chevalier de l'Ordre national du Québec » en 1994 et du « Prix Denise-Pelletier » des Prix du Québec 1996.

À l'occasion du quatre-vingt-dixième anniversaire de François Morel (le 14 mars), nous sommes très heureux de présenter cette exécution complète de Trinômes.

\*\*\*\*\*

François Morel, born in 1926 in Montreal, belongs to an important group of quebecois composers who studied in Claude Champagne's classes at the Montreal Conservatory of Music during the 50s. Unlike his colleagues, he chose not to continue his musical studies in Europe but to stay in Quebec. It was during this period that he met Varèse in New York. In October 1953, Leopold Stokowski premiered his *Antiphonie* in Carnegie Hall, a work still frequently performed to this day. Ever since, his works have been performed in major European cities, in Russia, in Japan, in China as well as in the United-States and South America, under the direction of such reputable conductors as Monteux, Ozawa, Metha, Decker and Abbado. François Morel has also been extensively involved in the Quebec music scene, bringing about and producing events for the concert stage, recordings, theatre, radio and television. For over 25 years, he was a freelance composer and conductor for the *Société Radio-Canada*. He was one of the founding members of the *Société de Musique de Notre Temps*, of the *Éditions Québec-Musique* as well as the founder and artistic director for the *Ensemble Bois et Cuivres du Québec*.

His work *Aux couleurs du ciel* for large wind ensemble was commissioned and premiered during the Montreal Symphony Orchestra 1987-1988 season under the direction of Charles Dutoit to whom it is dedicated. François Morel, now a retired professor, taught, between 1979 and 1997, analyses, composition and orchestration at the Faculty of Music of Laval University. He also conducted the contemporary music ensemble which included an ensemble of 12 flutes, an ensemble of 15 brass and

the *Ensemble Contemporain Bois, Cuivres et Percussions*. He received the prestigious "Chevalier de l'Ordre national du Québec" in 1994 and the "Prix Denise-Pelletier" awarded by the Prix du Québec 1996.

On the occasion of the 90<sup>th</sup> birthday of François Morel (14 March), we are very pleased to present this complete performance of *Trinômes*.

### **Trinômes**

J'ai rencontré Yves Gaucher en 1960 au moment où il délaissait la peinture pour la gravure et ainsi je suis devenu collectionneur de plusieurs de ses tableaux. Peu de temps avant son décès, lors d'une exposition de ses œuvres, je lui demandé la permission, au nom de notre amitié, d'utiliser les titres de trois tableaux : *Asagao*, *Naka* et *Sgana* sous le titre général de *Trinômes* qui signifie Territoire. Ce font les premières impressions en creux et en reliefs du peintre-graveur qui apparaissent dans les galeries et les musées et feront sa réputation internationale.

Son œuvre est depuis le début de sa carrière fait d'un langage visuel sans nostalgie d'un monde représentatif. Il se dégage à lecture des tableaux, une poésie «minérale». L'œuvre musicale reprise en 2007 et le cycle entier fut terminé en 2011. Seul les structures des tableaux sont retenues ainsi que le climat poétique ...la création de l'œuvre musicale donc parfaitement autonome, ,,en parallèle. J'ai voulu ainsi rendre un hommage posthume au grand peintre-graveur Yves Gaucher (1934-2000).

--François Morel

### **Trinômes**

I met Yves Gauthier in 1960. At the time, he was trading painting for engraving so I began collecting several of his works. Shortly before he died I attended an exhibition of his works and asked for his permission, in the name of our friendship, to use the titles of three of his works: *Asagao*, *Naka* and *Sgana* under the general title of *Trinômes*, which means 'territory.' They are the painter/engraver's first prints to have appeared in art galleries and museums and earned him an international reputation.

Since early in his career, Gaucher used an abstract visual idiom without nostalgia for a figurative world. A "mineral" poetry emerges from one's first encounter with his works. Work on the musical composition began in 2007 and the entire cycle was completed in 2011. The musical work is totally autonomous, as on a parallel course, since only the structures of the works as well as their poetic climate has been kept. My purpose was to pay a posthumous homage to the great painter/engraver Yves Gaucher (1934-2000).

--François Morel