

**NOUVEAUTÉ : : NEW ALBUM**

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# **YVES LÉVEILLÉ**

## **L'ÉCHELLE DU TEMPS**



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JAZZ

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## PIÈCES - TRACK LISTING

01. L'ÉCHELLE DU TEMPS	08:13
02. COULEUR GRENADE	08:56
03. MISSIVE	06:18
04. ENCODAGE 2.	04:43
05. SANS RETOUR	08:07
06. UNE JOURNÉE COMME ÇA	06:07
07. EMBRASURE	09:55
08. LE RÉSERVOIR	07:41

## MUSICIENS

LIZANN GERVAIS - 1 VL; OLIVIER THOUIN - 2 VL; FRANÇOIS VALLIÈRES - ALTO; ÉMILIE GIRARD-CHAREST - VIO-LONCELLE/ CELLO; ÉTIENNE LAFRANCE - CONTREBASSE/ ACOUSTIC BASS; YVES LÉVEILLÉ - PIANO

YVES LÉVEILLÉ - COMPOSITIONS & ARRANGEMENTS

WWW.JAZZLABORCHESTRA.COM

## YVES LÉVEILLÉ - L'ÉCHELLE DU TEMPS

Le nouvel album « *L'Échelle du Temps* » reflète le travail toujours raffiné du compositeur et pianiste **Yves Léveillé**. La nomenclature se définit comme suit ; un quintette à cordes et un piano où l'expression des instruments et l'interaction entre ceux-ci est au cœur de l'œuvre.

L'équilibre entre écriture et plages d'improvisations est fondamental. Toutes les dynamiques et les approches stylistiques deviennent possibles. **Léveillé** a recruté ici des musiciens de premier plan, virtuoses de leurs instruments respectifs, ayant tous une capacité expressive hors du commun de finesse et de sensibilité.

Avec un programme de compositions originales, « *L'Échelle du Temps* » questionne notre condition humaine, le sablier qui inexorablement s'écoule vers sa finalité. « *Une musique immédiate, introspective, énergique, qui se nourrit et s'épanouit dans la temporalité et son contraire* ».

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The new album « *L'Échelle du Temps* » reflects the always refined work of composer and pianist **Yves Léveillé**. The nomenclature is defined as follows; a string quintet and a piano where the expression of the instruments and the interaction between them is at the heart of the work.

The balance between writing and improvisation is fundamental. All dynamics and stylistic approaches become possible. **Léveillé** has recruited top-notch musicians, virtuosos of their respective instruments, all with an uncommon expressive capacity for finesse and sensitivity.

With a program of original compositions, « *L'Échelle du Temps* » questions our human condition, the hourglass that inexorably flows towards its finality. « *An immediate, introspective, energetic music, which feeds and blossoms in the temporality and its opposite* ».

**Web** : <https://www.yvesleveille.ca/>

**Facebook** : <https://www.facebook.com/Yves.Leveille>

**Vidéo** : <https://youtu.be/7FMgsJfH6bU>



## **Yves Lèveillé – L'échelle du temps Press Quotes**

“Missive” opens with a piano solo into which the bass inserts its voice before emerging from the background to solo itself. The two instruments duet, with the piano leading before the rest of the strings, enter in sweeping style, creating harmonic contrast with the theme. “Encodage” opens with a lively, uplifting statement of intent – which then develops into a jazz polka-dot to and fro with rhythmic changes, solos and interludes that grasp the attention and keep the crazy rhythms alive. Fast fingers, contrasting full-throttle bowed lines, and polyphonics add interest and keep the listener enthralled across this song. At times, the strings intertwine and merge to blend and create lines that come together and, just as quickly, find their individuality again. Wonderful arranging and great to hear. The final section has a fast walking gait, and the track finishes with a wonderful descent... Third stream music, which I would say this is, contains some of the most beautiful coming together of classical and jazz traditions and arrangements. The music feels personal, full of character, unfettered, and wonderful in the true sense of the word.

*Sammy Stein – Something Else!*

...it just has class and style falling off it from every direction. Teaming his piano with an ad hoc string ensemble made up of individual pros, this is what real adult listening sounds like.

*Chris Spector – The Midwest Record*





March 20<sup>th</sup>, 2022

In a career spanning decades, composer-pianist Yves Léveillé has established himself as a key figure on the Quebec jazz scene.

Drawing from contemporary and traditional jazz, classical, and world music, Léveillé’s distinctive musical aesthetic is noteworthy for its refined approach to melody and harmony. He won the Opus Awards two years in a row for best jazz concert and album, and his last LP, *Phare* was also nominated for Opus Awards’ jazz album of the year.

For *L’échelle Du Temps*, Léveillé recruited virtuoso musicians on their respective instruments, each with an uncommon capacity for expression and sensitivity: Lizann Gervais on first violin, Olivier Thouin on second violin, François Vallières on viola, Émilie Girard-Charest on cello and Étienne Lafrance on double bass.

I asked, “why this music, why now, and how did the tracks form to fruition?”

Yves Léveillé told me, “I had wanted to make a piano and strings album in the spirit of chamber music for quite some time. When I was studying music in Quebec City – specializing in composition – I wrote works for different nomenclatures, including the string quartet. I then turned to creative jazz, so I left this approach aside to write for jazz ensembles and play my music. Four years ago, I was commissioned to arrange [French singer Marie-Therese Fortin chante] Barbara’s songs for a string orchestra [called Les Violons du Roy]. I also wrote a work for oboe, piano, and strings for this ensemble.

“This gave me the desire to do something more personal that reflects where I am in my approach as a pianist and composer evolving in contemporary jazz. I wanted this album to be uncompromising, true to my varied tastes, ranging from modern jazz and classical music to chanson and world music. *L’échelle du temps* represents the importance of the present moment, as the hourglass is inexorably running out.”

The title track opens *L’échelle du temps* with a string introduction to gentle harmonies from Yves Léveillé’s piano. A deep, sonorous string melody oozes into the music with pizzicato accompaniment across the top, creating deeply textured waves which flow beautifully. The right-hand piano solo rises over the harmonies and lifts and soars over the strings. The strings respond with harmonized chords until the ensemble comes together under the piano to uphold, lift and deliver music which is breathtaking in its delivery. A change of tone sees the strings energized, adding emphasis to the music before the piano tones it down again with gentle melodies. Violin calls, and cello responds in emphatic response. The final section of “L’échelle du temps” is centered on the violins’ melody before a chordal section finishes with a sigh.

“Couleur Grenade” is a well-worked number that creates different atmospheres and musical landscapes, as the strings lead in a tremulous manner with the deep voice of the cello and bowed bass sumptuously phrasing in reply. The piano enters with a thematic solo, with changes in tempo and time before the deep voice of the plucked bass notes underpin the harmonies. Strings then once again re-take the lead with some gorgeous glissando and delicate folksy traces. The soar of the violin is interrupted by a change of emphasis and pace, and “Couleur Grenade” closes with strings returning to the opening theme in glorious harmony – with a twist.

“Missive” opens with a piano solo into which the bass inserts its voice before emerging from the background to solo itself. The two instruments duet, with the piano leading before the rest of the strings, enter in sweeping style, creating harmonic contrast with the theme. “Encodage” opens with a lively, uplifting statement of intent – which then develops into a jazz polka-dot to and fro with rhythmic changes, solos and interludes that grasp the attention and keep the crazy rhythms alive. Fast fingers, contrasting full-throttle bowed lines, and polyphonics add interest and keep the listener enthralled across this song. At times, the strings intertwine and merge to blend and create lines that come together and, just as quickly, find their individuality again. Wonderful arranging and great to hear. The final section has a fast walking gait, and the track finishes with a wonderful descent.

“Sans Retour” is an altogether gentler affair, almost melancholic in its opening as three-note phrases loop gently around the chord line from the piano. The strings enter in gentle harmony, caressing and enhancing the theme, wrapping around the lines like a musical blanket. Each has a voice to add, but is also in harmony with the ensemble. Halfway through, a violin rises and sings across the top, before dipping back down to rejoin harmonic lines which are beautiful and warm. The cello sighs and rises to solo, with bass providing support before the ensemble again unite to complete this luxuriantly ornamented number. “Une Journee Comme Ca” is playful and extravagant in its arrangements, with strings creating contrasts to piano lines which weave their way deftly among the plucked, bowed, and scraped sounds of the strings. The final section is dramatic and packed with textured lines.

“Embrasure” is thematic, dramatic and poignant at times, with grandiose piano giving way to gentle harmonies from the strings and touches of almost orchestral flavors. The bass line is intriguing and topped out by low harmonies, which add deep, guttural texture to sections of the piece. This is a piece of tone and contrast, like a poem with each section creating different musical pictures, yet all is part of the whole because of the subtly linked harmonies. The next section contains a wonderfully intricate sighing created by the violin. The open lines of the supporting piano, the echoed response of the strings, and the drifting together of the ensemble to create a harmonized section are divine, as is the gentle release of the ending.

“Le réservoir” closes *L'échelle Du Temps*, and is a lesson in harmonic exploration, with multilayered harmonics, solo sections, and dynamic rises and falls. In just over seven and a half minutes, you experience many different feelings and emotions due to the well-worked structure of the piece.

Yves Léveillé said he wanted high-caliber musicians and got them for this recording.

“Most of the pieces took shape as I was writing according to the inspiration of the moment, one piece leading to the other in a way,” Léveillé told me. “Some of them had been written some years ago but had not been recorded, so I arranged the music for strings and piano by modifying and improving the pieces according to the musical context. The choice of string players was of primary importance for the recording. I needed high-caliber musicians for a flawless rendition: The musicians were fantastic with all the necessary sensitivity to play on this project.”

At times, while harmonies are happening, a player is creating their own line in the background and delivering thoughtful additions to the music. Every piece contains changes, feels like an exploration, and travels along a slightly different path. Yet, there is a harmony, not just in the music but in how the musicians relate to each other, their entries and pauses.

Together, they show that there is more to great music than simply good composition: It has to be interpreted by musicians who understand it. On this recording, you sense they really do.

Third stream music, which I would say this is, contains some of the most beautiful coming together of classical and jazz traditions and arrangements. The music feels personal, full of character, unfettered, and wonderful in the true sense of the word.

*Sammy Stein ( England )*

March 13<sup>th</sup>, 2022

Leonid Auskern

Montreal-based grey-haired pianist, composer and arranger Yves Léveillé has been a prominent figure in the Quebec jazz scene for decades. Yves has a lot of prestigious awards, nine albums in his discography, and tours in the USA, Europe, China, collaborations with musicians such as Paul McCandless or Eri Yamamoto. The new project of Yves Léveillé, which will be released in April 2022 on Effendi Records (he has collaborated with this label before), is significantly different from his previous works.

For the first time, in an album with the philosophical title L'échelle du temps ("Time Scale"), Yves Léveillé used a classical string quartet along with bassist Etienne Lafrance. The program of eight own compositions, proposed by the leader of the group to his ensemble, is an excellent example of the style called by Günter Schuller the "third trend". I'm sure Schuller would have liked the distinct jazz intonations along with the double bass solo in Encodage, and the refined expression of the string players in Couleur grenade, and the precise piano cues of Yves Léveillé himself throughout the program. It is difficult, listening to this album, to strictly determine the percentage of pre-composed and spontaneously improvised music, there are no such scales that could weigh the share of jazz and the share of academic tradition in each piece, and this is hardly necessary. It seems to me that L'Échelle du Temps has every chance of finding fans in both the jazz and academic "camp" of music lovers.

Yves Leveille, pianiste, compositeur et arrangeur montréalais aux cheveux gris, est une figure marquante de la scène jazz québécoise depuis des décennies. Yves compte à son actif de nombreux prix prestigieux, neuf albums dans sa discographie, des tournées aux USA, Europe, en Chine, des collaborations avec des musiciens tels que Paul McCandless ou Eri Yamamoto. Le nouveau projet d'Yves Léveillé, qui sortira en avril 2022 sur Effendi Records (il a déjà collaboré avec ce label), est sensiblement différent de ses travaux précédents.

Pour la première fois, dans un album au titre philosophique L'échelle du temps ("Time Scale"), Yves Léveillé a utilisé un quatuor à cordes classique avec le bassiste Etienne Lafrance. Le programme de huit compositions propres, proposées par le leader du groupe à son ensemble, est un excellent exemple du style appelé par Günter Schuller la "troisième tendance". Je suis sûr que Schuller aurait apprécié les intonations jazz distinctes accompagnant le solo de contrebasse dans Encodage, et l'expression raffinée des joueurs de cordes dans Couleur grenade, ainsi que les indications précises au piano d'Yves Léveillé lui-même tout au long du programme. Il est difficile, à l'écoute de cet album, de déterminer strictement le pourcentage de musique pré-composée et spontanément improvisée, il n'existe pas de balance qui pourrait peser la part de jazz et la part de tradition académique dans chaque pièce, et ce n'est guère nécessaire. Il me semble que L'Échelle du temps a toutes les chances de trouver des fans dans le "camp" des mélomanes, qu'ils soient jazz ou académiques.