|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Paul | [Middle name] | Bazin |
| [Enter your biography] | | | |
| McGill University | | | |

|  |
| --- |
| **Your article** |
| Vivier, Claude (1948-1983) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Claude Vivier is perhaps the best known of all Quebec composers, both in Canada and abroad. He first attended composer Gilles Tremblay’s classes at the Montreal Conservatory of Music before travelling to Cologne, Germany, where he became a student of Karlheinz Stockhausen. Vivier is the author of a catalogue bearing many traces of an intense journey of self-discovery. An opera, *Kopernikus* (1979) and three orchestral art songs (*Lonely Child*, 1980; *Wo bist du Licht*, 1981; *Bouchara*, 1981) are among his most affecting works. His major work for strings, *Zipangu* (1980), leaves an impression as lasting as his *Pulau Dewata* (1977)succeeds in invoking atmospheres typical of the Balinese gamelan sound world. |
| Claude Vivier is perhaps the best known of all Quebec composers, both in Canada and abroad. He first attended composer Gilles Tremblay’s classes at the Montreal Conservatory of Music before travelling to Cologne, Germany, where he became a student of Karlheinz Stockhausen. Vivier is the author of a catalogue bearing many traces of an intense journey of self-discovery. An opera, *Kopernikus* (1979) and three orchestral art songs (*Lonely Child*, 1980; *Wo bist du Licht*, 1981; *Bouchara*, 1981) are among his most affecting works. His major work for strings, *Zipangu* (1980), leaves an impression as lasting as his *Pulau Dewata* (1977)succeeds in invoking atmospheres typical of the Balinese gamelan sound world. |
| Further reading:  [Enter citations for further reading here] |