

FRANÇOIS HOULE 4
GORDON GRDINA
MARK HELIAS
GERRY HEMINGWAY

RECODER

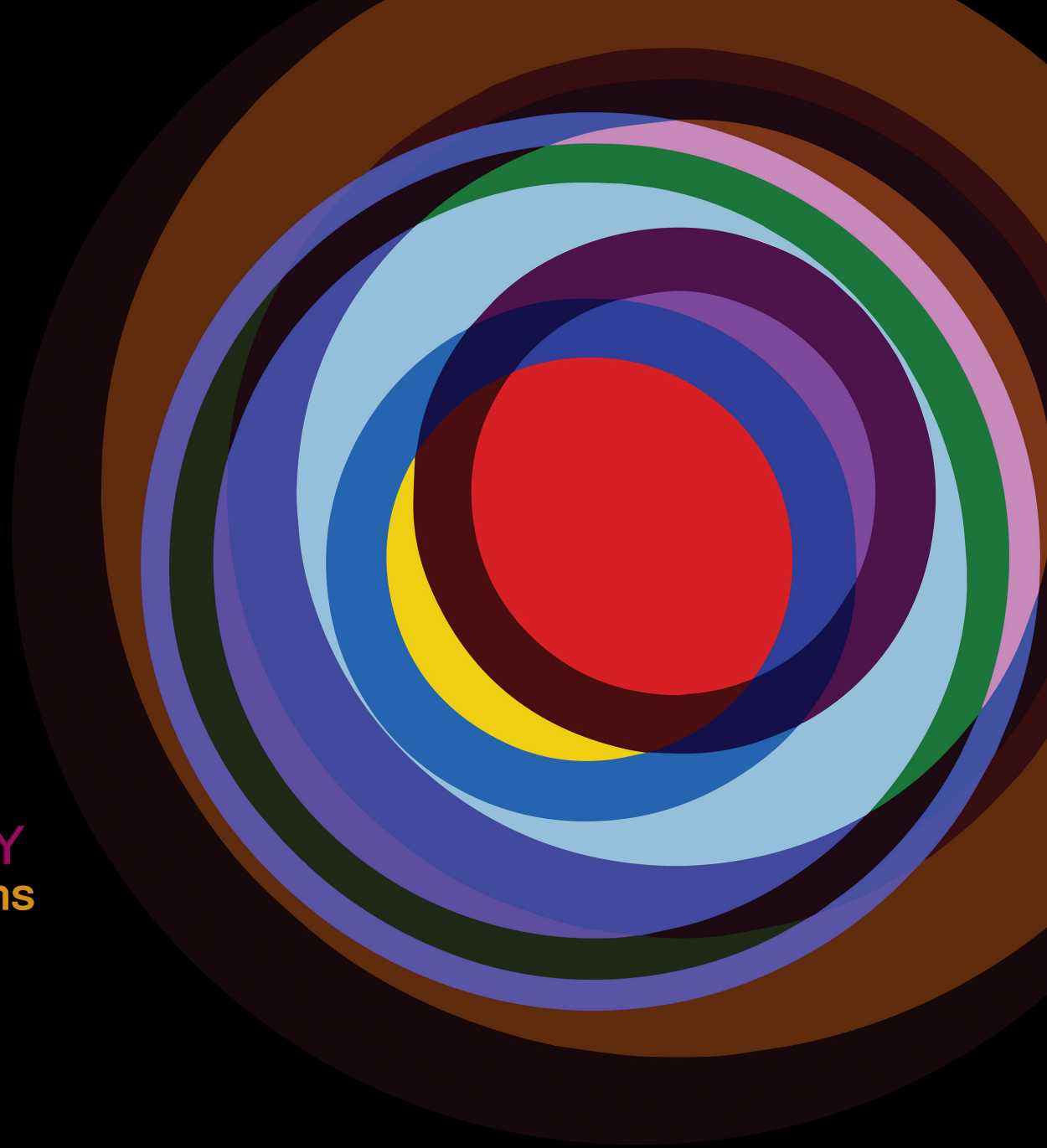


FRANÇOIS HOULE
clarinet

GORDON GRDINA
guitar

MARK HELIAS
double bass, clarinet

GERRY HEMINGWAY
drums

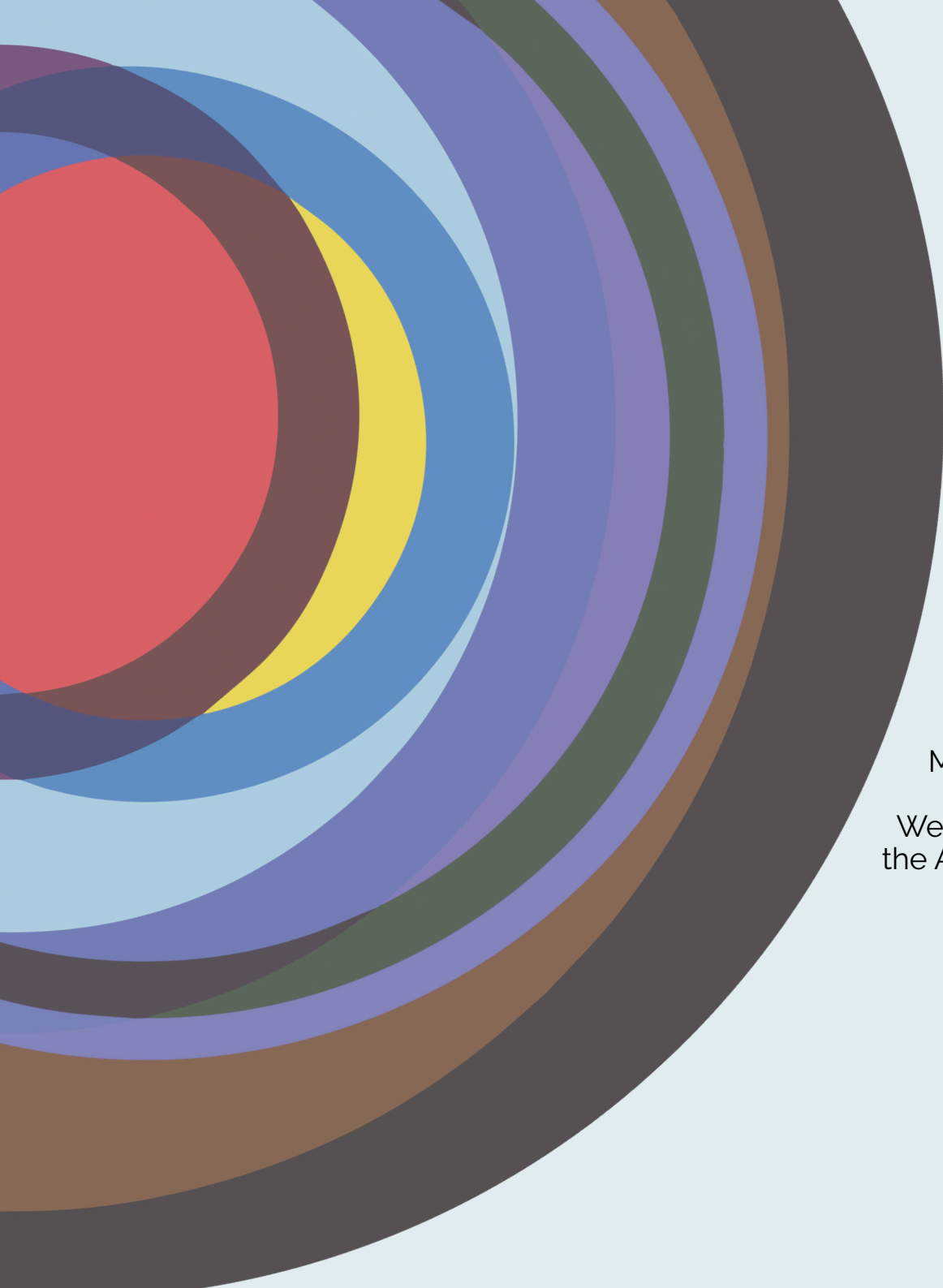




1. PRELUDE	0:37
2. THE BLACK BIRD	5:32
3. INTERLUDE 1	0:31
4. BIG TIME FELTER	6:40
5. INTERLUDE 2	1:37
6. CANYAMEL	3:41
7. INTERLUDE 3	1:39
8. RECODER	9:50
9. INTERLUDE 4	1:12
10. BOWEN	6:29
11. INTERLUDE 5	1:36
12. MORNING SONG 1 (FOR TED BYRNE)	7:22
13. INTERLUDE 6	1:00
14. BASELINE	4:59
15. POSTLUDE	0:38

TOTAL TIME 53:57

RECORDED AND MIXED IN 24 BITS / 96 KHZ



1, 3, 5, 7, 9, 11, 13 by François Houle & Mark Helias,
and 2, 4, 6, 8, 10, 12, 14 composed by François Houle,
all Tatterdemalion Music (SOCAN)

Recorded September 9-10, 2019 by
Michael Brorby at Acoustic Recording,
Brooklyn, NY

Edited, mixed and mastered by François Houle

Produced by François Houle
Executive Producer: Tony Reif
Design: Chelsey Maher | Painting: Felix Stern

Thanks to the musicians, Tony Reif, Michèle Bühler,
Felix Houle

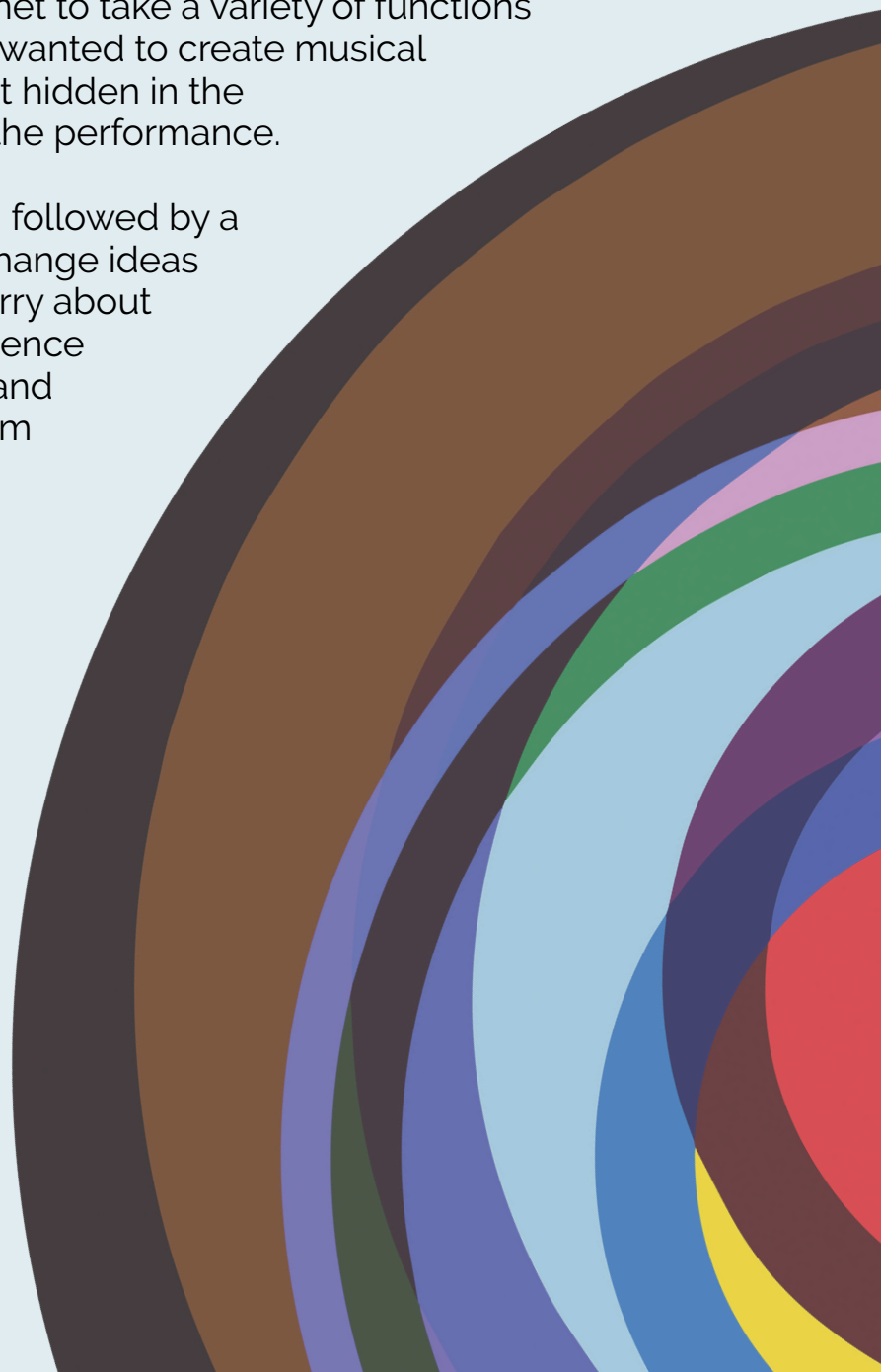
I dedicate this recording to my older brother, Yvon.
Much love, Bro!

We acknowledge the support of the Canada Council for
the Arts.

The compositions on this record were conceived over a relatively short period of time in the spring and summer of 2019. Thanks to a Canada Council grant, I was able to set aside that time to reflect on the type of music I wanted to create, one that would allow the clarinet to take a variety of functions other than a melodic one within the jazz quartet constellation. I wanted to create musical threads where the central idea of the piece would be somewhat hidden in the orchestration, only to fully reveal itself toward the latter part of the performance.

I met with Gerry Hemingway in New York City earlier in the year, followed by a flurry of emails with him, Gordon Grdina and Mark Helias to exchange ideas about the direction to follow for my compositions. I spoke to Gerry about his experience in his own writing, as well as his extensive experience collaborating with the likes of Anthony Braxton, Georg Graewe and Reggie Workman. I was particularly interested in his findings from working with long-term projects such as BassDrumBone (with Helias and Ray Anderson) and Thirteen Ways. In addition to giving me some useful insights, Gerry turned me on to an ECM recording by Miroslav Vitous, *Universal Syncopations*, in which the structural features of each track vary considerably from the others, hinting at alternative ways of thinking about the creative compositional process. Emboldened by all of this, I began formulating an approach that would be mindful of giving each instrument within the quartet complete involvement in the weaving of the melodic, rhythmic, and harmonic components of the compositions rather than serving their respective traditional roles. Each track on RECODER follows this principle: the initial idea dictates the process and informs the structure, in essence becoming the DNA of the work, giving the work its distinct shape, color, and identity.

François Houle
Basel, Switzerland
February 2020



RECODER



Canada Council
for the Arts

Conseil des arts
du Canada

francoishoule.ca
songlines.com
Painting by Felix Stern

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