

gilles gobeil (Sorel QC, Canada, 1954)

<http://gillesgobeil.com>



Summary

BRIEF BIOGRAPHICAL INFO

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 "cinéma pour l'oreille" (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 (such as the ZKM and the DAAD's Artists-in-Berlin Programme) in order to create new works. From 1991–2017 he was a professor of music technology at Drummondville CEGEP. 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).

RECENT NEWS

Gobeil's CD *Les lointains* was published in 2015 by *empreintes DIGITales* [IMED 15135]. Visit the publisher's site for more information on the composer, programme notes, reviews and upcoming events.

http://electrocd.com/en/artiste/gobeil_gi

PRIZES, MENTIONS, DISTINCTIONS (SELECTION)

Prizes: Ars Electronica, Bourges (IMEB), Concurso Internacional de Miniaturas Electroacústicas, Concurso Internacional de Música Eletroacústica de São Paulo (CIMESP), Destellos, International Confederation of Electroacoustic Music (CIME), Luigi Russolo, Métamorphoses, Musica Nova, Prix Opus 2004–05, SOCAN, Stockholm Electronic Arts Award.

Commissions: Bourges, Codes d'Accès, DAAD, *empreintes DIGITales*, Musiques & Recherches, Société Radio-Canada, Totem contemporain, ZKM, Suzanne Binet-Audet, Yves Charuest, Folkmar Hein, René Lussier, Rick Sacks.

Residencies: The Banff Centre, Bourges, DAAD-Berlin, EMS, GMEB, GRM, Hochschule für Musik Franz Liszt Weimar, Miso Music, Musiques & Recherches, PANorama, Universidade Católica de Porto, ZKM.

Performances: Ars Electronica (Austria), Beast (UK), Bourges (France), Espace du son (Belgium), GRM (Paris), ICMC, Inventionen (Berlin), ISCM, Musica Nova (Bulgaria), Ultraschall (Berlin).

LINKS

Homepage: <http://www.gillesgobeil.com>

Publisher: http://www.electrocd.com/en/bio/gobeil_gi

DISCOGRAPHY

Gobeil's music can be heard on more than 30 discs, including 6 solo CDs/DVDs: *Les lointains*, *La mécanique des ruptures*, *...dans le silence de la nuit...*, *Le contrat* (with René Lussier), *Trilogie d'ondes* (with Suzanne Binet-Audet) and *Trois songes*. These discs are available through *empreintes DIGITales*.

shirling & neueweise

Contact: shirling@newmusicnotation.com

Artist Promotion

<http://newmusicnotation.com>

Biography

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 by Marcelle Deschênes and Francis Dhomont. This discovery stimulated in him a desire to commit entirely to the exploration of unfamiliar forms and original timbres that the mastery of the tools availed by the electroacoustic studio offered. Since the completion of his studies, he has directed his creative interests almost exclusively to the creation of acousmatic and mixed works.

His practice falls within what is known as "cinéma pour l'oreille" (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. Although his catalogue is comprised mainly of acousmatic and mixed works, he has also made forays into the fields of dance and film. Oftentimes traces of his experiences with instrumental music can be discerned.

Gobeil's work has been recognized internationally and has earned him a number of prizes and distinctions, among them Ars Electronica, Bourges, Ciber@rt, CICEM, CIME, CIMESP, Destellos, Luigi Russolo, Métamorphoses, Musica Nova, Música Viva, SOCAN and the Stockholm Electronic Arts Award. He is regularly invited to undertake residencies abroad in order to create new works (Belgium, Brazil, Luxembourg, France, Portugal, Sweden). Between 2005 and 2017, a close relationship was developed with Karlsruhe's ZKM (Germany) through a string of residencies. In 2008 he was Guest Composer of the DAAD's Artists-in-Berlin Programme (Germany). Since 2011 Gobeil has gone on several tours in the UK, Germany and Canada-USA with ondist Suzanne Binet-Audet in order to perform his trilogy of works for Ondes Martenot and fixed sounds.

He has received commissions by groups and institutions such as Bourges, DAAD, *empreintes DIGITALes*, Ensemble Déviation(s), GRM, SRC, Totem Contemporain and the ZKM, as well from individuals such as Uli Aumüller, Suzanne Binet-Audet, Yves Charuest, Folkmar Hein, Camille Mutel, Arturo Parra, Rick Sacks and Oscar Wiggli. An amicable collaboration with guitarist and composer René Lussier led to a CD project titled *Le contrat*. Among his six solo releases, all published on *empreintes DIGITALes*, three were finalists in the Prix Opus (Disc of the Year) and his disc *Trilogie d'ondes* won the Prix Opus in 2004–05.

From 1991–2017 he was a professor of music technology at Drummondville CEGEP, and has also been Guest Professor of electroacoustics at the Université de Montréal and at the Montréal Conservatory. Gilles Gobeil is a member of the Canadian Electroacoustic Community (CEC), Associate Composer of the Canadian Music Centre (CMC) and co-founder of Réseaux, an association dedicated to the production of Media Art events.

[Translation: jef chippewa / shirling & neueweise]

More on the Artist

Composer homepage: <http://www.gillesgobeil.com>

empreintes DIGITALes pages on Gobeil: News, Biography, Discography, Photo Album and more.

http://www.electrocd.com/en/bio/gobeil_gi

Interpretive review of *Trois songes* DVD by Ingvar Loco Nordin on the Sono Loco website.

<http://www.sonoloco.com/rev/imed/troissonges.html>

Wikipedia entry on Gobeil

http://en.wikipedia.org/wiki/Gilles_Gobeil

Gobeil is a co-founder of Réseaux, Canada's leading electroacoustic concert organization

<http://www.reseauxconcerts.com/en>

List of Works (Chronological)

2020–

Unless otherwise noted, all works are for fixed sounds ("tape music") and in stereo.

Sentinelle (2020 / 15:00), for saxophone and fixed sounds

Commissioned by saxophonist Yves Charuest. Produced during residencies at the Studios Métamorphoses d'Orphée in Ohain (Belgium) and the Universidade Católica de Porto (Portugal) with the support of the Canada Council for the Arts.

2010–2019

Dans l'air du soir (2019 / 10:14)

Realized with the support of the Canada Council for the Arts. Honourable Mention in 2019 in Musica Nova, Prague (Czech Republic). Finalist for the Prix Collégien de Musique Contemporaine 2019–20 (Sherbrooke, Québec).

Détour (2018, 14:09), for electric guitar, violin, cello and fixed sounds

Commissioned by ensemble Déviation(s) for the Klang! festival with the support of the Canada Council for the Arts. Honourable Mention in 2015 in Musica Nova, Prague (Czech Republic).

La vie se repose (2017 / 9:05)

Homage to the Swiss sculptor Oscar Wiggli. Produced during a Studios du Québec à New York residency awarded by the Conseil des arts et des lettres du Québec (CALQ).

Sous l'écorce des pierres – promenade (2016–17, 14:21)

Commissioned by Folkmar Hein. Produced at the ZKM – Zentrum für Kunst und Medientechnologie, Karlsruhe (Germany). Honourable Mentions in 2017 in Prix CIME and Musica Nova, Prague (Czech Republic).

Un cercle hors de l'arbre (2014 / 10:15)

Commissioned by BIMESEP (Bienal Internacional de Música Eletroacústica de São Paulo) for the 20th anniversary of the festival. Produced at PANorama Studios in São Paulo (Brazil) with the support of the Canada Council for the Arts. Second Prize in 2015 in the 8th Destellos International Competition of Electroacoustic Composition (Argentina).

Golem (2013 / 10:35) MalletKat

Commissioned by Rick Sacks (Toronto) with the support of the Canada Council for the Arts and the Conseil des arts et des lettres du Québec (CALQ). Produced in Miso Music's Centre for Musical Creation in Rebelva (Portugal) as well as at the EMS studios in Stockholm (Sweden). Finalist in 2016 in Musica Nova, Prague (Czech Republic).

Boîte à musique (2012 / 2:10)

Composed to celebrate the 80th birthday of composer François Bayle. Produced at the ZKM – Zentrum für Kunst und Medientechnologie, Karlsruhe (Germany).

Des temps oubliés (2012 / 12:00)

Commissioned by GRM – Groupe de recherches musicales in Paris (France) with the support of the Conseil des arts et des lettres du Québec (CALQ). Produced at the GRM. Honourable Mention in 2014 in the Monaco International Electroacoustic Composition Competition (CICEM). Finalist in 2014 in the 1st KLANG! international electroacoustic composition competition, Montpellier (France).

Nachtlicht (2012 / 12:20) videomusic, collaboration with Uli Aumüller

Commissioned by Musiques & Recherches (Belgium) with the support of the Conseil des arts et des lettres du Québec (CALQ). Produced at Studios Métamorphoses d'Orphée in Ohain (Belgium).

Bol-Hydre (2011 / 10:10)

Commissioned by Productions Totem contemporain (Jean-François Laporte) with the support of the Canada Council for the Arts. Second Prize in 2012 by the Phonos Foundation (Spain) and Musiques & Recherches (Belgium) in the 5th Destellos International Competition of Electroacoustic Composition and Visual Music (Argentina).

Diaprures (2011 / 7:00)

Composed to commemorate the 65th birthday of Belgian composer Annette Vande Gorne.

Sibylle (2010 / 15:00)

Honourable Mention in 2015 in Música Viva (Lisbon).

List of Works (cont'd)

Effraction de l'oubli [Bursting into Oblivion] (2010 / 40:00) incidental music for a choreography by Camille Mutel
Commissioned by the state (France) and by Compagnie Li Luo for a butoh dance piece by the French choreographer and dancer Camille Mutel. Produced at the ZKM – Zentrum für Kunst und Medientechnologie in Karlsruhe (Germany), Centre de création TROIS C-L (Luxembourg) and L'Actée Théâtre (France).

2000–2009

Les lointains noirs et rouges (2009 / 10:42)

Commissioned by Folkmar Hein. Produced in the studios of Berlin's Technical University. Finalist in 2009 in the 36th Concours international de musique Électroacoustique de Bourges (France). Special mention by Musiques & Recherches in the 2011 Destellos Competition, Buenos Aires (Argentina).

Castalie (2008 / 10:34) fixed sounds (32-channel version and stereo version)

Commissioned by the DAAD. Produced in the studios of Berlin's Technical University. First Prize (audio) in 2009 at the 6th Black & White Audiovisual Festival in Porto (Portugal). Mention in 2009 in the 36th Concours international de musique Électroacoustique de Bourges (France).

Escapade (2008 / 4:34)

Produced in the studios of Berlin's Technical University. Finalist in 2008 in the 6th Concurso Internacional de Miniaturas Electroacústicas, Huelva (Spain).

Mogidell (2008 / 8:41)

Commissioned by Oscar Wiggl. Produced in the studios of Berlin's Technical University.

Le miroir triste (2007 / 13:42) fixed sounds (5.1)

Realized at the ZKM – Zentrum für Kunst und Medientechnologie in Karlsruhe (Germany) with the support of the Conseil des arts et des lettres du Québec (CALQ).

Entre les deux rives du printemps (2006 / 18:08) fixed sounds (5.1)

Produced at ZKM – Zentrum für Kunst und Medientechnologie, Karlsruhe (Germany) with the support of the Canada Council for the Arts. Finalist in 2008 in the 35th Concours international de musique Électroacoustique de Bourges (France). Finalist (miniature version) in 2007 in the 5th Concurso Internacional de Miniaturas Electroacústicas, Huelva (Spain).

Ombres, espaces, silences... (2005 / 23:00) fixed sounds (5.1)

Commissioned by the ZKM – Zentrum für Kunst und Medientechnologie, Karlsruhe (Germany) with the support of the Conseil des arts et des lettres du Québec (CALQ). Produced at the ZKM. Honourable Mention "Digital Musics & Sound Art" in the 2005 Prix Ars Electronica, Linz (Austria). Finalist in 2005 in the 32nd Concours international de musique Électroacoustique de Bourges (France).

Le contrat (2003 / 66:27)

Commissioned by Jean-François Denis with the support of the Canada Council for the Arts. Collaboration with René Lussier. Finalist in the 2003 Prix Opus, Conseil Québécois de la musique, Disc of the Year, electroacoustic category.

La Perle et l'Oubli (2002 / 21:17) ondes Martenot and fixed sounds

Éclats de Perle (2002 / 12:40)

Honourable Mention in 2002 in the 2nd Concours de composition acousmatique « Métamorphoses », Brussels (Belgium).

Soledad (2000 / 12:05) for acoustic guitar and fixed sounds

Collaboration with guitarist Arturo Parra. Public Prize in 2001 in the 4th CIMESP – Concurso Internacional de Música Eletroacústica de São Paulo (Brazil). Finalist in 2001 in Musica Nova, Prague (Czech Republic).

1990–1999

Derrière la porte la plus éloignée... (1998 / 12:01)

Commissioned by Arturo Parra with the support of the Canada Council for the Arts. Honourable Mention in 1999 in the 26th Concours international de musique Électroacoustique de Bourges (France). Finalist in 1999 in the Concurso Internacional de Creación Electroacústica Ciber@RT, Valencia (Spain).

Point de passage (1997 / 11:46)

Commissioned by ACREQ with the support of the Canada Council for the Arts. Public Prize in 1999 in the 3rd CIMESP – Concurso Internacional de Música Eletroacústica de São Paulo (Brazil). Finalist in 1998 in the 25th Concours international de musique Électroacoustique de Bourges (France).

List of Works (cont'd)

Nuit cendre (1996 / 12:19)

Commissioned by Codes d'accès with the support of the Canada Council for the Arts. First Prize in the 1997 Stockholm Electronics Arts Award, (Sweden). First Prize and Public Prize in 1997 in the 2nd CIMESP — Concurso Internacional de Música Eletroacústica de São Paulo (Brazil).

Projet Proust (1995 / 13:17)

Commissioned by Société Radio-Canada. Mention in 2000 in the 1st Concours de composition acousmatique « Métamorphoses », Brussels (Belgium).

Le Vertige Inconnu (1994 / 8:23)

Commissioned by GMEB — Groupe de Musique Expérimentale de Bourges with the support of the Canada Council for the Arts. Produced in the composer's studio and at GMEB. Distinction in 1995 in the Prix Ars Electronica, Linz (Austria). First Prize in 1994 in the Stockholm Electronics Arts Award, (Sweden).

La Ville Machine (1992 / 14:45)

Commissioned by ACREQ with the support of the Canada Council for the Arts. Finalist for the 1995 Chalmers Prize, electroacoustic composition, Ontario Arts Council. First Prize in 1993 in the SOCAN Awards for composers over 30.

Nous sommes heureux de... (1992 / 0:57)

Finalist in 1991 in ACREQ's 2nd international Electroclips competition.

Là où vont les nuages... (1991 / 11:20) ondes Martenot, real-time processing and fixed sounds

Finalist in 1996 in the 23rd Concours international de musique Électroacoustique de Bourges (France).

Associations Libres (1990 / 3:00) electric guitar and fixed sounds

Commissioned by René Lussier with the support of the Canada Council for the Arts. Second Prize in 2002 "The D & AD Silver Award for the most outstanding sound design," British Design & Art Direction.

1980–1989

Voix Blanche (1989 / 13:02) ondes Martenot and fixed sounds

Commissioned by Suzanne Binet-Audet with the support of the Canada Council for the Arts. Second Prize in 1989 in the 11th Concorso Internazionale "Luigi Russolo" di musica elettroacustica, Varese (Italie). Second Prize in 1989 in the 17th Concours international de musique Électroacoustique de Bourges (France).

Rivage (1986 / 8:44)

Produced in the studios of McGill University. Second Prize in 1988 in the 10ième Concorso Internazionale "Luigi Russolo" di musica elettroacustica, Varese (Italie). Mention in 1988 in the 16th Concours international de musique Électroacoustique de Bourges (France). Second Prize in the 1987 International NEWCOMP Computer Music Competition, Cambridge MA (USA).

Traces (1985 / 6:31)

Produced in the studios of Université de Montréal. Second Prize in the 1985 International Tape Music Competition, Brock University, St. Catharines ON (Canada). Honourable Mention in 1987 in the 9th Concorso Internazionale "Luigi Russolo" di musica elettroacustica, Varese (Italie).

Fragments (1984) for oboe, horn, viola, contrabass and percussion

Lacis (1982) for string quartet

Trêve (1981) for twelve instruments

Press Comments

ALBUM HYBRIDE ET VARIÉ

Massimiliano Busti, review of the CD *Les Lointains* (2015) in *Blow Up* (Italy), le 1 november 2015.

SURROUNDED... BY DANGER AND BEAUTY OF UTMOST INTENSITY

Massimo Ricci, critique du CD *Les Lointains* (2015) in *5against4*, le 14 septembre 2015.

The scale, the force, the immensity, the drama — it all adds up to a sequence of experiences that go beyond simply being immersive; one feels enveloped by these six pieces, surrounded on all sides by danger and beauty of utmost intensity.

LES LOINTAINS IS ABOVE ALL A TRIUMPH OF LISTENING TO THE SPLENDOR THAT SURROUNDS YOU

Sven Schlijper, critique du CD *Les Lointains* (2015) in *KindaMuzik* (Hollande), 8 September 2015

Tumult is a theme, but *Les Lointains* is above all a triumph of listening to the splendour that surrounds you. [...] At times futuristic, sometimes nostalgic, always grounded in a reality that, through the microscopic magnification that Gobeil provides for your ears, takes on almost mythical proportions.

DES MOMENTS ABSOLUMENT MAGNIFIQUES

Pierre-Luc Senécal, review of *Des temps oubliés* (2012) in *Akousma* 2014, in *etherREAL*, 12 November 2014.

[L]es références purement musicales aux poèmes symphoniques et aux œuvres pour piano de Liszt qui traversent la pièce permettent des moments absolument magnifiques.

UN TRÈS BEL HOMMAGE

David Jisse, host of *Electrain de nuit* (Radio France), 17 February 2013, speaking of *Des temps oubliés* (2012).

Entendre au milieu de l'électroacoustique quelque chose qui apparaît à la fois comme une mémoire et en même temps comme une sorte de chœur qui vient ponctuer le travail de recherche autour du sonore est magnifique. Ce qu'il y a de formidable aussi, il arrive à s'affranchir du poids de la tonalité de la partie instrumentale, et l'écho de l'électroacoustique déjoue en permanence cette matière très repérable qui est la musique de Franz Liszt. C'est un très bel hommage.

DESERVES TO BE EULOGIZED FOR POIGNANT SUBSTANCE AND SHEER BRILLIANCE

Massimo Ricci, review of the DVD *Trois songes* (2008) in *Touching Extremes*, 9 October 2008.

[F]ew artists are able to challenge the Quebecoise's visionary aptitude when it comes to assembling materials that fuse concrete matters and ethereal essences in such a masterful fashion. [...] Needless to say, sacred music is again an essential tool in Gobeil's compositional method for this chapter, but it's the whole album that deserves to be eulogized for poignant substance and sheer brilliance of the overall result.

Press Comments (cont'd)

LE TABLEAU DÉPEINT PAR GILLES GOBEIL IMPRIME NOS SENS COMME PAR MAGIE

Sabine Moig, review of the DVD *Trois songs* (2008) in *JazzoSphère* 35, 1 October 2008.

La musique de Gilles Gobeil surprend par ses qualités de suggestion, ses évocations réussies et ses interpellations fécondes. Nourries des musiques du passé qu'il réinvestit, ses pièces possèdent un réel pouvoir hypnotique. Entre spiritualité, terreurs diaboliques, doutes existentiels, erreurs ou errances humaines, le tableau dépeint par Gilles Gobeil imprime nos sens comme par magie.

PERFECT PRECISION AND UNDYING SENSE OF DRAMA

Tom Sekowski, review of the DVD *Trilogie d'ondes* (2005) in *The WholeNote* 11/5, 1 February 2006.

With perfect precision and undying sense of drama, *Trilogie d'ondes* is a major work in Gobeil's catalogue of masterpieces.

KLANGLICHE PRÄSENZ UND GESPIEGELTE BRILLANZ DER KLEINEN DETAILS UND NUANCE

Matthias, review of the DVD *Trilogie d'ondes* (2005) in *Music Scan*, 13 January 2006.

Nicht nur werden räumliche Klangdimensionen geschaffen, die mit den meisten CD Aufnahmen nicht annähernd erreicht werden, sondern auch die klangliche Präsenz und die gespiegelte Brillanz der kleinen Details und Nuance, die auch diese Kompositionen von Gobeil spannender und interessanter gestalten als eine Vielzahl von Werken ähnlich gesinnter Kollegen.

A STEALTHY, UNDENIABLY INTENSE LISTENING EXPERIENCE

Allan Harrison, review of the CD *Le contrat* (2003) in *Splendid E-Zine*, 2 July 2004.

Heavy-going stuff, and not for the weak-hearted, *Le contrat* might seem like a manipulative venture into silence / noise dynamism, but Gobeil and Lussier's unerring commitment to the form makes for a stealthy, undeniably intense listening experience.

LE CORPS DE L'AUDITEUR DEVIENT RÉCEPTACLE

Charlaine Gratton, review of the CD *Dans le silence de la nuit* (1994) in *eContact!* 6.2 (December 2003).

http://cec.sonus.ca/econtact/6_2/gratton_gobeil.html

Chez Gobeil, la métaphore est bel et bien vivante, elle s'inscrit dans le corps de l'auditeur qui devient réceptacle : proprioception et intéroception sont les leitmotives de ce voyage singulier.

TIGHTLY WOUND GIFT-WRAPPED PARCELS OF INTENSE SONIC PHENOMENA

Bart Plantenga, review of the CD *...dans le silence de la nuit...* (2001) in *wReck thiS MeSS*, 9 December 2001.

Gilles Gobeil is another veteran of that Montréal sound best described as tightly wound gift-wrapped parcels of intense sonic phenomena. The material has a way of exploding, of skulking, of waiting in silence, of groaning and mugging one's preconceptions about the psycho-acoustic possibilities of music.

Press Comments (cont'd)

A MASTERPIECE OF ELECTROACOUSTIC MUSIC

Joseph Harchanko, "Spectro-morphological Structuring Process in Gilles Gobeil's *Le Vertige Inconnu*," in *SEAMUS Journal* 16/2, 1 September 2001.

Gilles Gobeil's 1992 composition *Le vertige inconnu* has quickly gained a reputation as a masterpiece of electroacoustic music due to its explosively dynamic and expressive structural direction. [...] The consensus on this piece points largely to structuring principles wholly independent of the concrete meaning of the subways, crickets, and other noises within this work. Instead, abstracted shapes work to create a sense of direction wholly independent of any associative meaning created by the sounding objects themselves.

EXQUISITE CRAFTSMANSHIP AND EXTRAORDINARY ATTENTION TO DETAIL

Rick Bidlack, review of the CD *La mécanique des ruptures* (1994) in *Computer Music Journal* 20/4, 1 December 1996.

[Gobeil's] work has always impressed me for its exquisite craftsmanship and extraordinary attention to detail, the sheer interest of his raw materials and their juxtapositions and transformations. [...] He is a sculptor whose medium is sound, or rather, the sonic by products of mechanical events.

ETC...

Read more reviews of Gilles Gobeil discs on the publisher's website (scroll down on the individual album pages).
http://electrocd.com/en/artiste/gobeil_gi/Gilles_Gobeil

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