

BENEFACTOR

To François Bernier

First written on November 5, 2017;
then revised on April 9, 2025;
finalized on June 28, 2026

As often happens to me, this morning I woke up to a word that seemed to have fallen from the sky: "BENEFACTOR". To help you better understand the importance I place on this « wake up word » phenomenon, let me first remind you of two recent examples.

1 - A few days ago, on the 19th, it was "AGAM". It gave birth to my script entitled «Unprecedented Perspective », all with counting on base "22", namely $A+G+A+M = 22$ and $M+A+G+A = 22$

2 - On the 23rd, upon waking, the strange word "BUTOIR" appeared in my mind. At first, I didn't understand it at all. So I started by asking **OIIIO**, my browser, to tell me about it.

«In French, the word **butoir** refers to a device or fixed object used to stop, **?block?** or limit the movement of a moving part. Figuratively, the word is used in the expression 'date butoir', which refers to the **?deadline?** or the **?final time limit?** for **?completing a task?**

Then I counted:

$$\text{BUTOIR} - 2 + 21 + 20 + 15 + 9 + 18 = \mathbf{85}$$

And boom! **85!** What a shock! Indeed, almost instantly, I saw file **85** reappear, which I had had to close about three weeks earlier because it

was **?blocked?** because it had at that time reached its **?deadline?** with regard to a certain **?task to be completed?**

As a coincidence, it's hard to find a better one. That said, I then wondered if, as was the case with AGAM, "BUTOIR" might also be a kind of **sign** inviting me to revisit, or even reopen, the case of **April 9**, 2025? For a musician like myself, **April 9th** is a gloriously historic date, since it was, get this, **April 9**, 1860, that audio recording was born. Just imagine!

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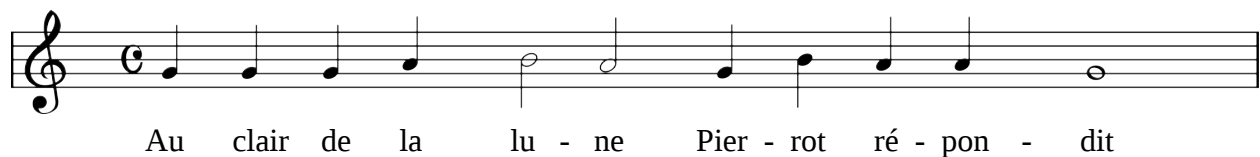
info@firstsounds.org

In my opinion, the most remarkable achievement under the First Sounds banner was managing to play a recording dating from 1860, 17 years before Thomas Edison invented the phonograph.

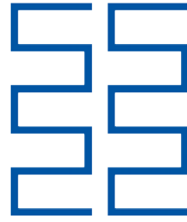
Lasting approximately 10 seconds, the historical clip features the voice of Édouard-Léon Scott de Martinville singing the well-known French refrain:

*« Au clair de la lune, **Pierrot** répondit ».*

This recording was made on **April 9**, 1860 by the Parisian inventor on the said "phonautograph".



In other words, could there be, who knows, some kind of "RE-BIRTH" of file 85?



But, you might ask, where is your BENEFACTOR in this matter of 85? Where is the link between the 85 of April 9 and your « BUTOIR » of this morning?

For the moment, in terms of link, I'll simply say that the **NAISSANCE** and **AGAM** files led me to make two decisions that went in the same direction: prioritizing **lived experience**. So, logically, in the BENEFACTOR" file, I will continue to emphasize **lived experience** first, that is, my life experience as a musician alongside the man who allowed me to sail joyfully through the wonderful world of Music.

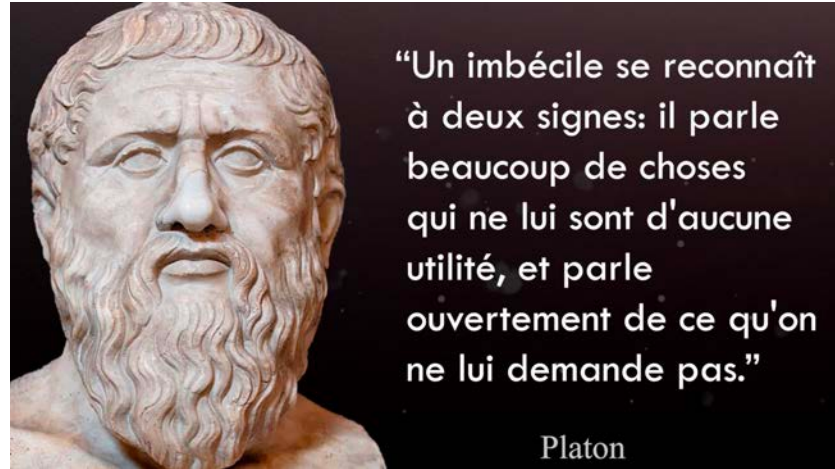
*«"Knowledge is acquired through **experience**; everything else is just information. Information is not knowledge. The only source of knowledge is **experience**. You need **experience** to acquire wisdom."*».

Albert Einstein
(1879 - 1955)

But before zooming in on my "personal lived experience first," I feel the need to clarify one point. It concerns not only what I write in terms of content but also how I write it..

— — An imbecile can be recognized by two signs: he talks a lot of things that are of no use to him, and speaks openly about things that are not asked of him. — —

<https://www.youtube.com/watch?v=4Y1unhwDHG4>



In short, this morning I thought it might be time for the imbecile that I am to take a break from writing, while still wondering what my next script will be. It's paradoxical, but that's how it is! Even though I'm not a writer, have never claimed to be, and never will, I love to write.

And it's probably because I'm not a writer that I so often use photos in my scripts. In other words, I often like to write in chunks of "1000 words".

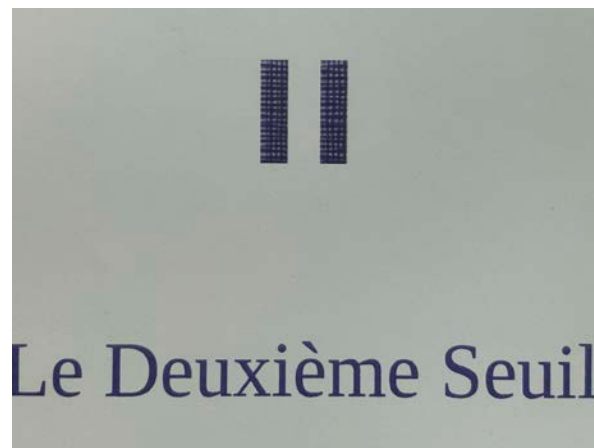
«The phrase 'a picture is worth a thousand words' appeared in the American advertising world in the 1910s and 1920s. Popularized in March 1927 by advertising executive Frederick R. Barnard in the newspaper Printers' Ink, this expression was created to emphasize the impact and rapid communication capabilities of visuals. To give it weight, Barnard falsely attributed it to a Chinese or Japanese proverb».

« He who comes from far away can lie well»



When "BENEFACTOR" came along, prompting me to write this script, I hoped to find a delightful coincidence in the numbers, a clear sign that would confirm the relevance of writing what I'm currently writing. And frankly, I wasn't disappointed! Quite the opposite! Not one (1) huge shock, but two (2) astounding ones. Just imagine!

1 - In its correct form, "BENEFACTOR" adds up to 110. Breathtaking! Why? Because 110 is "11 over 10." Now, it so happens that, in my second book dedicated to the eleventh vibration, "ELEVEN THE SECOND THRESHOLD"».....



.....I called the interval « 11 over 10" "**THE APOCALYPTIC VIBRATION**". And, in a further twist of complicit resonance, it so happens that less than 48 hours ago, I installed "APO" on my website, from which the following is a relevant passage:

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Historical Dictionary of the French Language (Alain Rey - Robert Laffont)

APO - The first element of words borrowed from Greek, often through ecclesiastical or legal Latin. A preposition and pre-verb, "APO" has the meanings of "to remove, to set aside." It therefore has a negative meaning (**do not**)

APOCALYPSE - is borrowed as a proper noun (around 1160) from the ecclesiastical Latin word designating the text of St. John, based on the late Greek "kalupsis" "revelation," from the verb kaluptein "to cover, to hide." Therefore:

«APO» (négative) + «KALUPTÉIN» =

DO NOT HIDE, DO NOT VEIL, "REVEAL"

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But that's not all. In fact, if you divide 11 by 10, you arrive at.....

1.1(I.I)

.....that is to say (I.I), the **TWO TOWERS** of September 11th. Nothing less.



But a second, even more grandiose shock awaited me.

2 - BIENFAITEUR has eleven (11) letters. Each letter has a value of 27, resulting in 297. Now, $297 - 110 = 187$. HOLALALALALALALALALALA!

When I saw 187 appear, almost instantly, the writing of this script became undeniably confirmed, certain, inevitable, necessary, and oh so joyful. Imagine! 187, the sum of 63 and 124; the sum of « JE T'AIME » and "I LOVE YOU." As a result, there's even more to consider. Indeed, I created a website to pay tribute to my Mother and Father:

ANTONINE187.COM

THE LIVED EXPERIENCE

FRANÇOYS BERNIER (1927-1993): A renowned pianist, conductor, and administrator, he founded the Quebec Symphony Choir in 1964 and was a key figure in the Quebec Symphony Orchestra (OSQ) and Domaine Forget.

<https://www.ludwig-van.com/montreal/2017/10/30/nouvelle-affaire-francoys-bernier-bombe-sabat-milieu-classique/>

And there is also:

ENCYCLOPEDIA OF CANADIAN MUSIC

<https://www.ameriquefrancaise.org/articles/domaine-forget-dans-charlevoix>

The initial impetus and credibility that Domaine Forget acquired from 1977 onwards owe much to the work of François Bernier. A unique concert hall. Domaine Forget boasts one of the most high-performing concert halls on the continent: the François Bernier Hall. Designed specifically for music, the François Bernier Hall has a capacity of 600 seats and possesses exceptional acoustic properties.

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For me, FRANÇOYS BERNIER, THE MAESTRO FRANÇOYS BERNIER, was "much more than all that." MUCH MORE! My admiration for this generous and flamboyant character will always remain steadfast, and, without a doubt, vivid in my memory.

In other words, don't touch the memory of the man who, from the perspective of my professional journey, was my greatest benefactor without ever asking anything in return. Giving without expecting anything back, that

has a name. I don't really know why it was the way it was, but one thing is certain: François Bernier was very fond of Nil Parent.

FRANÇOYS BERNIER, the go-getter, the builder, the innovator, the door opener (in the plural), I have always seen him as an authentic artist, a creator deeply dedicated to Music, and, therefore, given the existential link that I see between Music and Beauty, I now say, 33 years after his death, I say that his actions and decisions were "DEDICATED TO BEAUTY".



In 1980, when I designed the brochure for the 16 PI.....



Enamel on copper that my eldest son Hugue made for me.

.....and in 1987, when I made the brochure for the ACXEL re-synthesizer, when I wrote what I consider to be my most important personal LIFE MOTTO, it was partly to my BENEFACTOR that I thought.

THE LIVED EXPERIENCE

I came to music a little late. I was rejected from my entrance exam at the Conservatory. Total disaster! I was completely lost. I couldn't accept this setback.

At that time, in addition to all the positions listed above, MY BENEFACTOR was also the Director of Studies at the Conservatory. In the days that followed, I managed to get an appointment in his office.

I told him about my passion for electronic music and musical composition in general. That meeting was the greatest opportunity of my life because, in fact, the Director of Studies agreed to give me a second chance. I was accepted, but only for one term. In other words, any renewal would depend on my results in the first term.

As winter arrived, in the second quarter, I learned that the Director of the Studio at Columbia-Princeton University in New York, composer Vladimir Ussachevsky, was going to hold a sort of seminar on the historic Olson Synthesizer.

So, knock knock knock, it was a Thursday, and here I am in my BENEFACTOR'S office. And I tell him, roughly, what I just wrote above. And then I continue

«Of course, Mr. Bernier, it would be absolutely wonderful if I were allowed to attend a few lectures as an auditor, that is, without being registered in this Seminar and, naturally, without the right to ask questions.

You, the reader, should take it for granted that the two paragraphs that follow are not an embellishment of what actually happened.

In front of me, François grabs the phone from his desk (no smartphones in 1965) and dials a number he knows by heart. He speaks loudly, because it's a long-distance call. He says,

"How is the Grand Maestro?" winking at me and quietly indicating that it's Wilfrid Pelletier, then Music Director of the Metropolitan Opera in New York. I can't believe my ears, but that doesn't stop me from listening. "Listen, Wilfrid, I have a young electronic music fanatic in my office." Could you open a door for him to attend a seminar at...blah blah blah?

I specified that it was a Thursday morning because, the following Monday, François, in the hallway, told me: "Nil, it's all sorted for Ussachevsky. You can go."

The following year, for a two-month internship at the University of Toronto's Electronic Music Studio, the same scenario played out. This time, at my... suggestion, he called Gustav Giamaga.

The following year, for a meeting in Buffalo with Mr. Henry Pousseur, a meeting whose purpose was to prepare for a three-month stay at the Electronic Music Studio in Brussels, François wrote me a very kind letter of recommendation. Then, a little later, another one for a grant from the Canada Council for the Arts for my stay in Brussels.

THE ALLEGATIONS

Sexual misconduct allegations: François Bernier's niece breaks her silence. Published on October 31, 2017 at 3:27 PM, modified on October 31, 2017 at 3:32 PM By: CIMTCHAU

I'm presenting the entire text because it speaks volumes. Her "for the sake of justice and not revenge" at the end, 37 years after the death of my "BENEFactor," has a bitter taste, like a heartfelt outpouring. Perhaps it's simply the belated manifestation of the self-loathing she now feels for not having denounced all these allegations spread over three years... for 37 years.

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A true shockwave has rippled through Quebec's cultural community. François Bernier, founder of Domaine Forget in Charlevoix, is accused of sexually assaulting his niece. The woman has now decided to speak out

Thirty-seven years later, Sophie Bernier is denouncing her uncle, François Bernier, who died in 1993. She will never forget the three summers she spent in Les Éboulements as a teenager.

Almost every night, her uncle would come to her bed to caress her. "I pretended to be asleep. He knew perfectly well I wasn't. I was assaulted both physically and psychologically. I was easy prey because, for me, he was a father figure, someone I trusted and admired. He never physically harmed me, but it was very insidious." "He even told me he was in love with me," recalls Sophie Bernier.

It's the current wave of accusations that gave her the courage to speak out. At the time, she confided in her diary.

"I think we need to know that François Bernier wasn't exactly a saint. He had a dark and rather deviant side. He was known as someone who could get away with touching women's bodies with a smile, with a joke. There are certainly others who were subjected to unwanted touching. I'd bet my life on it." – Sophie Bernier

The board of directors of Domaine Forget has decided to remove all references to François Bernier from Domaine Forget in Charlevoix. The concert hall that bore his name will, for the time being, be called the Salle du Domaine Forget. His name will also be removed from specific partnerships.

Sophie Bernier said she was satisfied with this decision. She broke the silence out of a concern for justice, not revenge.

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DA CAPO - THE LIVED EXPERIENCE.

When it comes to judging someone in a given situation, what that person **thinks** doesn't concern me, it doesn't interest me.

When it comes to judging someone in a given situation, what that person **believes** doesn't concern me, it doesn't interest me.

When it comes to judging someone in a given situation, what that person **says, claims, declares, or asserts** doesn't concern me, it doesn't interest me.

For me, when I judge someone in a given situation, what concerns me, what interests me, what I look at, is what that person **does.**

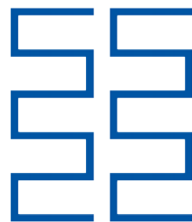


And what François Bernier **has done** for me,
I will never forget.

POST-SCRIPTUM

TO MY ADMIRABLE BENEFACTOR MAESTRO FRANÇOYS BERNIER

Dated November 5, 2017, here, preceded by its context, is a short passage dedicated to the one who allowed me to sail in the wonderful world of Music.



Today, considering that our knowledge in the field of Vibratory Acoustic Universe — the «V.A.U.» — has seen dizzying developments, particularly since the arrival (1964) of the so-called "synthesizer", namely the historic "System 55 Modular" invented and marketed by that late Great Pioneer of Electronic Music, Robert (Bob) Moog (1934-2005), I am of the opinion that a **true renaissance of Western musical discourse** is within our grasp.

Lori - «**True renaissance of Western musical discourse** » I adore!

To whom do I have the honor?

Lori - My name is Lori. I am a bassist, playing a five-string fretless bass.

LORI? «L-O-R-I»?

Lori - Yes! «L-O-R-I». Not Laurie!

«L-O-R-I». WOW! I love that! Much more than "Laurie". So, what brings you here Lori?

Lori - A fairly simple question. Do you really believe that a renaissance of Western musical discourse is within our reach when, now more than ever, all we see is the recycling of winning musical formulas, certainly profitable but nevertheless extremely banal, I would even say poor?

You're not wrong. Not at all! The trivialization is very real, as is the harmonic poverty, especially when you listen to what's currently happening to the historic and glorious "RAP," which is sadly becoming politically co-opted, commercially ultra-trivialized in the ever-present « Two Chords » style. Status quo, status quo, how you hold us captive!

Lori - The bassist in me is with you.

In fact, this unprecedented phenomenon of trivialization is, in my opinion, a "sign".

Lori - A sign?

Yes! A sign that tells us unequivocally that a renewal of our musical language is absolutely necessary.

Lori - Necessary and urgent, I suppose.?

You guessed right. In my opinion, it is becoming a matter of survival not only on a purely musical level but also a matter of cultural survival in the broadest sense that we can give it.

Lori - Including the Economy? Including Science? Including Technology?

Certainly, as well as many other social factors.

Lori - But what else?

It is often said that art reflects the society in which it manifests. I don't feel qualified to judge this with regard to literature, painting, sculpture, architecture, photography, cinema, and so on, but as far as music is concerned, history is there to demonstrate that this is certainly the case. The so-called "well-tempered" system is going in circles. The dead end is monumental.

Lori - In this light, would you go so far as to say that, musically speaking, we are living through a "pivotal" moment?

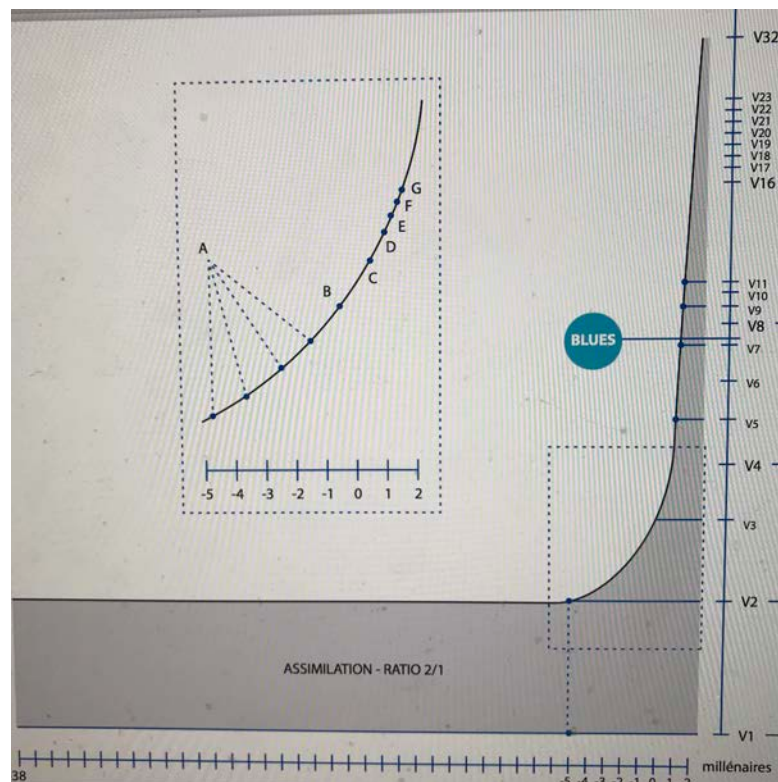
That's the right word! But we must nevertheless avoid being too harsh.

Lori - Too harsh? I'm not reading you clearly.

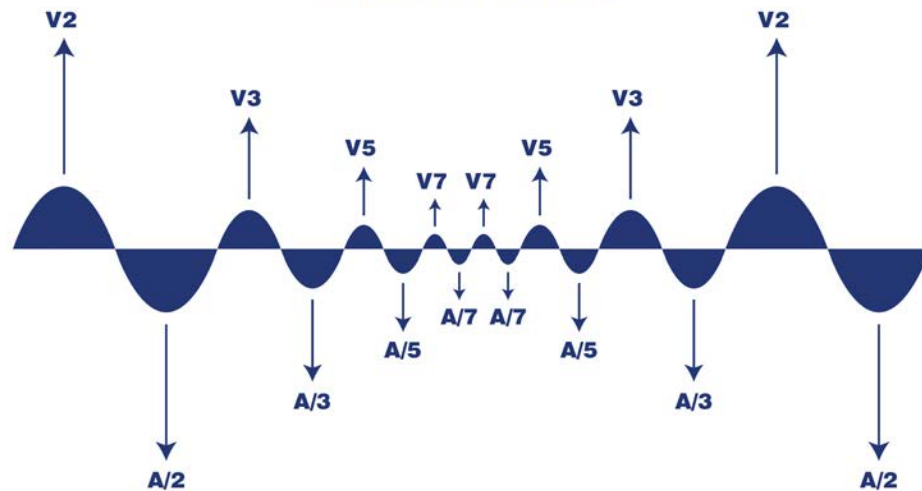
There are billions of people, let's say "ordinary" people, who have never had any musical training and yet listen to music, and also, importantly, billions who make music **by ear**, who sing music **by ear**, who play electric guitar **by ear**.

Lori - I still don't see your point.

First, I believe that as time passes, humanity's musical ear becomes more refined. In other words, the Musical Intelligence Mechanics (MIM) becomes increasingly efficient. It follows an upward curve. Look at our musical evolution over 40,000 years.



M.I.M. Code



Lori - Super cool!

Not everywhere in the same way, not everywhere with the same heritage, the same tradition, but everywhere nonetheless because of the technological revolution of satellites.

Lori - You know, or at least I assume so, these days there are thousands of satellites. And that number keeps increasing.

It's a fact! It's a bit like a kind of "blue cocoon" is being created around our planet, from which millions of young musical ears are drinking every day.

Lori - Interesting! I'm following you closely.

Secondly, we can never know everything about what we can do on the emotional side and on the memory side.

Lori - In other words, if I understand you correctly, we can never know everything about what a banal refrain broadcast ad nauseam can do on a daily and concrete basis.

Exactly! **FANTASY IS NOURISHED BY THE BANAL**

Lori - Cool! I have to admit that I remember it clearly, and I cherish this memory, I clearly remember the music that was playing when Anatole, my boyfriend, kissed me for the first time. It was while we were dancing. I can still hear that music right now.

What a gift of Life it is, to be able to **hear inwardly** and yet clearly a music that has left indelible traces deep in our hearts.

MIMCODE, THE CODE OF THE INVISIBLE

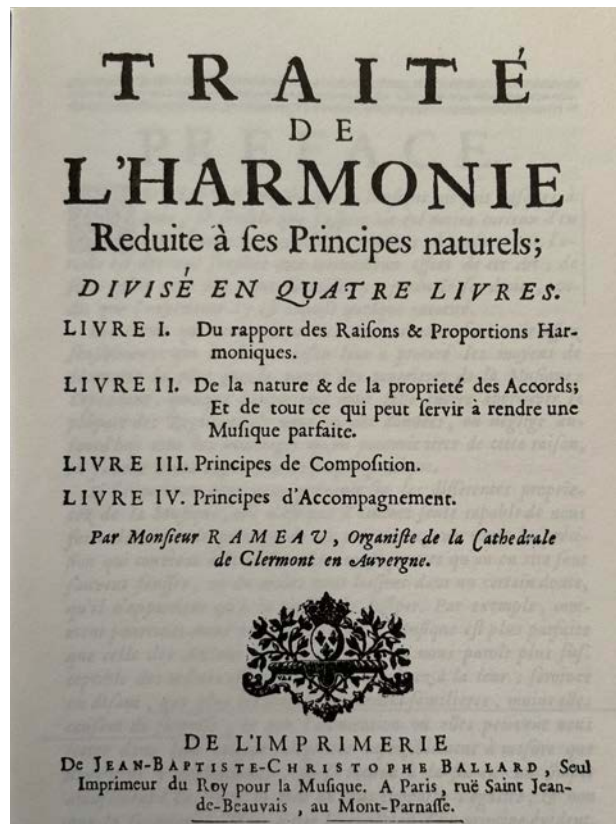
Lori - What a gift indeed! And you, you have just given me a gift, that of being enriched with a new perspective concerning **the renaissance of Western musical discourse**.

Not just Western! The renaissance you're talking about, a renaissance I believe is imminent, will inevitably be global. We're no longer in 1722.

Lori - You're losing me here!

1722 is the year of the **first "true" musical theory**, that of Jean-Philippe Rameau.

Lori - Why « **first "true" musical theory** »?



Because it was the first to take Nature into account.

Lori - Okay! But since 1722, a lot of water must have flowed under the bridge.

Not really! Just a lot of beating around the bush with a completely flawed harmonic vision in which even the notion of consonance needs to be reviewed.

Lori - Chives, that's serious! Aren't you exaggerating a little?

No! The foundation of Western music theory is **not musical**.

Lori - **Not musical?** AYOYE!

The foundation of Western music theory is **not vibrational**.

The foundation of Western music theory is **not harmonic**.

The foundation of Western music theory is **not natural**.

Lori - But then?

The foundation of Western music theory is geometry.

Lori - Are you telling me that **the renaissance of Western musical discourse** would require a **New Musical Theory** adapted to the burgeoning new world of digital music technology?

But you understand everything! I would add that on this side, a genuinely new perspective is not only necessary for a healthy renewal, but it is also gloriously promising since it is mainly on the side of the Young Generation that the renaissance of the musical discourse in question here **must** and **will** be realized.

Lori - Cool! The Young Generation!

In fact, as we can already see more and more each day, young musicians from all over the world are already "SEARCHING... FOR AN UNHEARD-OF HARMONY, " AUTHENTICALLY NEW

Lori - I am part of it! Proudly and patiently.

Speaking of patience, before going any further, I have a question for you, a question that came to me as soon as I spelled "L.O.R.I."

Lori - Is it!

Could it be that by chance....(randomness)

Lori - This is starting badly, I don't believe in chance.

Me neither. It's just a figure of speech.

Are you Lori....**Bernier**?

Lori - But how on earth could you have guessed?

I held you in my arms once, at the Conservatory. You must have been only a few days old.

Lori - I think I understand! Did you study music at the same time as my father?

Dear François! So many good memories! We even did our Solfège Competition on the same day.

Lori - « FIRST MEDAL » perhaps?

Absolutely, just like your father. And I remain very proud of this « FIRST MEDAL »

Nil Parent - le 28 juin 2026



