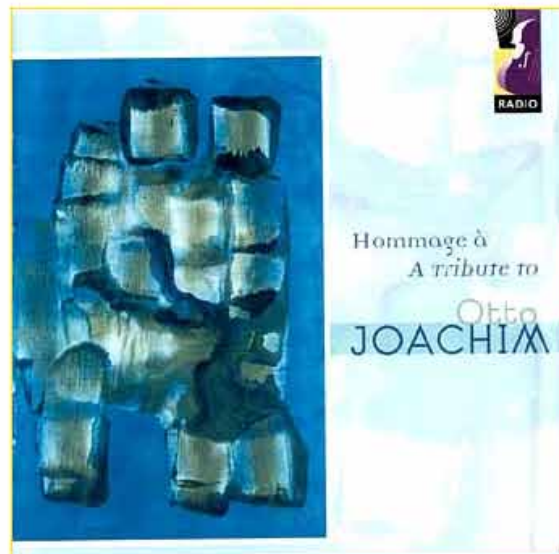


Album description :

## A tribute to Otto Joachim

### Musical Program

Short biography of the composer



### Works by Otto Joachim

#### Hommage à Otto Joachim

1:13:39

**1 — Stacheldraht (1983) (18:43)**

Colombe Demers, récitante  
Ensemble de la SMCQ  
Walter Boudreau: conductor  
Sound technician: Alain Chénier  
Producer: Laurent Major  
Radio-Canada

**2 — Quatuor à cordes (1997) (9:58)**

► Sound excerpt : [Real audio](#) | [QuickTime](#)  
Sound technician: Alain Chénier  
Producer: Laurent Major  
Radio-Canada

**3 — Métamorphoses (1995) (11:31)**

Orchestre Métropolitain  
Conductor: Joseph Rescigno  
Sound technician : Alain Chénier  
Producer: Christiane Leblanc  
Radio-Canada

**4 — Paeon (1989) (17:16)**

Cello solo: Guy Fouquet  
Producer: Laurent Major  
Radio Canada

**5 — Illumination II (1969) (22:54)**

Instrumental Ensemble



## Otto Joachim, biography

Mireille Gagné  
Director, Canadian Music Center  
(June 2000)



Quebec's most senior composer Otto Joachim was born on October 13, 1910 in Düsseldorf, Germany. He devoted an important part of his early years to the violin and the viola. He even explored composition with Asia, a symphonic poem written between 1928 and 1939. Although he had planned to have a career in Germany, Hitler's political takeover changed his life radically. He left his country in 1934 and went to the far East where he lived and worked as a musician for almost 16 years. After Singapore and Shanghai, he travelled to Canada in 1949 and settled in Montreal.

Otto Joachim taught the violin, the viola and chamber music at the Montreal and Quebec conservatorie as well as at the Music Faculty of McGill Chamber Orchestra. A man of tireless initiative, he founded the Montreal String Quartet in 1955, followed by the Montreal Consort of Ancient Instruments in 1958, which he conducted until 1968.

It was also in Montreal that he intensified his work as a composer, adopting the twelve-tone technique from the outset, although somewhat freely. He also took an interest in aleatoric writing and the discoveries of electroacoustic music, and established his own studio for electronic music in 1956.

Otto Joachim has explored links between sound and matter, incorporating visual elements in several of his works and even graphic writing in his scores, among other techniques. He also paints as hobby.

Micheline Coulombe Saint-Marcoux has written :

*"How could one define this individual without betraying any of his many facets? Otto Joachim is one of those beings of considerable musical and intellectual capabilities who know how to bring their potential to complete fruition. An instrument builder, exquisitely respectful of early music interpretation, yet at the cutting edge of technical progress, he conjugates the past and present in a mutually enriching and uninterrupted interaction. Two poles that seem diametrically opposed but converge towards the will to achieve an adequate musical language in its integrity." 1*

Prestigious commissions include Katimavik for the Canadian pavilion at Expo 67, Illumination II (1969) for the Société Radio-Canada, which was the first Canadian work to be awarded the Grand Prix Paul-Gilson, and other compositions for the SMCQ, and the Toronto Symphony Orchestra. Otto Joachim has received several awards such as the Prix Calixa-Lavallée (1990) and an honorary doctorate from Concordia University (1994). He was also made Chevalier de l'Ordre du Québec in 1993.

Otto Joachim is a mighty figure endowed with boundless energy and creative vitality that have made him a leader in our music world.

(\* From "Otto Joachim", Coll. Compositeurs au Québec, CMC (Québec), 1980.

## String Quartet (1997)

- Premiered on March 10, 2000 by the Molinari String Quartet during a concert coproduced by the Chaîne culturelle of Radio-Canada.

Upon coming back from Seoul, South Korea, where he had been coaching the violin section of the Jeunesse Musicales World Orchestra, Otto Joachim started working on his Quatuor. This return to the Far East in 1977 had allowed him to renew his interest in Asian music, which he had already developed during the 16 years he had spent in Malaysia and China. The present quartet is a blend of Korean music and twelve-tone and aleatoric structures. Originally a trio, the work was rewritten as a string quartet.