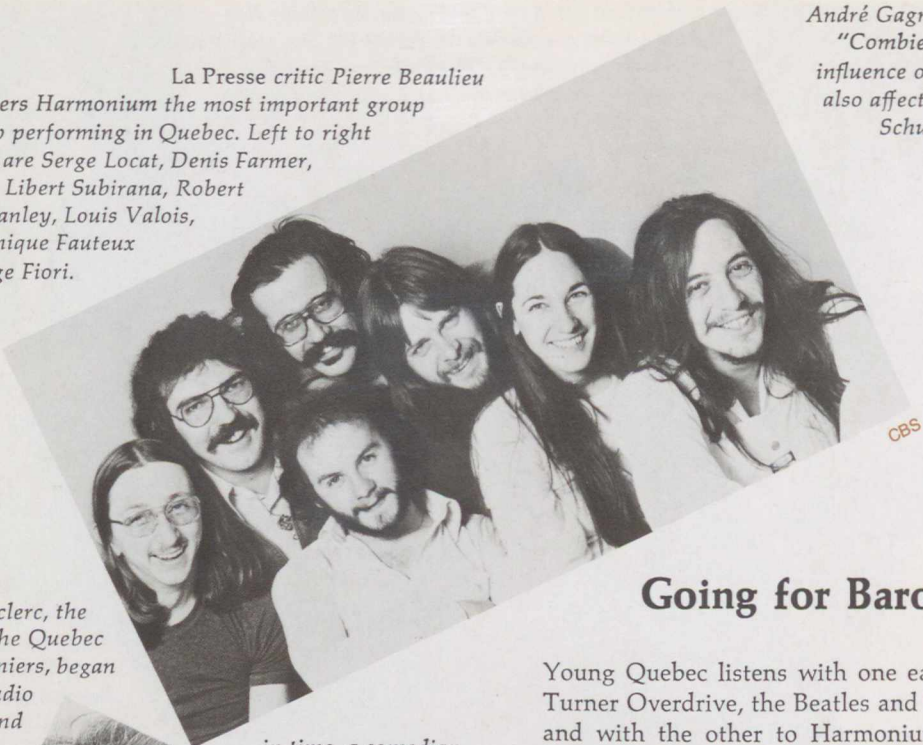
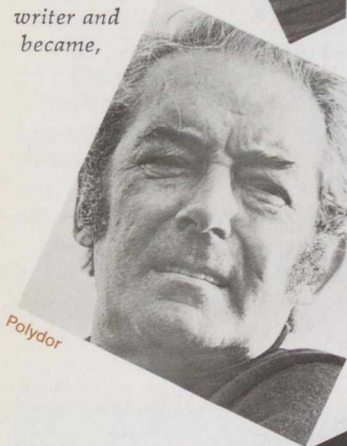


La Presse critic Pierre Beaulieu considers Harmonium the most important group now performing in Quebec. Left to right are Serge Locat, Denis Farmer, Libert Subirana, Robert Stanley, Louis Valois, Monique Fauteux and Serge Fiori.



CBS

Felix Leclerc, the first of the Quebec chansonniers, began as a radio writer and became,



Polydor

in time, a comedian, a novelist and a playwright.

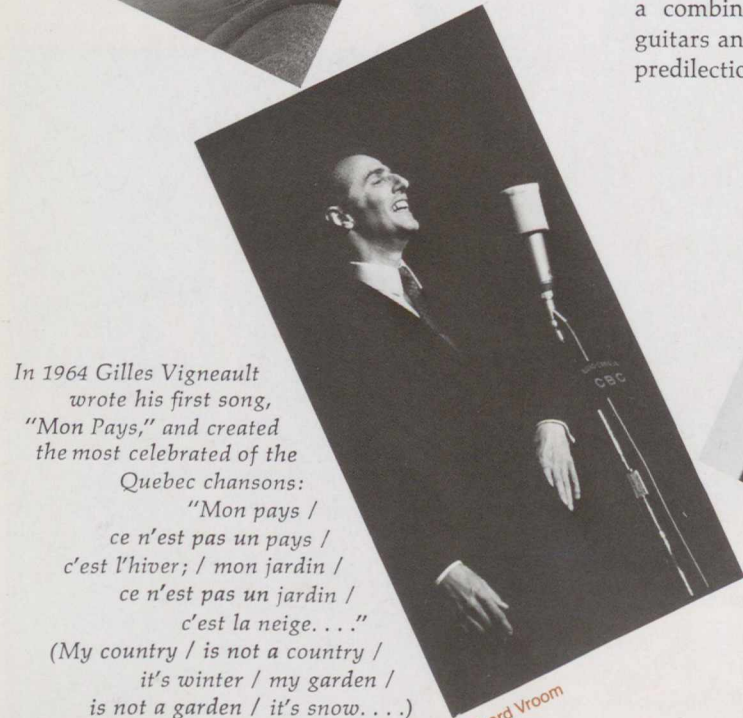
His first record, cut in France in 1951, won the Grand Prix du Disque.

Going for Baroque

Young Quebec listens with one ear to Bachman-Turner Overdrive, the Beatles and Fleetwood Mac and with the other to Harmonium, Beau Dommage, André Gagnon and Gilles Vigneault.

Vigneault is one of the many chansonniers who emerged in Quebec in the sixties. In the rock age, the chansonniers, like Gordon Lightfoot and Joni Mitchell, were relatively softer voices of social protest and poetry. Like Lightfoot and Mitchell, they are solidly entrenched in the hearts of the teenagers of the sixties.

The Quebec edge remains gentle—the current top group, Harmonium, plays folkloric songs on a combination of instruments including flutes, guitars and mandolins but no drums. There is less predilection for the hard rock and underground

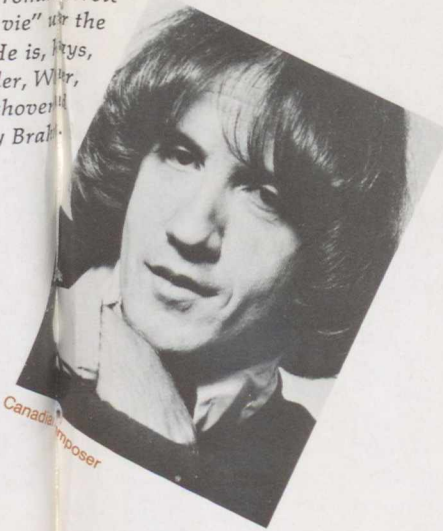


Richard Vroom

In 1964 Gilles Vigneault wrote his first song, "Mon Pays," and created the most celebrated of the Quebec chansons:

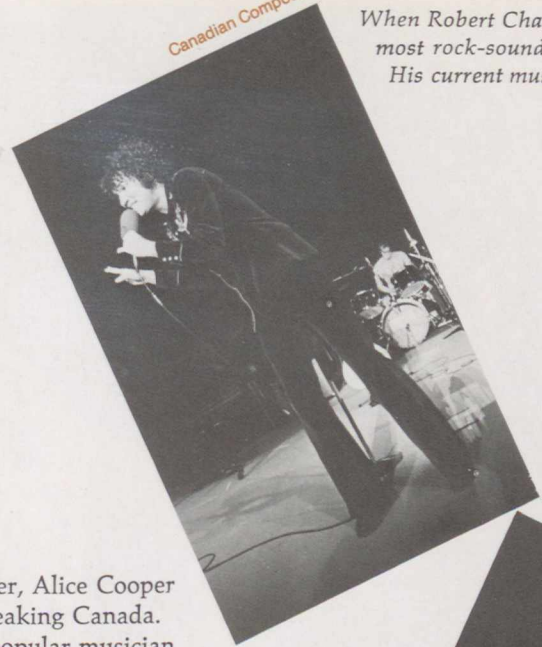
"Mon pays / ce n'est pas un pays / c'est l'hiver; / mon jardin / ce n'est pas un jardin / c'est la neige. . . ."
(My country / is not a country / it's winter / my garden / is not a garden / it's snow. . . .)

André Gagnon, a born romantic, wrote "Combien j'aime la vie" under the influence of Chopin. He is, says, also affected by Mahler, Wagner, Schumann, Beethoven and particularly Brahms.



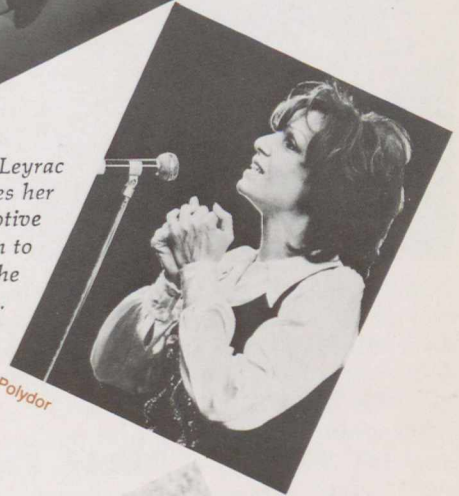
Canadian Composer

Canadian Composer



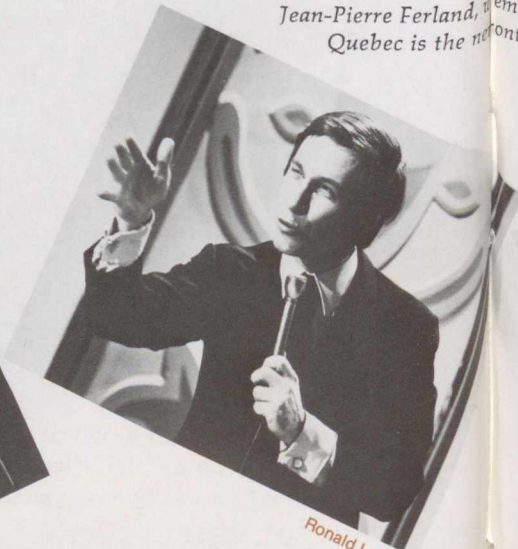
When Robert Charlebois began he was the most rock-sounding of the chansonniers. His current music is quieter.

Monique Leyrac gives her own emotive interpretation to the songs of the chansonniers.



Polydor

Jean-Pierre Ferland, who emerged in the sixties, believes Quebec is the new frontier of French song writing.

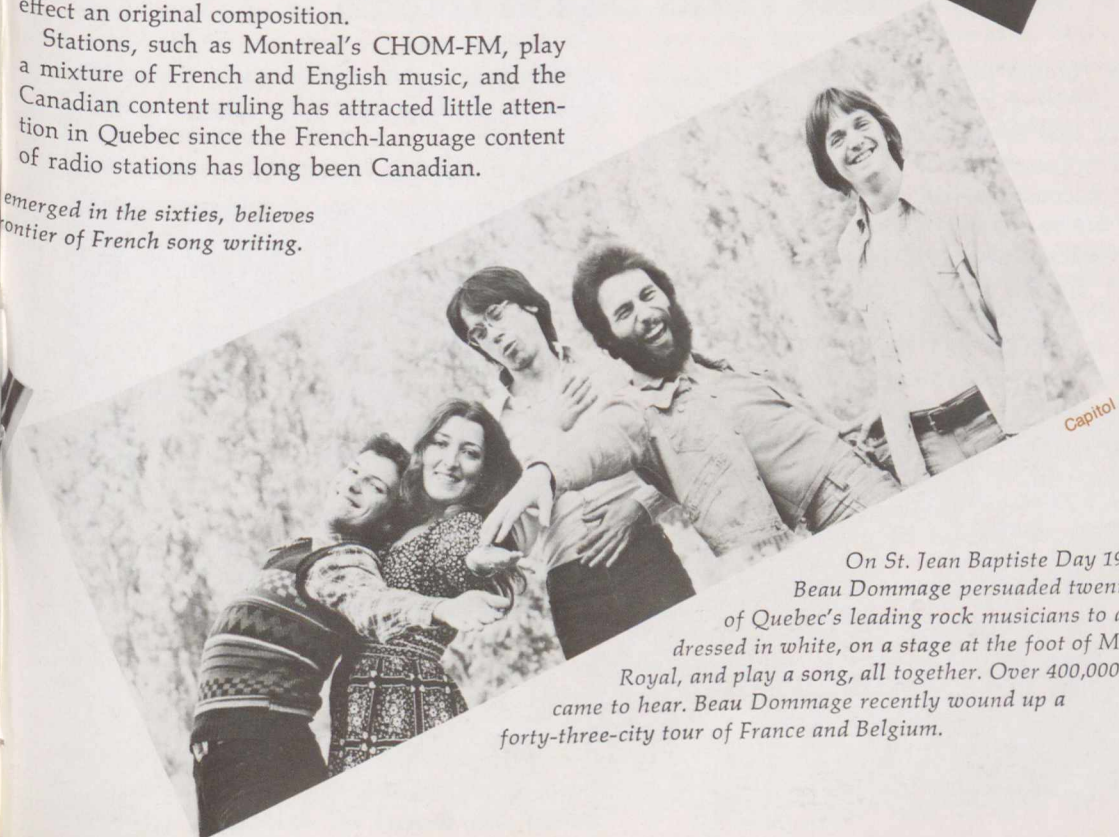


Ronald Labelle

music of Emerson Lake and Palmer, Alice Cooper or Cat Stevens than in English-speaking Canada.

André Gagnon, now the most popular musician in Quebec and a million kilometres from Cat, is a fantastic pianist who plays his own baroque-styled compositions. He is inspired by the classics, Bach and Vivaldi, and by recent folksongs, such as Vigneault's "Mon Pays." He rearranges the originals in the baroque style. His best effort is perhaps *Mes quatre saisons* inspired by Vivaldi's *Four Seasons* and based on twelve songs by four contemporary Quebec composers. The rearrangement is so extensive that *Mes quatre saisons* is in effect an original composition.

Stations, such as Montreal's CHOM-FM, play a mixture of French and English music, and the Canadian content ruling has attracted little attention in Quebec since the French-language content of radio stations has long been Canadian.



Capitol

On St. Jean Baptiste Day 1976, Beau Dommage persuaded twenty-six of Quebec's leading rock musicians to appear, dressed in white, on a stage at the foot of Mount Royal, and play a song, all together. Over 400,000 people came to hear. Beau Dommage recently wound up a forty-three-city tour of France and Belgium.