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| Mather, Bruce (1939--) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Bruce Mather is a Canadian composer. He first studied music at the Royal Conservatory of Music in Toronto (1952-57) and at the University of Toronto (1957-59), where he obtained a music degree in 1959, studying piano with Earle Moss, Alexander Uninsky and Alberto Guerrero, and composition with Godfrey Ridout, Oskar Morawetz and John Weinzweig.  Early in his career, Mather attended the summer festival of the Aspen Music School (1957-58). The festival became the site of a significant encounter for Mather; it was at the festival that he was introduced to Darius Milhaud, whose composition class he later registered in while studying in Paris. In addition to Milhaud’s class, Mather also enrolled in Olivier Messiaen’s class on music analysis. In 1960, Mather attended the Darmstadt summer courses where he met Pierre Boulez, whose orchestra conducting classes he attended in Bâle (Switzerland) in 1969. Mather continued to alternate his study periods between France and America, until obtaining a masters degree from Stanford, California, in 1962, and a doctorate from the University of Toronto in 1967.  In 1974, the composer’s encounter with the franco-Russian composer Ivan Wyschnegradsky (1893-1979) marked a turning point in his career. A prominent pianist, Mather recorded the composer’s piano music with his wife, pianist Pierrette Lepage (b. 1939), and adopted Wyschnegradsky’s microtonal system of composition, which continues to mark his personal style. |
| Bruce Mather (b. 1939) is a Canadian composer. He first studied music at the Royal Conservatory of Music in Toronto (1952-57) and at the University of Toronto (1957-59), where he obtained a music degree in 1959, studying piano with Earle Moss, Alexander Uninsky and Alberto Guerrero, and composition with Godfrey Ridout, Oskar Morawetz and John Weinzweig.  Early in his career, Mather attended the summer festival of the Aspen Music School (1957-58). The festival became the site of a significant encounter for Mather; it was at the festival that he was introduced to Darius Milhaud, whose composition class he later registered in while studying in Paris. In addition to Milhaud’s class, Mather also enrolled in Olivier Messiaen’s class on music analysis. In 1960, Mather attended the Darmstadt summer courses where he met Pierre Boulez, whose orchestra conducting classes he attended in Bâle (Switzerland) in 1969. Mather continued to alternate his study periods between France and America, until obtaining a masters degree from Stanford, California, in 1962, and a doctorate from the University of Toronto in 1967.  In 1966, Mather settled in Montreal, where he became a board member of the newly founded Société de musique contemporaine du Québec (SMCQ). The same year, he started teaching composition, orchestration and the history of orchestra at McGill University in Montréal. In addition, he began working on a number of pieces, which were commissioned by ensembles and performers, radio networks, and institutions such as universities and music festivals. Between 1970 and 1973, Mather was appointed to the Contemporary Music Workshop at the Université de Montréal.  In 1974, the composer’s encounter with the franco-Russian composer Ivan Wyschnegradsky (1893-1979) marked a turning point in his career. A prominent pianist, Mather recorded the composer’s piano music with his wife, pianist Pierrette Lepage (b. 1939), and adopted Wyschnegradsky’s microtonal system of composition, which continues to mark his personal style.  Mather has received the Jules-Léger award twice (1979-1993); he has also received the prestigious Serge-Garant award in 2000. Now retired from McGill University, Bruce Mather continues to compose new music and organises an annual microtonal music concert at the Conservatoire de musique de Montréal. |
| Further reading:  \* Please note that there is little literature on this topic.  (Bruce Mather)  (Grenier)  (Hambraeus)  (Huebner)  (Compositeurs au Québec – Bruce Mather) |