PROGRAM

All the pieces were composed by Philippe Côté

Mobile(s)
Évidences
ID.8

PRESENTATION

Confluence - Philippe Côté and François Bourassa - meets Sixtrum. A co-presentation with Le Vivier.

Saxophonist and composer Philippe Côté joins the percussion ensemble Sixtrum and pianist François Bourassa for the world premiere of new works that place percussion at the heart of the music, shaping an ever-evolving landscape of rhythms and textures within which improvisation unfolds.

Building on the duo project **Confluence** (Côté/Bourassa, 2023), this concert extends the duo's dialogue through an encounter with Sixtrum's inventive percussive universe: **Évidences – Confluence meets Sixtrum.**

The main piece, *Évidences,* follows in the footsteps of Thelonious Monk's "Evidence": rhythms, fragments, and unexpected accents emerge, disappear, and reappear. Familiarity wavers and dissolves. The boundary between written and improvised music is never fixed; every moment is in flux, every choice resonates.

The title carries multiple meanings: in English, "evidence" evokes clues or traces; in French, "évidence" refers to what is clear or undeniable. For Côté, it is clear that jazz and contemporary music are in constant dialogue, and that open forms—as exemplified by Earle Brown—offer an inspiring path to merging these worlds.

Drawing inspiration from these open forms, Côté's music combines rigor with unpredictability, precision with free-flowing expression. Thanks to Sixtrum's energy, Bourassa's percussive touch, and Côté's saxophone playing—both lyrical and mysterious—the concert unfolds as a vivid soundscape in perpetual flux.

MUSICIANS

Sixtrum
João Catalão
Philip Hornsey
Fabrice Marandola
Kristie Ibrahim

Confluence
Philippe Côté
François Bourassa

SIXTRUM PERCUSSION

Since 2007, the percussion ensemble Sixtrum has been tirelessly exploring the world of contemporary percussion. With dozens of collaborations with composers and hundreds of concerts under its belt, the ensemble has established a distinctive style both in Montreal and on the international scene. Sixtrum has performed at festivals such as Timespans (New York), the Festival Musica (France), Printemps des Arts (Monte-Carlo), Présences/Radio France (Paris and Montpellier), Jacob's Pillow Dance Festival (Becket, MA), PASIC'15 for the opening concert of the Percussive Arts Society's international conference (San Antonio, TX), and created the [illegible] event (Montreal, QC). Among its recent honors are an Opus Award – Event of the Year for *[illegible]* (2018–19), the Coup de cœur from the Académie Charles-Cros (France) for the CD *De la percussion*, and the "Outstanding Contribution to Theatre" award for the music of the play *[illegible]* (Montreal English Theatre Awards). In 2023, Sixtrum received an Opus Award for Concert of the Year for its program *Les espaces invisibles*. Sixtrum is in residence at the Faculty of Music of the Université de Montréal and receives support from the arts councils of Montreal, Quebec, and Canada.

CONFLUENCE

Much like the confluence that occurs when two streams merge to form a single river, multi-instrumentalist Philippe Côté and pianist François Bourassa have joined forces to record the duo album **Confluence,** centered around Côté's eponymous five-movement suite. The result is a unique musical universe where improvisation takes center stage. Inspired by jazz and contemporary classical music, this Montreal duo presents compositions that are at once mysterious, moving, and accessible.

REPERTOIRE

Mobile(s)
This piece is part of an ongoing exploration of open form, influenced by the music of Earle Brown, which was the focus of my doctoral research. Brown's conception of form as fluid and responsive resonates strongly with my own musical practice. Here, the structure remains open enough to allow me to shape the form in real time, drawing directly on my experience as a jazz improviser. Each performance evolves differently, reflecting a direction I plan to continue pursuing.

Evidences
Evidences traces the shadows of Thelonious Monk's iconic *Evidence* — rhythms, fragments, and unexpected accents that emerge, vanish, and reappear like half-remembered dreams. Familiarity flickers and dissolves. Nothing is fixed; everything is in flux.

The title itself carries multiple layers of meaning. In English, *evidence* suggests clues, traces, or proof — something to be deciphered. In French, *evidence* evokes what is self-evident, obvious, or undeniable. For Côté, it is an évidence that in 2026, the boundaries between jazz and contemporary concert music are no longer walls but permeable membranes — each tradition breathing through the other, shaping and being shaped in return. Jazz musicians draw from contemporary music, contemporary musicians draw from jazz, and both languages now exist in constant dialogue: inseparable yet always evolving, familiar yet forever new.

I.D.8
I.D. 8 is part of a series of works built around a common premise: exploring the possibilities of chamber music within a jazz quintet featuring saxophone and trumpet — an iconic instrumentation that has left a profound mark on the history of jazz, most notably through the legendary ensembles of Miles Davis. In this piece, two distinct worlds intertwine organically: a twelve-tone series, treated with extreme restraint, enters into subtle dialogue with a minimalist aesthetic that pays homage to the work of Steve Reich.

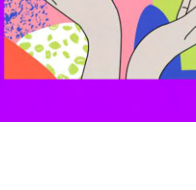
COMPOSERS

Philippe Côté
Philippe Côté, a Montreal-based composer, saxophonist, improviser, and conductor, is known for his ability to forge deep connections between jazz and classical music. Recognized by the New York City Jazz Record as a promising artist in this fusion, Côté has received commissions for works from prestigious ensembles such as the Montreal National Jazz Orchestra, the Canadian National Jazz Orchestra, and the Winnipeg Jazz Orchestra.
His debut album, *Lungta,* produced by musician David Binney, was widely acclaimed by critics for its innovative blend of jazz quintet and wind orchestra. Côté holds a doctorate in music from McGill University, where he also serves as a lecturer, and has forged his artistic voice under the guidance of mentors such as David Binney and Marc Copland.
Her duo album *Confluence,* recorded alongside pianist François Bourassa, was nominated for Best Jazz Album at the ADISQ Awards, further cementing her reputation as one of the most distinctive voices in Canadian jazz. A recipient of grants from major Canadian arts organizations, Côté remains committed to pushing the boundaries of her art. Since 2019, he has been affiliated with the creative platform ODD SOUND alongside Jacques Kuba Séguin, where he contributes as a musician, record producer, and organizer of the ODD SOUND Festival, further strengthening his impact on the Montreal jazz scene.

François Bourassa
François Bourassa is a Quebec pianist and composer born in Montreal in 1959 who has become a leading figure in the international jazz scene. Trained at McGill University and later at the New England Conservatory (under Fred Hersch and George Russell), he launched his career by winning first prize at the Montreal Jazz Festival competition in 1985. The author of ten albums, he has led the François Bourassa Quartet for over 25 years, alongside bassist Guy Boisvert, saxophonist André Leroux, and drummer Guillaume Pilote. The group received a Juno Award in 2001 for its live album recorded in Toronto, as well as several Félix and Opus Awards. His album *Number 9* (2017), praised by Carla Bley herself, ranks among the best Canadian jazz albums of that year. In 2021, he released his first solo album, *L'Impact du silence,* followed by Swirl in 2023.

Beyond the Quartet, Bourassa has been actively involved in numerous artistic collaborations (with Jean Derome, Myra Melford, and Michel Donato), orchestral commissions, and residencies in New York and Paris. As the recipient of SOCAN's Hagood Hardy Award in 2011, he has established himself as an international ambassador for Quebec jazz.

NEXT CONCERT



L'archipel aux mille sons

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