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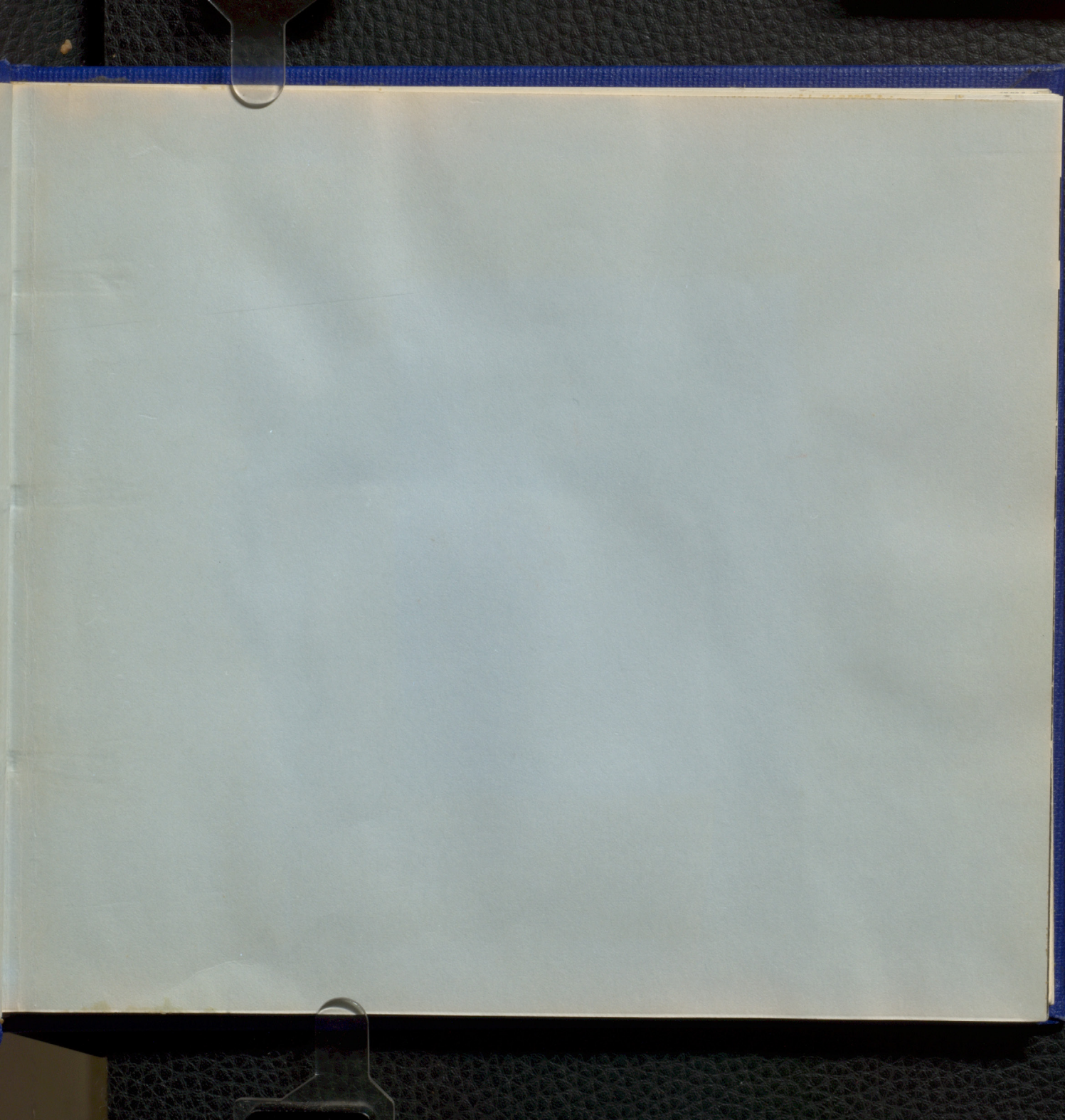
Music McGill. --



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Summer 1976, Number 1

Music McGill



Music McGill

Music McGill will be published twice yearly with the purpose of keeping graduates and other friends of the Faculty of Music informed regarding the activities and needs of the Faculty. Suggestions and commentary from our readers are invited. In particular, we welcome news items from former students.

Currently, one of the Faculty's pressing needs is scholarship funds. Scholarships are essential to enable students to devote themselves completely to their studies and also to enable the Faculty of Music to attract promising and talented students. Regular contributions from our readers would provide a much-needed increase in our scholarship funds. Please return the enclosed McGill Alma Mater Fund card with your contribution. A receipt, for income tax purposes, will be sent to you.

We look forward to an interesting and productive year beginning this September. New staff members will be joining us in the areas of cello, conducting, early music, oboe, theory and violin. A more detailed report, with pictures of our new staff members, will be included in our next issue.

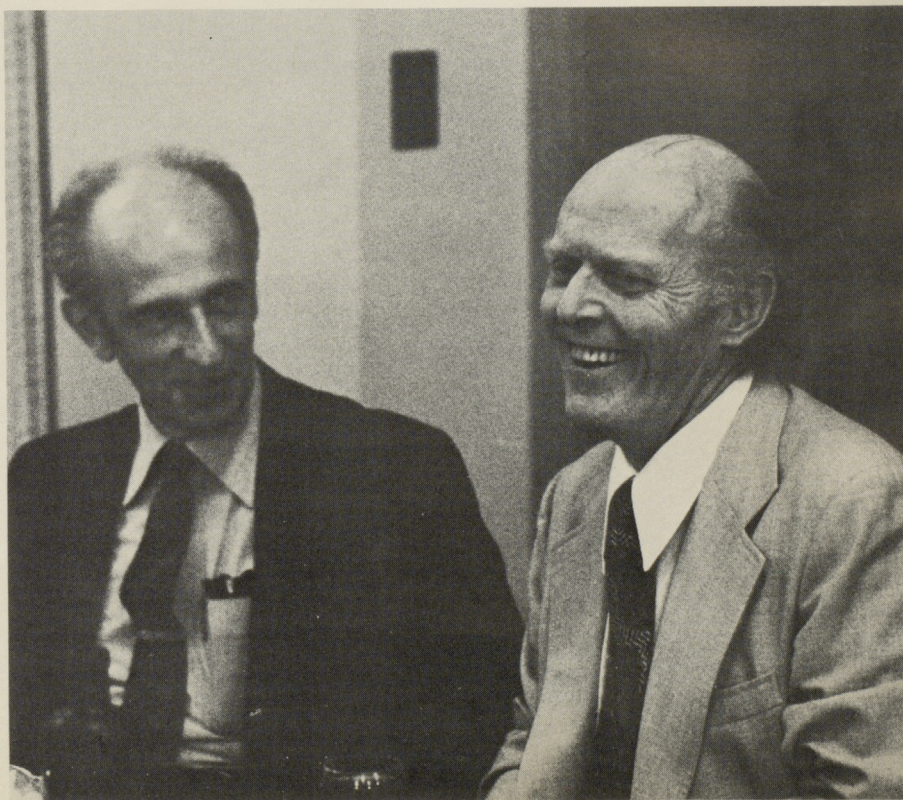
Paul Pedersen
Dean

Helmut Blume, Dean (1963-1976)

In 1954, the Faculty of Music celebrated the fiftieth anniversary of the founding of the McGill Conservatorium of Music in a month-long series of concerts and other musical events. One of the highlights of that celebration was, for me, Helmut Blume's piano recital, and notably his striking rendition of Schubert's *Wanderer Fantasy*, a work which I had long admired and which I was gratified to hear, at last, in a memorable live performance.

Almost ten years later, I found myself still waiting vainly for a follow-up recital by Helmut Blume. Regrettably, this never materialized. However, beginning in 1963, I — along with many others — was to witness an even more remarkable performance by this resourceful and versatile musician. That was the year in which Helmut Blume took over as Dean of the Faculty of Music.

Marvin Duchow and Helmut Blume



The rest is living history. It would be impossible for me to review, in such short space, the many fundamental changes, transformations and other far-reaching benefits that were brought about by Dean Blume during his 13 years in office. Suffice it to note, in passing, the remarkable growth in student enrolment, the introduction of graduate programs in composition, performance, musicology and theory, the return to Royal Victoria College, Music's first home at McGill, and — his crowning achievement — the building of the Pollack Concert Hall, thus bringing to fruition a dream long nurtured by staff and students alike. Helmut Blume now leaves the deanship. He will spend his sabbatical year conducting a survey of musical training in Canada for the Canada Council, a task for which his many years as educator and adjudicator render him admirably qualified. His is an enviable departure in that he leaves content in the knowledge of having secured a firm foundation for the institution that he has so long served. Above all, it is enviable in the sense that he takes with him the affection and undying gratitude of a generation of teachers and students — a generation that applauds in him the accomplished, at times troubled, but always perceptive artist, no less than the stout champion and adroit strategist of many worthy musical causes.

Marvin Duchow
Dean (1957-1963)

Concert Activities

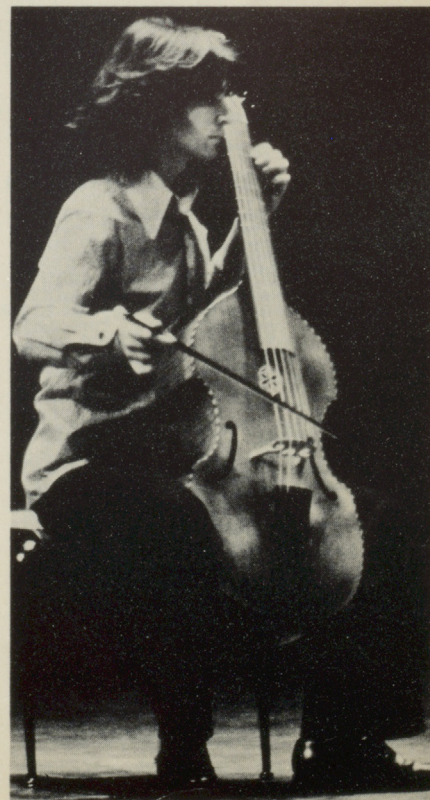
Concert-giving and concert-going are integral aspects of the Faculty of Music's function as a training ground for musicians and as a factor in the cultural life of the community.

Close to 200 public concerts are presented during each academic year under the auspices of the Faculty of Music. These range from informal recitals where student performers face an audience for the first time to concerts given by artists of international renown; from the music of the Middle Ages and Renaissance to the electronic music of today and tomorrow; from soloists to large ensembles of over 100 members.

The Faculty's student ensembles include a full symphony orchestra, two wind ensembles, two choirs, three jazz bands, an opera studio and a wide variety of smaller chamber groups. Together with the student soloists, they present about three quarters of the Faculty's concerts. The remainder are given by staff members and invited artists. Guest recitals are often combined with a master class, seminar or workshop, on topics of special interest to the students. In the recent past, such events included a two-day master class by Kenneth Gilbert, devoted to the harpsichord works of Frescobaldi and d'Anglebert, a workshop on Brahms' piano music by the eminent German Brahms specialist Detlef Kraus, a seminar on Bartok's violin works by Denes Zsigmondy, a master class in contemporary organ music and per-

formance practice by the Nuremberg organist and composer Werner Jacob, and a seminar on Baroque performance by the New York gambist Barbara Muser. Guest artists' visits, such as the above, are often arranged in collaboration with various cultural organizations, e.g. The Goethe Institut, the Italian Cultural Institute, the Canadian Broadcasting Corporation.

*Gamba player in
The Baroque Ensemble*



The concerts take place in the Faculty's recital rooms, and in the new 600-seat Pollack Concert Hall which provides, in the Faculty's building, a thoroughly professional and up-to-date facility. Its inauguration, in April 1975, was celebrated by a month-long series of 33 concerts, all of them given by McGill music students, staff and graduates.

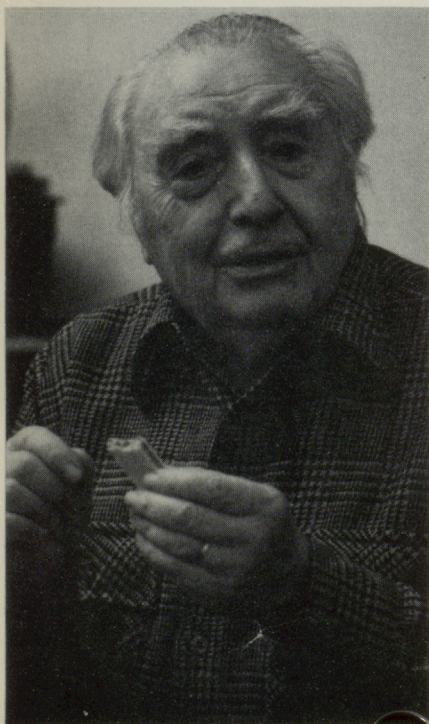
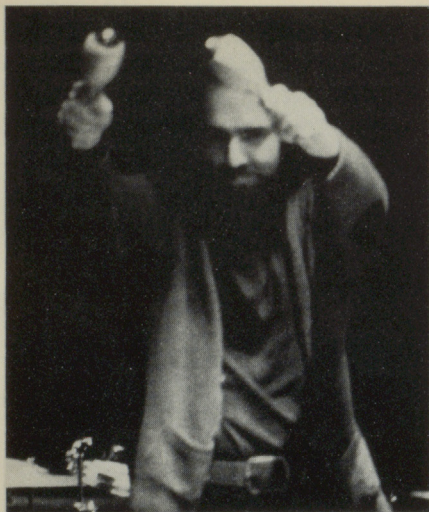
The vast majority of our concerts, including all student performances, are offered to the public free of charge. Faculty of Music students and staff are admitted free to all Faculty-sponsored concerts.

A valuable experience for the Faculty's students, as well as an appreciated contribution to the community, are the numerous performances given at off-campus locations. Over the past two years, more than 60 concerts were presented at elementary schools, high schools, CEGEP's, community centres, churches and conferences. Most of these were presented in the Montreal area but some as far away as Cap-de-la-Madeleine, Kingston, and Vermont. In addition to these student visits, plans are underway to expand the opportunities for staff members to present concerts at other centres.

Maria Jerabek
Concert Manager



Players in the McGill Symphony Orchestra



People

In 1916 the **Continental Weekly** from France reported, "Loyonnet is on his way to becoming one of the greatest pianists of all times." In 1976, 60 years later, Paul Loyonnet is still communicating his skill and his love of music to students at the Faculty of Music. At the age of 82, he continues to teach a number of piano students each year.

It has been rumored that Bruce Mather's return from his sabbatical year in France will be delayed. It seems that he is lost somewhere in the wine cellar of his château!

Donald Patriquin's **Fantasy for Fiddle and String Orchestra**, written for the renowned Quebec fiddler Jean Carignan, has been recorded for CBC radio and television.

World premières of three new organ works by Bengt Hambraeus were given recently in Stockholm, Toronto and Vancouver. His **Continuo — a partire da Pachelbel** for organ and orchestra was premiered in Nürnberg in June 1976.

The première of John Rea's **Reception and Offering Music** for woodwind quintet and percussion was given in Toronto in March 1976.

Charles Reiner recently performed in the CBC premières of Papineau-Couture's **Trio for Piano, Viola and Clarinet** and Mathieu's **Saisons canadiennes**.

Top: abracadabra

Bottom: Paul Loyonnet

The Danovitch Saxophone Quartet presented première performances of two works by Baculis in a concert at the Pollack Concert Hall at McGill.

The première performance of Brian Cherney's **Tangents II** for solo oboe was given at McGill in March 1976.

Alcides Lanza's **Kron'ikelz 75** for two solo voices and chamber ensemble was given its première performance in Toronto in March 1976.

The Transient by Donald Steven was given its première performance by New Music Concerts in Toronto last November and was also performed and broadcast throughout Europe during the New Music group's European tour.

MUD, etc. . .

During the past academic year (1975-76), there were approximately 30 full-time undergraduate and graduate students enrolled in composition programs at McGill. Student compositions performed at a number of special "New Music" concerts during the second term reflected a wide range of approaches in contemporary music: purely instrumental works (ranging from one to 12 players), theatre and mixed-media pieces, instruments with electronic extensions, tape pieces (realized in the McGill Electronic Music Studio), and improvisation. These works were played by McGill performance students, many of whom were drawn from the McGill Symphony Orchestra. During the first term, students in Professor Hambraeus' Twentieth

Century Performance Practice Seminar performed a work written in collaboration by several of his senior composition students.

The regular composition staff (Brian Cherney, Bengt Hambraeus, Robert Jones, Alcides Lanza, John Rea, and Donald Steven) was augmented by two internationally-known visiting composers: Mario Bertoncini, an Italian composer presently centred in Berlin, replaced Bruce Mather (away in France on sabbatical); and Edgar Valcarcel, a Peruvian composer who teaches at the National Conservatory in Lima, came for the second term under the auspices of a cultural exchange program administered by the Canada Council for the Department of External Affairs.

In addition to teaching a graduate seminar in twentieth century music and part of an undergraduate electronic music course, Professor Bertoncini introduced a new experimental course called "Musical Design", in which students used their knowledge of acoustics to design and construct (with the assistance of the Department of Mechanical Engineering) novel sound-producing instruments. These were demonstrated in two concerts presented by the MUSical Design Ensemble (MUD) Ensemble formed by students participating in the course. Plans are being made to continue this ensemble next year.

Professor Valcarcel taught, among other things, the second part of an electronic music course, for which his students each wrote a work for solo instrument

and tape. In March, he and Professor Lanza gave a two-piano concert featuring works by contemporary South American composers.

As can be seen from the above, composition students at McGill are exposed to a variety of international trends and viewpoints in composition. During the past year, guest lecturers included Anthony Milner (Britain), Joel Chadabe (USA), Ragnar Grippe (Sweden) and Micheline Coulombe Saint-Marcoux (Canada).

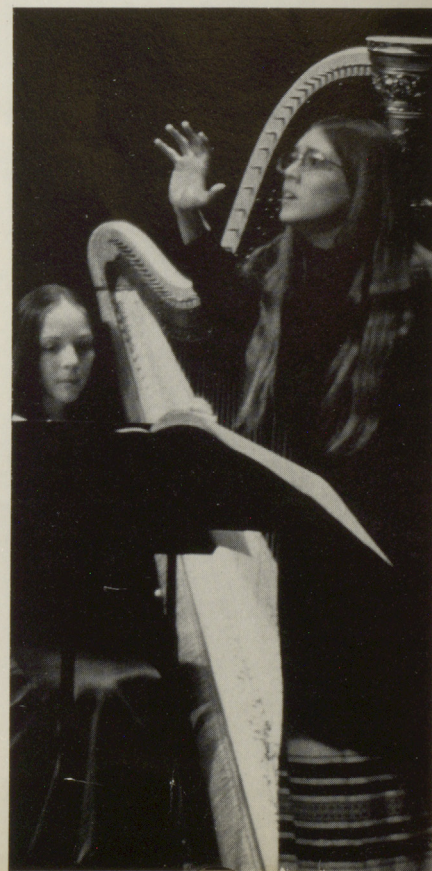
Brian Cherney

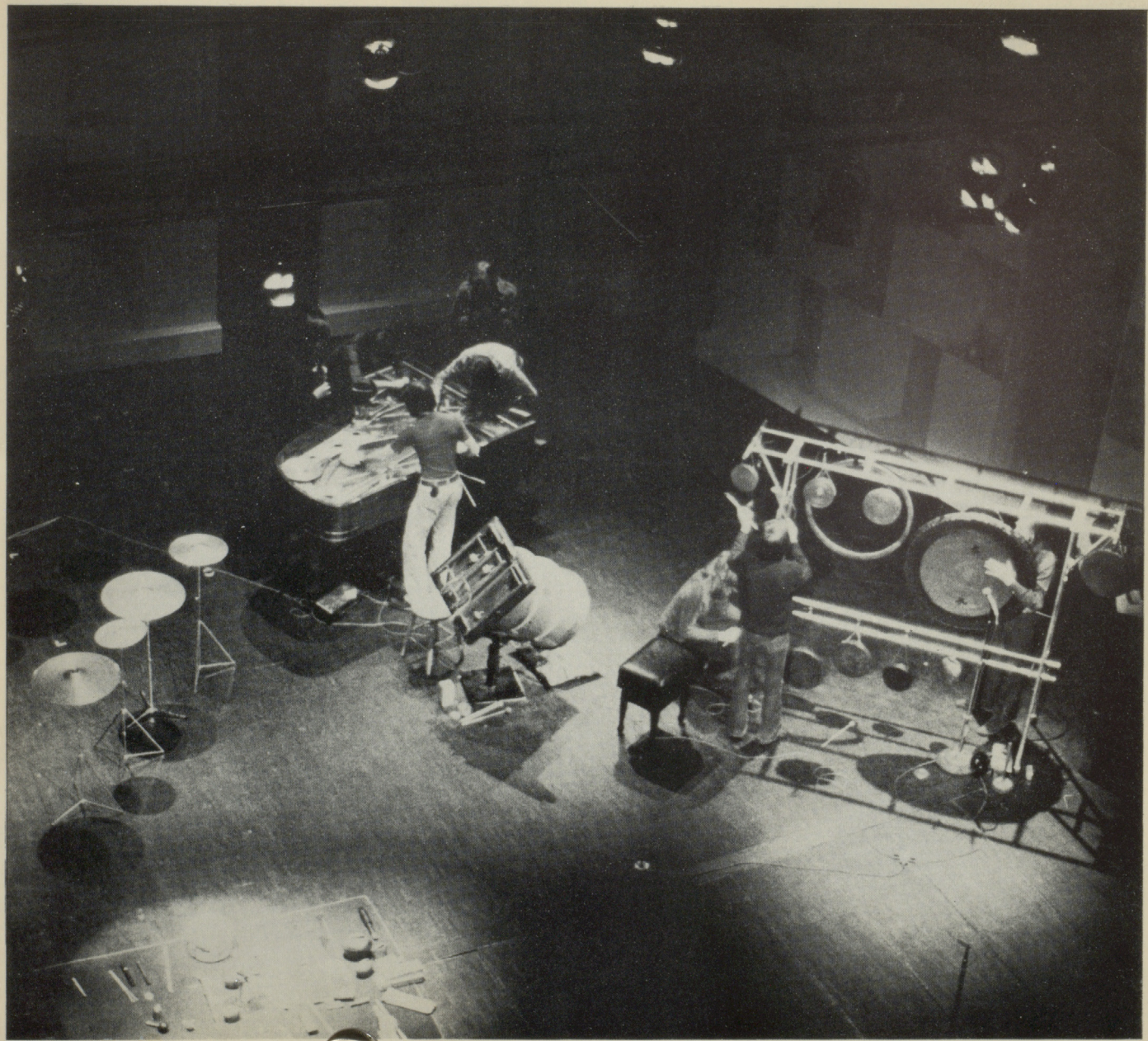
the electronic music studio

"... they were surrounded by a few empty bottles, two oversize tin cans, and were holding two long necked string instruments, perhaps of eastern european origin. nobody moved. the dim lights emphasized the silence broken only by the steps of a bearded man in shorts who, very politely, moved one of the several microphones two inches to the left. . ."

this is a description of a scene that you might find on the fifth floor of the strathcona music building at the electronic music studio which consists of three voltage controlled laboratories, all with quadraphonic recording and playback capabilities. the ems also has an editing studio, more modestly

Student Composers' Concerts
Opposite page: MUD Ensemble





equipped with two revox tape recorders, plus monitoring facilities. it can easily be transformed into a compositional studio by means of portable equipment — filters, small synthesizers, additional tape recorders.

with our three different class levels, we have approximately 30 students working at the ems each academic year, plus a few composers on staff and, on occasion, visiting composers from the local area or abroad. studio time is available free

to students as well as to staff composers for composition and research. visiting composers may, if time is available, have free use of our facilities for the realization of non-profit personal compositional projects. however, if the composer is working on a commission or plans to profit from the tape composition, the ems is available on a reasonable rental basis. each year we add new equipment which is integrated into our existing facilities in a logical

manner. our latest additions have been additional high-low pass, band pass, band reject filters, an octave filter, a beautifully portable synths AKS synthesizer, and we feast our ears on the bizarre spectral divagations of our new frequency shifter. the students have celebrated with sonic expressions the acquisition of a number of portable tape recorders and microphones which

ems improvisation concert



they use extensively around town in search of concrete sources and environmental sounds.

all considered, our facilities today are one of the most complete in the country. fortunately, this coincides with an ever increasing interest on the part of students in the electronic and mixed media areas.

many compositions created in our ems are performed in the pollack concert hall where we keep a permanent set-up

for quadraphonic playback. student groups and individuals are encouraged to create mixed media works. public reaction has been very favorable to presentations involving live electronics, films and/or multiple slide projections together with electronic-instrumental scores.

some compositions have found their way into the international repertory — compositions by denis lorrain, margaret henry, bengt hambraeus, michel longtin,

ted dawson, martin gotfrit and david sutherland have been presented at the bourges festival in france (75-76); paul pedersen's at the ISCM festival in iceland (73) and alcides lanza's at the donaueschingen festival in germany (72) and at the festival da musica nova, in santos, brazil (73).

alcides lanza
director, ems

electronic music studio 1



Commentary

The Composer in Canada

The situation of the composer in Canada today is well illustrated by the following recent incidents. Gilles Tremblay was commissioned to write a new work which was to be featured on the European tour of the Montreal Symphony Orchestra. After having the work for two months, the orchestra removed it from their tour program with the lame excuse that there wasn't enough time to rehearse it properly. Toronto New Music concerts also removed a newly commissioned work by Alcides Lanza from their European tour program after the harpist decided that the piece wasn't music and she wouldn't play it.

Obviously, we must attempt to hide from the rest of the world (and ourselves) that we have a few poor benighted individuals who have the audacity to pretend to write music — something that every true Canadian knows in his heart can only be done by foreigners — and even they should be decently dead and buried. Perhaps the trouble with Canadian music is that most of the composers have perversely persisted in remaining alive. We Canadians are famous for recognizing the value of our artists once they have left for greener fields — either American or Elysian. We laugh at the silliness of musicians and critics of the past as they condemned the works of Bach, Beethoven, Bartok

and numerous other great composers. Surely we do not wish to serve the same comic function for future generations. Let us have the vision to perceive that among us there are those who, in the vigour and profundity of their work, are the equal of any composers in the world today. In addition, for us Canadians, they have a special message, a message which reflects the joys, the despairs, the vistas of the land and of the mind that are our unique Canadian heritage.

Paul Pedersen

Publications

The recent publication by Oxford University Press, **Canadian Contemporary Composers**, contains articles on a number of McGill composers including: Alexander Brott, Brian Cherney, Kelsey Jones, Bruce Mather, Paul Pedersen and John Rea. Bengt Hambraeus contributed the article on Bruce Mather; Brian Cherney, the article on Harry Somers; and Bruce Mather, the articles on John Hawkins and Gilles Tremblay.

Brian Cherney's book, **Harry Somers**, has just been published by the University of Toronto Press.

Professor Duchow has published *A Summary Account and Partial Inventory of the Claude Champagne Collection. Section IV: Recorded Materials*, in the **CAUSM Journal**, volume 5, number 1.

Two of Alcides Lanza's recent works have been published by Boosey and Hawkes: **acufenos II (1971-II)** for chamber ensemble and electronic sounds and **eidesis III (1971-I)** for orchestra and electronic sounds.

Paul Marks' paper *Reform of style and content in Ballet-Pantomime at Vienna between 1740-1767* is to be published in the 1976 **Proceedings of McMaster Society for Eighteenth Century Studies**.

An article by Paul Pedersen on *The Perception of Octave Equivalence in 12 Tone Rows* was published in volume 3/2 of **Psychology of Music**.

Bang-song Song has published a number of articles on Korean music, including *The Selection of Korean Classical Music*, in **Ethnomusicology**, volume XIX, number 3, and *Etymology of the Korean Six-Stringed Zither, Komun'go: A Critical Review*, in **Korea Journal**, volume XV, number 10.

My Friend the Leper for string quartet by Donald Steven has been published by E.C. Kirby Ltd. of Toronto.

Recordings

The Morton-Master Piano Duo
CBC/Radio Canada Broadcast Recording SM207

Dorothy Morton and Esther Master, Pianists
contents:

Infante: *Dances Andalouses*
Schumann/Debussy: *Six Etudes in the*

Form of a Canon Opus 56
Schumann: *Bilder auf Osten* Opus 66
No. 1
Chopin: *Rondo* Opus 73

Saint-Saëns – Works for two pianos

CBC/Radio Canada Broadcast Recording
SM242

Dorothy Morton and **Esther Master**,
pianists

contents:

Polonaise Opus 77

Caprice Héroïque Opus 106

Scherzo Opus 87

Variations on a Theme of Beethoven
Opus 35

J.S. Bach and Sons

CBC/Radio Canada Broadcast Recording
SM290

McGill Chamber Orchestra conducted
by **Alexander Brott**

Soloists, **Dorothy Morton** and **Esther Master**, pianists

contents:

J.S. Bach: *Concerto for Two Pianos in C major*

C.P.E. Bach: *Sinfonia No. 3 in C major*

J.C. Bach: *Sinfonietta No. 1 in A major*

New Music from South America

Mainstream MS5017

Composers/Performers Group conducted
by **Alcides Lanza**

contents:

Gandini: *Soria Moria*

Bolanos: *Divertimento III*

Nobre: *Tropicale*

Bazan: *Sonogramas*

Enriques: *Diptico I*

Lanza: Penetrations II

Lyric Arts Trio

Radio Canada International 404

Robert Aitken, flute, Mary Morrison,
soprano, Marion Ross, piano.

contents:

Pedersen: An Old Song of the Sun and the Moon and the Fear of Loneliness

Beecroft: *Elegy* and *Two Went to Sleep*

Hunt: Four Songs

Freedman: *Pan*

Oeuvres de Bruce Mather Composer

Radio Canada International 369

contents:

Madrigal II, Mary Morrison, soprano;
Patricia Rideout, contralto, Ensemble
de la SMCQ, dir. Serge Garant.

Madrigal III, Patricia Rideout, con-
tralto; **Pierre Beluse**, marimba, Margo

Morris, harp; **Bruce Mather**, piano.

Madrigal IV, Lyric Arts Trio

in a four record set with works by

François Morel, Serge Garant and

Gilles Tremblay.

The McGill Chamber Orchestra

conducted by **Alexander Brott**

CBC/Radio Canada Broadcast Recording
SM 236

contents:

Schubert: *Five German Dances*

(Deutsch no. 90)

Mozart: *Six Contredanses*, K. 462

Beethoven: (arr. by **Alexander Brott**),
Seven Menuets and Six Canons

The McGill Chamber Orchestra

conducted by **Alexander Brott**

CBC/Radio Canada Broadcast Recording
SM258

Soloists: Yaela Hertz and Morry

Kernerman, violins

contents:

Boyce: *Double Concerto in B minor*

Le Chevalier de Saint-Georges: *Sym-
phonie Concertante*

Rameau: *6th Concert (La Poule)*

Boyce: *Symphony no. 8 in D minor*

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McGill Publications Service*

*Cover photo: McGill Symphony Orchestra
in rehearsal, Pollack Concert Hall*

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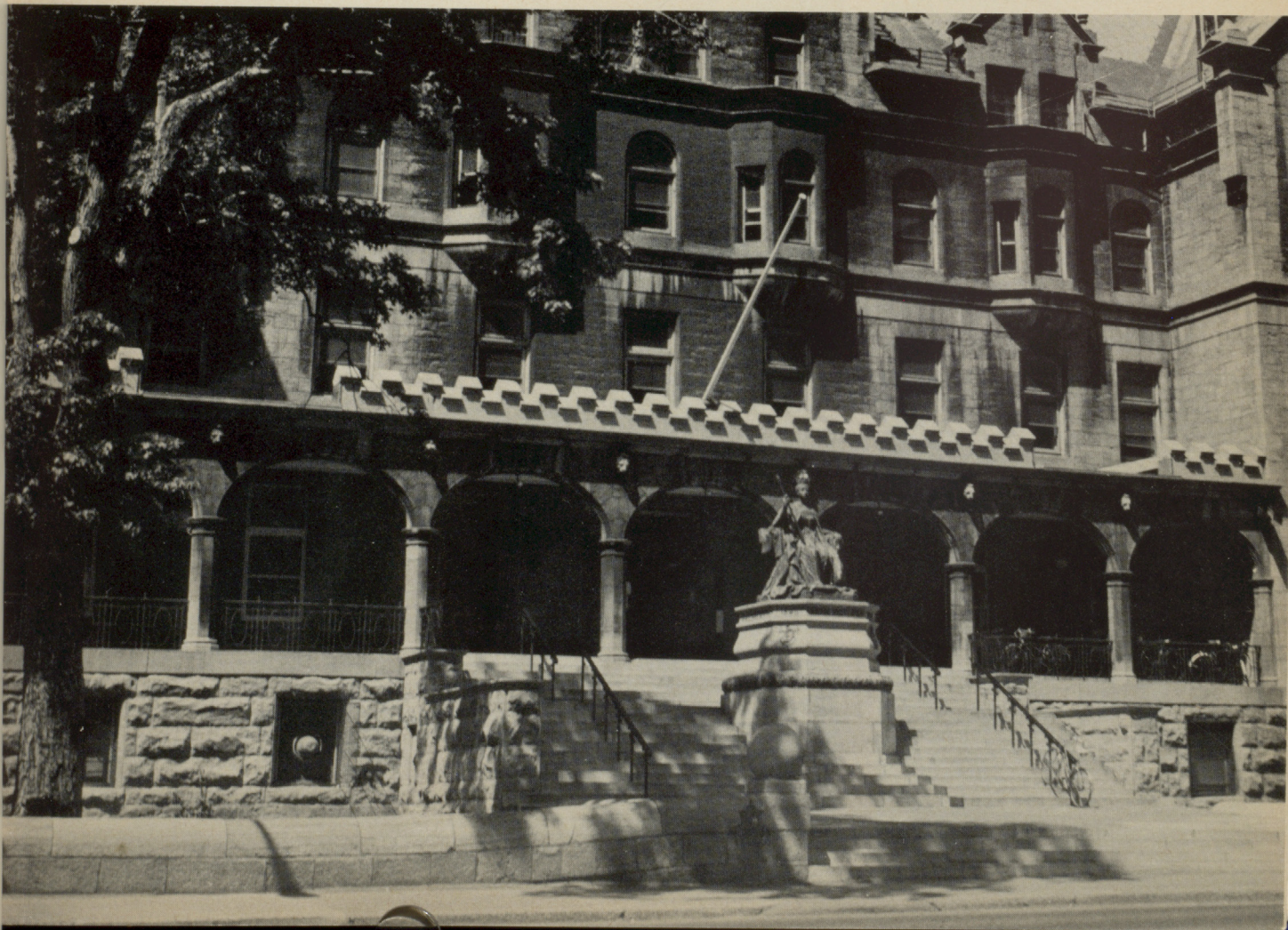


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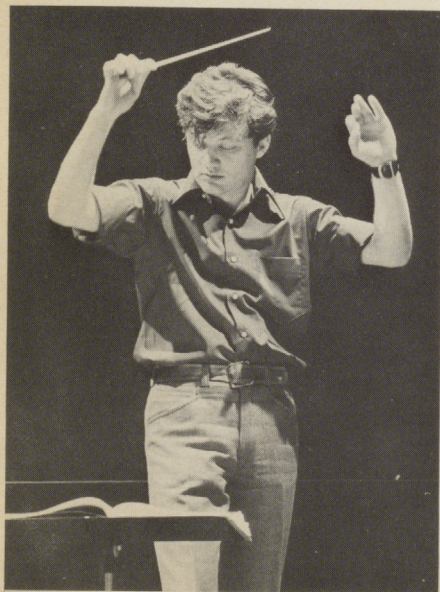
Music McGill

Spring 1977, Number 2



New Staff

Uri Mayer has joined the Faculty as conductor of the McGill Symphony Orchestra. Mayer, who is also principal viola with the Montreal Symphony Orchestra, studied at the University of Tel Aviv and at Juilliard where he obtained the Post Graduate Diploma. His wide experience as a conductor includes two and a half years as conductor of the Canada Symphony, conductor of the University Philharmonic and the Contemporary Directions Ensemble at the University of Michigan as well as appearances as guest conductor with the Calgary Philharmonic and the Montreal Symphony Orchestra. He has also served as Assistant Conductor to Zubin Mehta in the Quebec Opera and



in 1977 will be guest conductor with the Israeli Radio Orchestra.

Mary Cyr brings to McGill a specialization in Baroque Performance Practice both as a historian and as a performer. She received her Ph.D. in Musicology from the University of California at Berkeley with a dissertation on Rameau's operas. In addition to her scholarly work, Miss Cyr is an accomplished cellist and gambist and has had wide experience in directing baroque and early music ensembles. During the past term, Miss Cyr gave a gamba recital at Pollack Hall together with harpsichordist John Grew. As well as teaching various history and musicology courses, Miss Cyr directs the Baroque Ensembles of the Faculty. The students in these



ensembles have already given a highly successful concert of a wide variety of baroque music and more concerts are planned for the coming term.

Laura Jaeger comes to McGill with extensive experience both as a teacher and performer on the oboe. She obtained her B.Mus. degree and a Performer's Certificate from Indiana University. Miss Jaeger has been a member of several orchestras including the St. Louis Symphony, the Mobile Symphony, and the London (Ont.) Symphony. In the latter two, she was principal oboe. At McGill, in addition to teaching oboe, Miss Jaeger is directing orchestra sectionals and various chamber music ensembles.

*Left: Uri Mayer
Centre: Mary Cyr Right: Laura Jaeger*





Top: Paul Rosenthal (left) with a violin student

Bottom: Gisela Depkat (right) teaching cello



Before coming to the Faculty of Music at McGill, Paul Rosenthal spent six years as Lecturer in Violin at the University of Alaska. During that time, he also founded the Sitka Summer Music Festival. Rosenthal began his study of the violin at the age of three and at seven he was a scholarship student in the preparatory division of Juilliard where he studied with Dorothy DeLay and Ivan Galamian. He was also a scholarship student of Jascha Heifetz at the University of Southern California. An award winner at international competitions in Brussels (1963), Helsinki (1965) and Moscow (1970), Rosenthal is widely known as an outstanding soloist and chamber musician. He has recorded for RCA Victor with Heifetz and cellist Gregor Piatigorsky. At the Faculty of Music, he teaches violin, directs string sectionals for the orchestra as well as a variety of chamber music ensembles. In addition to his teaching duties at McGill, Paul Rosenthal continues to be actively engaged in various concert performances. His most recent undertaking included a concert tour in Amsterdam last December.

The renowned cellist Gisela Depkat joined the staff of the Faculty of Music this past fall. In addition to teaching cello, she directs various chamber music ensembles and string sectionals for the McGill Symphony Orchestra. Prior to coming to McGill, Miss Depkat taught at the University of Texas, Wilfrid Laurier University, Virginia

Commonwealth University, Reykjavik College of Music and Oberlin College. Her own cello studies were at the Musik-akademie in Detmold with George Neikrug and at the Oberlin Conservatory of Music. Miss Depkat has won honours at many competitions including top prize for cello in the 1964 Geneva International Competition, first prize at the 10th National Radio Canada Competition, a diploma at the International Tchaikowsky Competition in Moscow (1966), first prize in the Boston National Instrumental Competition (1967) and a Diploma at the 1968 International Casals Competition in Budapest. She has been a soloist with many orchestras including the Atlanta Symphony, Detroit Symphony and the Orchestre de la Suisse Romande. Miss Depkat has recently released a recording of works for cello and piano (see *Recordings*) and is scheduled to record a disc of unaccompanied cello works during the next few months.

Elliot Asarnow, who joined the Faculty this past fall, is teaching in the areas of theory and analysis. A composer of a number of works for voice, piano, chamber ensembles and orchestra, Asarnow is also completing his thesis for the Ph.D. degree at Brandeis University where he studied with Martin Boyken and Seymour Shifrin. His thesis includes a new composition, *Wallace Stevens Songs* for tenor voice with string quartet and string bass, and an analysis of Schoenberg's *Pierrot Lunaire*.

Mariano Etkin, the Argentinian composer, conductor and pianist, has joined the staff of the Faculty for the 1977 Winter term. He has come to McGill under the auspices of the Canada Council Cultural Exchange program. Etkin, who has studied with Pierre Boulez, Luciano Berio, Gottfried Koenig, Alberto Ginastera, Earle Brown and Roger Sessions, is the composer of a wide variety of symphonic, solo and chamber music. Performances of his works have been given throughout the Americas and Europe. He has been professor at Tucuman National University and Litoral University, and is active throughout Argentina as a pianist and conductor of contemporary music.

Scholarships

As friends and former students of the Faculty of Music, you will be interested in knowing of the response to the appeal for scholarship funds made in the first issue of *Music McGill*. Forty-two gifts were received for a total of \$668.82. Our sincere thanks to all those who contributed. With similar contributions from the remaining 800 possible donors on our mailing list, our scholarship fund would grow substantially.

There are a number of scholarships presently available to students of the Faculty. This year, 37 students received

awards ranging from \$50 to \$800. The special awards made to the top student in each department went to Jean-Guy Gauthier in the Department of School Music, to Janet Morris in the Department of Theory and to Stafford Horne in the Department of Performance.

A number of recent graduates have received substantial scholarships to continue their studies abroad. Zabel Manukyan (B.Mus. '76, Concert Diploma '76) is currently studying in Germany on a Canada Council Arts Award. Ted Dawson (M.M.A. '74) also received a Canada Council Arts Grant. Michel Kozlovsky (B.Mus. '74, M.M.A. '76) received a Quebec Government Doctoral Fellowship to continue his studies at Indiana University. Hasmig Inejikian (B.Mus. '76) has been awarded the Canada-USSR Exchange Scholarship for 1976-77. Both William Miller (M.M.A. '76) and Margaret Henry have received grants to study at the Groupe de Recherche Musicale in Paris. Two ensemble groups originating in our Electronic Music Studio have received Canada Council Grants to continue their concert work. These are *Metamusic* led by Kevin Austin (B. Mus. '70, M.M.A. '73) and the *MUD Ensemble* consisting of Andrew Culver, Chris Howard, Charles De Mestral, Linda Pavelka, Benoit Sarrasin, Pierre Dostie and Bill Miller who are current and former students of the Faculty. The *MUD Ensemble* was discussed in the first issue of *Music McGill*.

McGill Symphony Orchestra

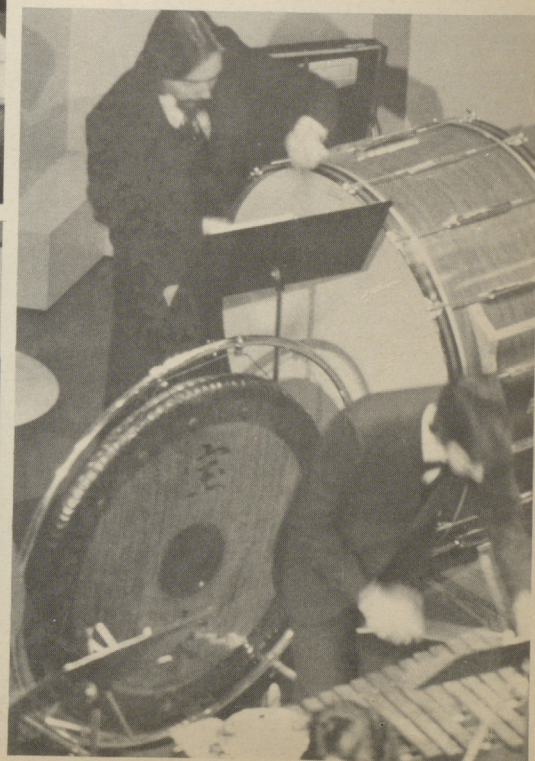
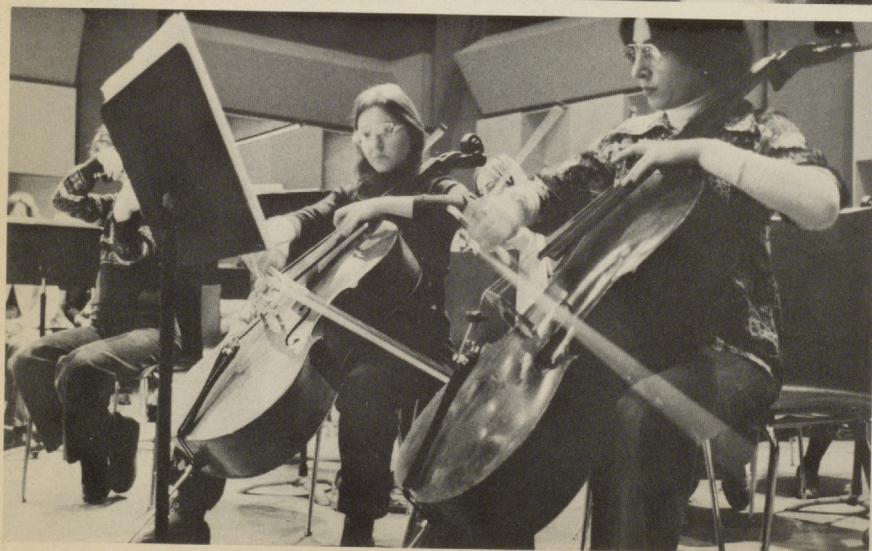
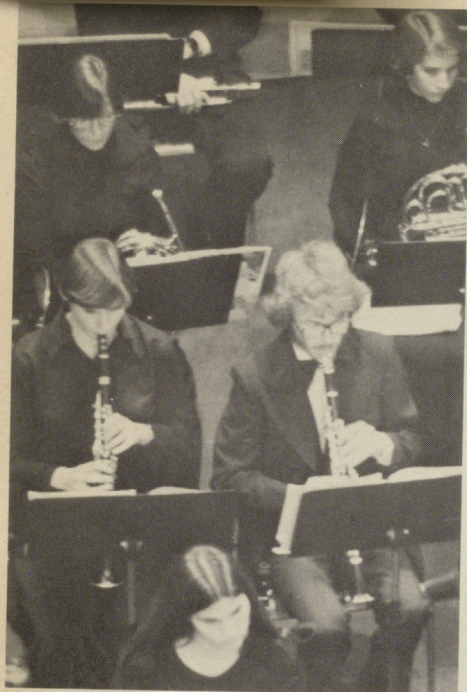
There are those who hold that the professional symphony orchestra in the big metropolitan centre, with its perpetual deficits, out-dated "standard" repertoire and narrow appeal to a group perceived as the "cultural elite," is following the dodo and the dinosaur down the long road to extinction. At best, its role is predicted to be that of a musical museum wherein the relics of a bygone age can be heard and relished by the *cognoscenti*.

In the major music schools today, however, no single entity contributes as much to the training of future musicians as the student orchestra. At McGill the traditional role of the student orchestra, the training of orchestral players, has been expanded to include a range of activities beneficial to others in the school.

The orchestra rehearses three times a week for a total of six hours. Each player participates in two full rehearsals under conductor Uri Mayer and one sectional rehearsal coached by a member of the string, brass or woodwind staff. Seven public concerts are scheduled for the 1976-77 session to include works such as Stravinsky's *Firebird Suite*; Tchaikovsky's *Fifth Symphony*; Britten's *Young Person's Guide to the Orchestra*; Schumann's *"Spring" Symphony* and Debussy's *Prelude to the Afternoon of a Faun*.

Bass players in the
McGill Symphony Orchestra





Each year student soloists are given the opportunity to audition and be featured in concerto performances on the regular concert programs. The orchestra has also assisted the Music Faculty Choirs and Opera Studio in performances of complete oratorios, masses, passions and operas.

Several rehearsals in each session are devoted to demonstrations for students of composition and orchestration. These sessions afford composers the valuable experience of hearing a "live" performance of their written music. On occasion, compositions by Faculty of Music students or staff are performed in concert by the orchestra.

This extensive program has only gradually become possible during the past four or five years. In that time the orchestra has developed from a conglomeration of 25 assorted students, amateur and semi-professional musicians, into a true ensemble of 67 students intent on pursuing their musical studies. A special vote of thanks is due to Professors Eugene Plawutsky and Uri Mayer who, as conductors of the orchestra, are chiefly responsible for this remarkable achievement.

Richard Lawton

Left:
Players in the McGill Symphony Orchestra

Commentary

As you may have read in the first issue of *Music McGill* I have been asked by the Canada Council to do a study of music training in Canada.

"...Canadian musicians, governing boards and concert-goers have been concerned for some time about the serious lack of good orchestral players trained in this country", said the Council's news release, "we seem to be able to produce fine soloists—particularly pianists and singers—but good ensemble players are still in short supply and the situation does not look too promising for the future. The study will involve consultation with organizations and individuals from all across Canada and will focus, among other things, on the reasons for the shortage: do we need a new type of institution, or do we need new methods of using the human resources in existing institutions?..."

I have been brooding over these questions ever since the Council asked me to come up with some answers. Assuming that the premise is correct—and even that takes a bit of checking—the task assumes the proportions of taking inventory in a large department store and relating the quantity and quality of the merchandise to the needs and expectations of the consumer and to the criteria and capabilities of the producers. (Sorry if I sound like a market analyst but if

you read 'music graduate' for 'merchandise', 'music public' for 'consumer' and 'music schools' for 'producers', we'll be on the right wavelength!)

A study of this kind must inevitably touch on most areas of music making and music teaching—: from the music curriculum offered in our public school system to the performer's and teacher's training in our conservatories and university schools of music; from the community youth orchestras to the professional symphonies of our cities; from local music competitions to professional auditions; from Suzuki group instruction for 3-year olds to master classes by visiting celebrities for advanced performers; from admission to graduation requirements; from summer music camps to the establishment of a new year-round National Academy of Music; from professional opportunities in Canada to the 'musical brain-drain' away from Canada. And always, of course, there is the problem of funding.

Here are some conflicting comments I have already heard during my travels on some of these topics:

"This is a Performance curriculum? With all these theoretical and academic requirements? When do they expect a performer to practice?!"

"A performer must be a well-rounded musician. There isn't nearly enough history and analysis in the Performance curriculum."

"The Public Schools should offer better



music instruction at the elementary and secondary level. It's their responsibility but they don't do a thing about it."

"The Public Schools are not the place for proper instrumental teaching. They should take instrumental music out of the Public Schools altogether and put it into special schools."

"There is a 'Canadian Content' rule in broadcasting. Why isn't it applied to our symphony orchestras?"

"Art is international. In music, citizenship is the last thing you want to worry about."

"I want to study abroad because that's where the best teachers are."

"I'm getting the best instruction right here in Canada."



"What's the point of trying to make a go of it in Canada? There simply aren't enough professional opportunities here for a musician."

"This country is becoming more culture-conscious every day. One can't beat the combination we enjoy here: tremendous talent, public interest, and generous subsidies from government and industry."

Some counterpoint, eh? Now what are your views on the subject? I would welcome comments from students, graduates, teachers, administrators, the music public, for inclusion in my report to the Council scheduled for next year. Write to me c/o 'Commentary', MUSIC MCGILL. I would be grateful.

Helmut Blume

Top: McGill Symphony Orchestra under the direction of Uri Mayer

Bottom: French Horn players in the Orchestra

People

Paul Berkowitz (B.Mus '71) has been appointed professor of piano at the Guildhall School of Music in London, England.

Pierre Perron was recently elected as Canadian representative to the Board of Governors of the International Kodály Society.

Kelsey Jones' *Fantasy on a Theme*, commissioned from the Kingston Symphony by the Canada Council, was given its première performance by the

Kingston Symphony, conducted by Alexander Brott, on October 3, 1976.

Robert Mayerovitch (B.Mus. '70) has been appointed to the staff of Baldwin-Wallace College in Cleveland.

Bang-song Song presented a paper entitled *The Korean Canadians: A Consideration of their Musical Behavior* at the 21st Annual Meeting of the Society for Ethnomusicology in Philadelphia on November 14, 1976.

Alexander Brott was recently awarded the Canadian Music Council Medal for his contribution to Canadian music.

This coming March, Alcides Lanza and actress-singer Meg Sheppard will tour Europe (Denmark, Sweden, Germany and Spain) with programs devoted to theatre and electronic music including compositions created at McGill's Electronic Music Studio.

John McKay (B.Mus. '61) has recently joined the Music Department of Gusta-

John McKay



vus Adolphus College in Minnesota as an Assistant Professor.

A first performance of Bruce Mather's *Eine Kleine Bläsermusik* was given last spring by the Ayorama Quintet in Ottawa. This January, the première performance of Mather's *In Memoriam Alexander Uninsky* was given by Christina Petrovska at Wilfred Laurier University and his *Musique pour Champigny* will receive its first performance in France this February.

We are happy to report that Bruce Mather did reappear after his sabbatical in France. However, no trace can be found of the party of music professors who went to search for him in the wine cellar of his château.

Charles Reiner performed a recital with Henryk Szeryng at Place des Arts in Montreal on November 7.

During the past year, the following works by Alexander Brott were given première performances: *E Dai P Milo* performed by the McGill Chamber Orchestra under the direction of Alexander Brott, *Shofar* for solo cello, *Double Entente* for string quartet, *Evocative Provocations* performed by the CBC Vancouver Orchestra, and his *Violin Concerto* performed by the CBC Halifax Orchestra with Yaëla Hertz as soloist.

The first performance of Mariano Etkin's *Otros Soles* for viola, bass clarinet and trombone was given in Buenos Aires on November 3.

Kenneth Meek (1908-1976)

It is with a deep sense of loss that the staff, students and friends of the Faculty of Music mourn the death of Professor Kenneth Meek on August 18th, 1976 at the age of 68. Born in England, Kenneth came to Canada at the age of six and spent his youth in Ottawa where he pursued his musical education under the tutelage of the eminent organist, Dr. Herbert Sanders. He also undertook studies in music at McGill where he received a Licentiate of Music in 1927 and at the University of Toronto where he received the Bachelor of Music Degree in 1936.

During the same time Kenneth was occupied full-time with his career as a church organist and choir director which he began at the age of 16 and in which career he remained active throughout his life, playing his last service less than three weeks before his death. After having held positions in Ottawa and Kingston churches, Kenneth was appointed organist at the Church of St. Andrew and St. Paul in Montreal in 1944. He remained in Montreal from that time, subsequently accepting the position of organist at Christ Church Cathedral in 1956 and at the Church of the Messiah in 1965.

Kenneth Meek was pre-eminent as an organist. In a review of a 1954 concert given as part of the festival commemorating the 50th anniversary of the founding of the McGill Conservatorium of Music,

the music critic of the *Montreal Star* wrote: "The virtuoso works which concluded the program were overshadowed by (Kenneth Meek's) masterly treatment of the huge *Prelude and Fugue in B Minor*. The clarity of the parts and the strength of the rhythmical feeling mounting steadily to the great final entrance of the theme made it a definitive performance."

In addition to being a noted organist, choir director and teacher, Professor Meek also made a considerable contribution as a composer. A 1952 publication entitled *A Catalogue of Canadian Composers* lists works by him for chorus, orchestra, string ensemble and piano. A fair number of his works have been published both in Canada and in the

Kenneth Meek



United States. Included among his publications are choral works, piano and organ pieces and chamber music.

Kenneth Meek was appointed as part-time Instructor in Organ, Piano and Theory at the Faculty of Music in 1945. In 1966 he was appointed Assistant Professor (part-time), a post which he retained until his retirement from the Faculty in 1973. All who knew Kenneth remember him for his cheerfulness and fine sense of humour as well as for his faithfulness and his commitment to his work at the Faculty. At no time was Kenneth's dedication, cheerfulness and goodwill more evident than in the last years during which, in spite of the great affliction that he endured, he continued in his work—teaching and playing the organ, without complaint and with a warm greeting for all who met him. It was such a man of whom Bunyan wrote, that when he had crossed the last river "all the trumpets sounded for him on the other side."

Publications

Donald Steven's *Illusions* (an elegy for solo cello) has been published by E.C. Kirby Ltd. of Toronto.

Penetrations VI (1972-II) for voice, chamber ensemble, lights, electronic sounds and electronic extensions, by Alcides Lanza, has been published by Boosey & Hawkes.

Mary Cyr has published a review of Constant Pierre's *Le Concert Spirituel* (Paris, 1975) in *M.L.A. Notes*, volume XXXIII.

Bang-song Song has published *Kwang-dae ka: A Source Material for the P'ansori Tradition*, in *Korea Journal*, volume XVI, number 8; and *A Treatise on Sijo Music by Dr. Chang Sa-hun* in *Ethnomusicology*, volume XX, number 1.

Paul Marks' *Reform of Subject and Style in Ballet-Pantomime at Vienna between 1740-1767* has been published in *Women in the 18th Century and Other Essays*, edited by P. Fritz and R. Morton.

Recordings

McGill University Records is the new label of recordings featuring the composers, soloists and ensembles of the Faculty of Music. The first disc features works by Bengt Hambraeus produced in the Faculty's Electronic Music Studio. One of the works on this disc, *Intrada: "Calls"* was composed for the opening concert at Pollack Hall and was inspired by the calls and signals used by the cowherds of central Sweden. The other two works, *Tornado* and *Tides*, are "environmental" music based on the time and sound patterns of natural phenomena and their psychological impact on man. While the sound material for *Intrada: "Calls"* consisted of recorded brass in-

strument sounds, no natural or recorded sounds were used in *Tornado* and *Tides*. All the sounds for these two latter works were generated in the Electronic Music Studio. This disc will be released when this issue of *Music McGill* is distributed. Several discs are planned for this year. One will feature the Mather-LePage Piano Duo performing the quarter-tone music of Wyschnegradsky and two-piano works by Mather and Hambræus. Another disc will feature Jeanne Baxtresser, flute, with Paul Helmer, piano. The Faculty of Music plans to release a number of recordings each year.

Concrete and Synthesizer Music by Bengt Hambræus

McGill University Records -
Stereo 76001

contents:

Intrada: "Calls"

Tornado

Tides

Solo

Radio Canada International 409

contents:

Morel: *Nuvattuq*, Jean C. Morin, flûte

Somers: *Sonata for Guitar* Michael Strutt, guitar

Steven: *Illusions*, Edward Culbreath, cello

Bregent: *Geste*, Christina Petrowska, piano

Lachapelle: *Phrases*, Guy Lachapelle, percussions

Gisela Depkat - cello Raffi Armenian - pianist

Aquitaine MS 90354

Live recital from the Stratford (Ontario) Festival

contents:

Schubert: *Arpeggione Sonata*

Brahms: *F major Sonata*

Musica Argentina Contemporánea, #1

Ten Records: MAC 1

contents:

Lanza: *Plectros I* (1962-II), piano, two performers

Plectros II (1966-I), piano and tape

Gandini: *Concertino III*, harpsichord and chamber ensemble

Krieger: *Cinco Nocturnales*, chamber ensemble

Tauriello: *Serenata II* (1966), chamber ensemble

Musica Contemporánea de America

EDUL, EDS-030 Stereo

contents:

Valcarcel: *Invencción* (1967) electronic tape

Maiguashca: *El Mundo en que Vivimos* (1966), tape

Lanza: *Exercise I* (1965-V), electronic tape

Steiner: *Fantasy* (1965), piano

Gilbert: *Poem VI*, alto flute

Gandini: *...l'Adieu* (1966), piano and percussion

Dorothy Morton - Esther Master Playing Music of Ravel and Matton

Radio Canada International 442

contents:

Ravel: *Rhapsodie Espagnole*

Matton: *Concerto for two pianos and percussion*, with Pierre Béluse and

Lanny Levine

Danse Brésilienne

Musica Nueva Latinoamericana

Tacuabé, T/E7

contents:

Etkin: *Música Ritual*, Orquesta Sinfónica Nacional de la República Argentina, conducted by Jacques Bodmer

Iturriberry: *Música nocturna*, for violin, cello and piano

Gandini: *Música nocturna*, for flute, viola, cello and piano

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the music critic of the *Montreal* Q.

M72

Music

Music McGill

Autumn 1977, Number 3



Preparatory School

In August, Oleg Telizyn became the new Director of the McGill Preparatory School of Music. He succeeds Professor Donald Mackey who, after thirteen years, first as Administrative Assistant and later as Vice-Director of the Preparatory School, as well as being Chairman of the School Music Department and Building Director, is taking a well-earned sabbatical leave. Mr. Telizyn, who has held positions as Music Director at St. Clair College and as Producer with the CBC, completed his Bachelor of Music degree at the University of British Columbia and did post graduate music studies at the University of Texas. Besides his extensive administrative, production, and teaching experience, Mr. Telizyn has performed in numerous recitals both as piano soloist and accompanist.

While the Preparatory School actually dates back to the 1904 founding of the McGill University Conservatorium of Music, it is only since 1966 that the name "Preparatory School" has been used to designate what had previously been called the Junior Department of the Conservatorium. For the past decade and more, the Preparatory School has been diminishing in size. There is evidence now, however, of increasing interest and demand for music instruction at the preparatory level. One indication of this interest has been a 100% increase in the Suzuki class in one year. Cutbacks in the provincial conservatory



Oleg Telizyn

and in music instruction in the public school system are, in all probability, major factors in the renewed interest shown in preparatory level music instruction.

Under Mr. Telizyn's direction, the Preparatory School will inaugurate a comprehensive program of instruction in the orchestral instruments field. The program will offer group instruction at the elementary levels followed by individual instruction for more advanced students. An important part of this program will be participation in various ensembles, including string orchestra, band, and symphony orchestra. The Preparatory School will, of course, continue to offer piano and voice instruction as it has done in the past.

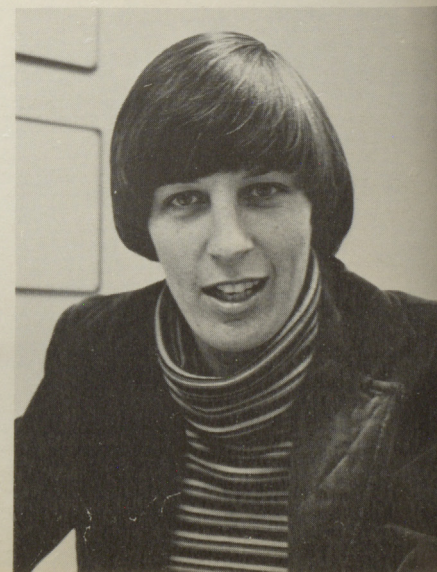
In the years to come, the Preparatory School will be of increasing importance,

both to the Faculty of Music as a source of well-trained music students, and also to the community at large in providing much needed musical instruction of the highest calibre.

New Chairman for School Music

Estelle Jorgensen, who comes originally from Australia, takes over as Chairman of the School Music Department this year. After completing a B.A., an education diploma and a piano performance diploma in New South Wales, she took a Master's degree in music at Andrews University in Michigan and a Ph.D. in education at the University of Calgary. She has taught music in the public schools in Australia and Alberta. At the university level, she has taught at

Estelle Jorgensen



Andrews University, the University of Calgary and, just prior to coming to McGill, was Assistant Professor and Coordinator of Student Teaching at Notre Dame University of Nelson. She also has wide experience as a pianist, organist and choir director. At McGill, in addition to managing the affairs of the School Music Department, and continuing her scholarly research in the field of music education, Professor Jorgensen is conducting the Faculty Choir.

Mount Royal Brass Quintet
Nona Talamantes, Richard Lawton,
Ellis Wean, Robert Gibson, James Thompson

Mount Royal Brass Quintet

The Mount Royal Brass quintet, which was formed in January 1977, is now "quintet-in-residence" at the Faculty of Music. All of the members of the Quintet are on staff, teaching their respective instruments as well as directing various student ensembles. Three members of the Quintet, James Thompson, Nona Talamantes, and Ellis Wean are, respectively, Principal Trumpet, Principal Horn and Principal Tuba with the Montreal Symphony Orchestra. Robert Gibson (trumpet) directs the Faculty of Music Wind Ensemble and Richard

Lawton (trombone), in addition to being Chairman of the Performance Department, directs the Concert Band. All of the performers forming the Mount Royal Brass Quintet have wide experience as chamber musicians as well as in orchestral performance. Nona Talamantes has done a number of broadcast recordings with the Saskatchewan Woodwind Quintet; Richard Lawton was one of the founding members of the Montreal Trombone Quartet; James Thompson was Principal Trumpet with the Phoenix Brass Quintet; Ellis Wean played with the Cambridge and Empire Brass Quintets; and Robert Gibson was Principal Trumpet with the St. Paul Chamber Orchestra. Individual members of the Quintet continue to appear, from time to time, as soloists with various orchestras and other chamber ensembles.

In February 1977, the Mount Royal Brass Quintet gave its premiere concert at Pollack Hall. Of this concert, Jacob Siskind of the *Montreal Gazette* wrote, "The group gave a rousing performance that had the audience reacting with enthusiasm... These people play their instruments extremely well!"

The repertoire of the Quintet ranges through all periods and includes the major works for brass quintet by Ewald, Arnold, Schuller, Dahl, Bozza, Etler and others. The Mount Royal Brass Quintet is scheduled to give a number of concerts and master classes during the coming year, both in the United States and Canada.



McGill Records

In the last issue of *Music McGill* it was mentioned that the Faculty of Music has begun production of a series of recordings. Four of these recordings were taped in Pollack Hall between January and June of this year. The recording of the Mather-LePage Piano Duo, which is listed in the Recordings section of this issue, should be available by the time this publication is distributed. A recording by Jeanne Baxtresser, Flute, and Paul Helmer, Piano, of the Schubert *Variations for Flute and Piano* and the Franck *Sonata in A* is currently being pressed and should be available before Christmas. The two remaining recordings are now being edited and will be issued early in 1978. One of these contains works by Lanza, Garant, Morel and Culver performed by the McGill Percussion Ensemble under the direction of Pierre Béluse. The other recording is by the Mount Royal Brass Quintet and contains works by Bach, Scheidt, Ewald, Arnold and Jones.

The recording producer for this series is Donald Steven who teaches theory and composition at the Faculty. Martin Gotfrit, a graduate student at McGill, served as technical assistant. Wieslaw Woszczyk, the recording engineer, received his master's degree in the "tonmeister" program at Warsaw and is the recording engineer for The Big Apple Recording Studio in New York. He is currently on tour as recording engineer for Harry Belafonte.



Classical Skills and Pop Techniques

Four times this year I was invited to escape the New York world of commercial recording to join the Faculty of Music as recording engineer for McGill University Records. Leaving behind the piles of electronic sound processing equipment which are usually used in the production of pop music, I returned to the fundamentals of the artist: the instrument and the environment. The recording sessions at Pollack Hall sought to approach, as closely as possible, an unspoiled, natural sound. To this end, the producer, Donald Steven, and myself chose a specific aesthetic and technological approach. Part of this choice came from an appreciation of

the nature of the music selected for these recordings. The choice also came from a desire to record this music in its natural surroundings, to assist in creating an inspired performance. Thus, appropriate techniques were adopted in this quest for a true, clean, and exciting sound.

A portable recording facility was set up in the corridor adjoining Pollack Hall. A video camera was placed in the concert Hall so that the engineer and the producer could monitor the musicians on stage. Multiple microphones were used and each was carefully placed with an eye and ear turned toward the entire ensemble and the composition. Avoiding any artificial means of controlling the sound picture, we used only the

natural reverberation of the concert hall, microphone choice and placement, and the simple mixing board to their fullest potential. The pick-ups from the various microphones were combined at the mixer and recorded directly onto two track tape in stereo. After a "take" had been completed, the tapes were played back to enable the musicians and the record production staff to critically evaluate the result. At that time corrections, if necessary, were made. We attempted to present the sound source and its environment in the most exciting way.

I found it a pleasurable and satisfying experience to fuse my skills as a classically educated Tonmeister with my knowledge of "top-forty" recording and engineering. Pop music is characterized by its excitement in presentation. Attention to detail and close penetration of the sound source were important factors in the sessions at McGill. At the same time we maintained the style of the music through a classical approach. Thus, through high artistic standards, four recordings of great musical integrity were produced for McGill University Records.

Wieslaw Woszczyk



*Recording Sessions in Pollack Hall
Opposite Top: Pierre Beluse and the McGill
Percussion Ensemble
Opposite Bottom: Mather-LePage Piano Duo
Left: Donald Steven, Producer, Wieslaw
Woszczyk, Recording Engineer.*

Suzuki Program in the Preparatory School

Dr. Shinichi Suzuki is the Japanese originator of the very successful Suzuki Method which was first introduced in Montreal in 1967 by Dr. Suzuki himself. Since then, Montreal has been regarded as one of the main Suzuki centres in North America. The McGill Preparatory School of Music has done much to enhance this reputation. Suzuki classes are now offered in violin, cello and piano, and instruction is available in both English and French. The Faculty of Music has a Suzuki Method training course for students in the B.Mus. programs. Both the students of the Faculty and the pupils of the Preparatory School benefit by this program since the Faculty students are required to observe and assist the Preparatory School pupils as part of their training.



In violin and cello classes there are usually four pupils in a beginners' group. As the pupils progress, the class sizes are reduced. Even though they are taught in groups, every child receives individual attention at every lesson. Once a month there is a group lesson in which all the pupils participate. This is highly motivating, since pupils at all levels play together and thus get to know one another. One parent is required to attend each lesson, as well as to learn the basics of the instrument. In other words, the parent learns to play the first piece in order to become acquainted first hand with the problems that the child will encounter. This familiarity with the instrument enables the parent to prevent the child from forming bad habits during the daily supervised practice. Piano classes are somewhat different in that the pupils are taught individually right from the beginning.



Two concerts are given each year, one in December and one in May, and every pupil is required to take part, no matter what level he is at. It is astonishing to note that the children always perform from memory. Not only does the Suzuki method teach the instrument, but there is also great emphasis given to ear training, memory training and physical coordination. At these concerts, pupils are also encouraged to perform their own compositions.

More teachers are needed in order to meet public demand. At the moment, in the Preparatory School Suzuki program, Libby Neufeldt teaches piano; Catherine Walker, cello; Eric Madsen, Thea Yatnikoff, Cordelia Hall and Guy Jeannotte, violin. As well as teaching violin, I also coordinate the Suzuki program at McGill.

Alfred Garson



Commentary

Parents who are looking for a private teacher for their children to take music lessons, whether vocal or instrumental, have a number of choices: First of all, they can find a teacher by word of mouth. Such a teacher usually charges by the lesson and meets with his students for half an hour or an hour once a week. His primary concern is to teach the beginner the physical aspect of music making; next, he is concerned with teaching the child how to read music; and then he is also concerned with developing the child's musical ear. That, of course, takes a good part of a lesson; thus, there is very little time left for other aspects of music.

On the other hand, parents may open the yellow pages and locate a commercial music school. These schools, of course, are there to make money. Some of them are actually dealers in instruments who are more interested in selling an instrument to a new student than in providing him with good instruction. However, there are schools which are sincere in their endeavour to teach children music. They would provide studio space and equipment for a number of private teachers. To survive, commercial music schools are only able to pay the teacher a portion of the fees paid by the students.

Next, there are music programs in various elementary and high schools.

The prime purpose of these programs is to teach the children a little bit about music and, perhaps in the higher grades, to teach the children to play mainly brass and woodwind instruments. Few schools have a string program. There are very few schools in Canada that actually devote a large amount of time to music with instruction in academic subjects (like mathematics, reading, etc.) being secondary subjects. One example of these schools is St. Michael's Choir School in Toronto. However, these schools are very few and far between. Parents who live in an area where there is a good music program in their children's school are fortunate. Not many provinces have adequate music programs in their schools and not enough schools have the money, or the possibility, to engage professional music educators. Thus, the standard of instruction in various schools in Canada, be they public, separate, or private schools, is uneven if not inadequate. These are the main choices that most parents have in providing music instruction for their children.

In university towns or cities, however, there may be conservatories or preparatory schools of music affiliated to the faculties of music. These institutions provide, first of all, individual instruction in instrumental or vocal music. The teachers who teach in these schools are usually highly qualified and motivated teachers, very often university professors who are interested in discovering and developing talent among young

children. These schools often give young budding musicians an opportunity to play in ensembles, whether duets, trios, quartets, etc. or in a small orchestra, a small band, or to sing in a choir. For a young music student, this is an advantage. Not only does the young pupil listen to fellow performers but he is also influenced and encouraged by peer instruction and competitiveness. Practicing is often a very lonely business. A little child sits down at the piano; his mother or the teacher tells him to practice for 45 minutes each day; he is facing a music book away from his playmates. However, when this child has an opportunity of getting together with his friends in order to play a piece of music under the guidance of a teacher, he finds the experience of practicing less tedious. The conservatories or the preparatory schools of music also offer classes in theory, ear training and history. Thus, music making is not limited to the physical aspect of performance. The children are given an opportunity to develop intellectual understanding, aural perception and, of course, tactile or vocal expression of music.

McGill University had a conservatory of music for many years. Initially it was known as the McGill University Conservatorium of Music which later became the Faculty of Music. The aspect of training children in the musical arts was given to a department called the Preparatory School of Music. For the past few years, the Preparatory School has

co-existed with the Faculty of Music in the Strathcona Music Building. Because of high demand in the Montreal community for instrumental and vocal instruction for children, particularly those of elementary school age, plans are being formulated to expand the activities of the Preparatory School of Music. One of the possibilities being considered is to form branches in various parts of Montreal. This would mean that many more children would have an opportunity of partaking in the musical activities of the McGill Preparatory School of Music in their own neighbourhood. The Preparatory School would endeavour to provide the best quality instruction at the lowest possible cost to parents and pupils. The prime objective of the McGill Preparatory School of Music is to serve the community by providing opportunities for music students, at the pre-university level, to develop their talents and abilities to the fullest extent.

Oleg Telizyn

People

Marvin Duchow has been appointed to the Editorial Board of *Musica Judaica*, Journal of the American Society for Jewish Music.

Fanfare for Trumpet and Alps by Donald Patriquin was given its première performance in Lucerne, Switzerland,

last May. This one minute fanfare was commissioned by the European Society of Pediatric Radiologists.

Karen Quinton (B.Mus. '69 and Concert Diploma '73) recently returned from a concert tour in Europe where she received glowing reviews in both the English and French press.

Jeanne Baxtresser (flute) and Paul Helmer (piano) recently appeared on the Radio-Canada television program, "Son et Images".

Jazzum Opus Unum by Kelsey Jones was given its première by the McGill Jazz Band in March with Kelsey Jones conducting.

The McGill Percussion Ensemble gave the première performance of *Sensors I* by Alcides Lanza in March. This work was commissioned by the Ensemble with the assistance of the Canada Council. The work was recorded by the CBC and broadcast in May. During the past year, the McGill Percussion Ensemble has also performed at Place des Arts and on the CBC program, "Music of Today".

Maria Calderisi (M.M.A. '76) was recently elected President of the Canadian Association of Music Libraries.

A performance by Tom Plaunt with the Gabora Ensemble was recorded by the CBC for the "Artists in Recital" series.

The Danovitch Saxophone Quartet was featured on the CBC radio show "Off Beat" last June.

Midnight, a work for a cappella choir by Pierre Perron was given its première performance by Radio Canada's Choeur A Cappella and was broadcast over CBC FM in March.

Patrick Cardy (M.M.A. '77) received the Creative Arts Award for 1976 given by the Canadian Federation of University Women.

Several works by Bengt Hambraeus recently received their première performances. *Jeux de cinq* was performed by the York Winds in Toronto in February; *Ricordanza* for orchestra was performed in Sweden in April; and *Advent* (1975) for organ, bass and percussion was premiered in Michigan in May. *Antiphonies*, cathedral music for organ, commissioned by Gerald Wheeler, was premiered by Mr. Wheeler this October on the newly rebuilt organ in St. Paul's Cathedral in London. The work was especially written for this instrument. Last May, North German Radio, Hamburg, broadcast an 80-minute program consisting entirely of organ works by Bengt Hambraeus.

Gisela Depkat received the Canadian Music Council Broadcast Recording Award for the best radio broadcast by an individual artist. She was also the featured soloist in the CBC television broadcast "Music to See" where she performed the Kodály Solo Cello Sonata.

The Edmonton Symphony has engaged two more former McGill students for

its cello section: Tim Khaner and Gillian Hirschfield. The symphony's principal cellist, Colin Ryan (B.Mus. '76) also teaches cello at Alberta College.

Claire Leman-Versailles, a former graduate student, is in charge of research for the French section of the Encyclopedia of Music in Canada.

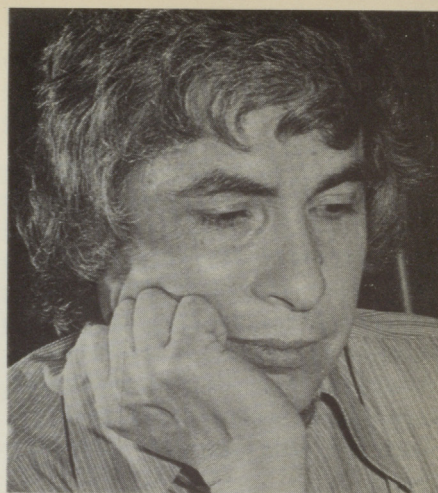
Jeff Khaner and Carolyn Christie (B.Mus. '75) won two of four first prizes at the Julius Baker Flute Master Class in July. Carolyn Christie has also recently been engaged as Second Flute with the Montreal Symphony Orchestra.

John Rea's *Piece for Chamber Orchestra* was premiered by the McGill Symphony Orchestra last December and, in March, his *Jeux de Scène: Fantaisie - Hommage à Richard Wagner* was given its first performance in Vancouver.

Keith Sadko (B.Mus. '76) won the first prize in the National Organ Playing Competition held in Ottawa in June. Mr. Sadko is currently in the master's program in organ performance at McGill. The third prize in the competition was awarded to Michael Prescesky (B.Mus. '74) and the fourth prize went to David MacDonald (M.M.A. '77).

A returning student who finally made it into the Orchestra this year was asked after the first rehearsal how he had enjoyed it. His answer was: "I've finally found something better than sex!"

Alcides Lanza, who received the ASCAP Standard Award for 1976, made a Euro-



Alcides Lanza

pean concert tour last March together with Meg Sheppard. During this tour, they presented a number of compositions by former students and staff from the Electronic Music Studio, including works by William Miller, Mariano Etkin and Martin Gotfrit. Lanza also made a broadcast recording of *Plectros III* for Radio Nacional de Espana.

John Hawkins (M.M.A. '70), who is currently a professor at the University of Toronto was awarded a Senior Arts Grant by the Canada Council.

Uri Mayer recently won the Audience Prize of the Second International Competition for Conductors in Budapest.

Eugene Plawutsky was awarded a Canada Council Doctoral Fellowship. His Ph.D. dissertation deals with the performance of contemporary music in Canada.

Owen Clark (B.Mus. '71), who is percussionist with the Winnipeg Symphony Orchestra, has been commissioned to compose a work for percussion, electronic tape and dancer through the Manitoba Arts Council's Première Performance and Commissioning program.

The duo-piano recital given in Pollack Hall last November by Dorothy Morton and Esther Master was recorded for broadcast by the CBC. At the invitation of Jeunesses Musicales, Dorothy Morton spent the past summer giving master classes and piano instruction at Mount Orford.

Morton - Master Piano Duo



Amira Acre, a fourteen-year-old student of Dorothy Morton in the Preparatory School, entered the Canadian Music Competition and was awarded the highest percentage of all competitors between the ages of 7 and 23 in the Montreal finals. She was awarded the Foundation les Amis de l'Art Scholarship. In the Canadian finals, she led her age group and placed second in the overall age group (7 to 23). Also, as a result of work done at Jeunesses Musicales this past summer at Orford, Miss Acre received a scholarship to enable her to return next year.

The première of Bruce Mather's *Musique Pour Champigny* was given last March in Montreuil, France.

Reynald l'Archevêques, who studied with Mauricio Fuks at the Faculty, has recently been appointed Principal Second Violin with the Montreal Symphony Orchestra.

John Grew played together with guest artist Alan Curtis in the Canadian première of the *New Bach Canons* last spring in Pollack Hall. The CBC recorded the concert for broadcast on the series "In Concert".

Following the performance of Tchaikovsky's *The Queen of Spades* at the Spoleto U.S.A. festival, eminent New York Times critic Robert T. Jones wrote, "....the evening provided a real sensation ... Mariana Paunova who looked enchanting and sang with a gorgeous contralto voice ... She seems a

real discovery." Miss Paunova was a student in the McGill Opera Studio for four years.

A number of recent graduates have received scholarships to continue their studies. Olga Malyshko (B.Mus. '75) was awarded both a Canada Council grant and a Quebec grant, enabling her to pursue graduate studies in Musicology at the University of Toronto. Keith Tedman (M.M.A. '75) has been pursuing doctoral studies at the University of Southampton in England with composer-author Jonathan Harvey under a Canada Council Arts Grant and a Quebec Bursary for Higher Education. Claire Newman (B.Mus. '77) has been awarded a Canada Council Arts Grant to enable her to do graduate study at Temple University in Philadelphia. José Evangelista and Patrick Cardy who are D.Mus. candidates at McGill and Denis Lorrain (M.M.A. '73) have been awarded Doctoral Fellowships by the Canada Council. David MacDonald (M.M.A. '77) has received a Canada Council Arts Grant to study organ in France with Marie-Claire Alain and to study church music at Christ Church, Oxford, under the guidance of Simon Preston. Michel Kozlovsky (M.M.A. '76) was awarded a Quebec grant to enable him to pursue doctoral studies at Indiana University. Pierre Jasmin was awarded a Canada Council Arts Grant. Rolf Bertsch and Helena Kohn (B.Mus. '77) were awarded Quebec grants for graduate studies at McGill.

Publications

Mary Cyr's "On performing 18th century *haute - contre* roles" was published in *Musical Times* (April 1977).

Pierre Perron's "Radio Music Education in Quebec" was published in *Challenges in Music Education*, Proceedings of the XI International Society for Music Education held in Perth, Australia in 1974. The book was published by the University of Western Australia in 1976.

Making Music Two by Pierre Perron and Margaret Tse was published by Editeur Officiel du Québec, Québec City, 1975 (365 pp.). This book is a teacher's guide to accompany 26 half-hour radio broadcasts on CBM AM and CBC Quebec Network on Thursdays at 2:04 p.m., October through May.

Constellations I for organ and *Constellations III* for organ and tape by Bengt Hambraeus have recently been published by Wilhelm Hansen, Copenhagen.

"A Discography of Korean Music" and an article on the "Ritual Tradition of Korea" by Bang-song Song were published in volume 8, no. 2 of *Asian Music*.

An article by Paul Pedersen on "Current Teaching and Research in the Psychology of Music in Canada" was published in the July 1977 issue, volume 18, number 3, of *Canadian Psychological Review*.

Recordings

Fantaisie pour Violoneux et Cordes and Hommage by Donald Patriquin

Select records CC15128 performed by Jean Carignan and the McGill Chamber Orchestra under the direction of **Alexander Brott**.

Mather-Lepage Piano Duo

McGill University Records Stereo 77002
Bruce Mather and **Pierrette LePage**, Duo Pianists

Wyschnegradsky: Quarter-tone Piano Music

Concert Etudes no. 1 & 2, opus 19

Fugues no. 1 & 2, opus 33

Integrations no. 1 & 2, opus 49

Mather: Sonata for Two Pianos

Hambraeus: Carillon

Karl-Erik Welin, Orgel

Caprice, CAP 1108

Bengt Hambraeus: Shogaku

György Ligeti: *Volumina*

Enrique Raxach: *The looking-glass*

Sven-Erik Bäck: ... *for Eliza*

La Griselda

Cambridge CRS 2903

Selections from an opera by Alessandro Scarlatti

A documentary recording made during the U.S. première performances given in May, 1976, at the University of California, Berkeley.

Lawrence Moe, conductor

Mary Cyr plays cello on this recording

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Music

Spring 1978, Number 4

Music McGill



Opera at McGill

In one of the over sixty opera houses in Germany, where an opera is presented every evening, a lady came to the box-office, saying: "I would like a ticket for tonight's performance." The man behind the ticket window asked, "For Madame Butterfly?" and the lady very promptly answered, "No, for me."

Such a scene could not happen in Montreal, for here there is not a single opera house. If you wish to hear an opera performance, you have to go to the Faculty of Music at McGill. There you may hear and see performances presented by the Opera Studio.

The Opera Studio started in 1956, and its performances of complete operas,

excerpts and operatic ensembles have attracted large audiences. These were presented at Moyse Hall and Redpath Hall, and more recently, in the new Pollack Concert Hall. In Europe, on posters announcing opera performances, there are often signs saying "ausverkauft," or "esaurito," or "sold out." At the McGill Opera Studio, there may not be any signs, but an enthusiastic public ensures that it is always, "ausverkauft," a perfect "esaurito" and a complete "full house"!

The McGill Opera Studio has presented many performances of complete operas. Since, in these productions, only a portion of the students attending the Studio can take part, the other students

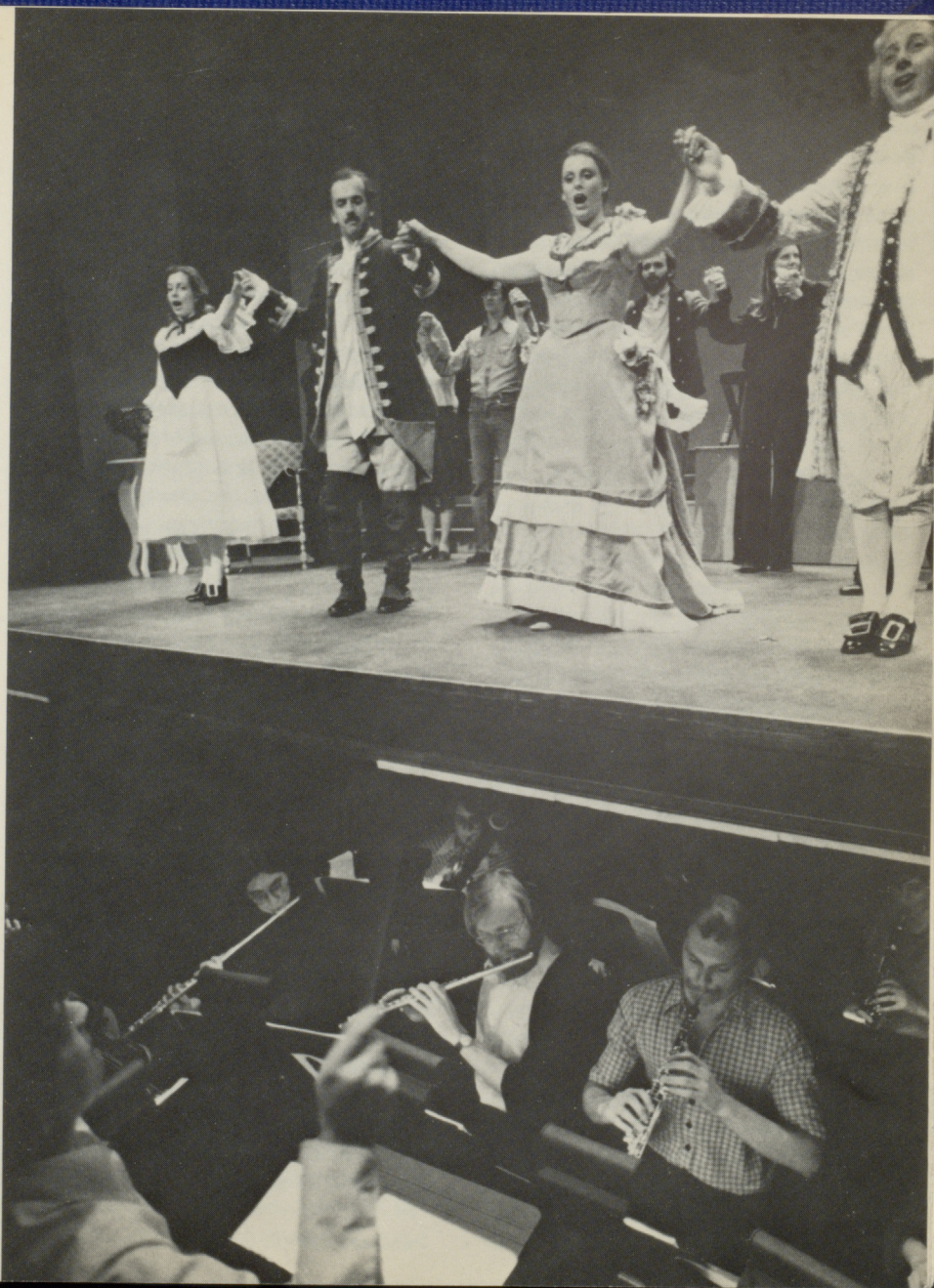
give three or four evenings of opera excerpts each year. Eight scenes or acts from the opera repertoire are presented at each concert. This is the "real life" of the Opera Studio, for it is the acquisition of repertoire which is of principal importance to the students. Here they develop the art and technique of singing and gain the experience necessary to pursue a career in opera. For the coaches, stage directors and conductors, the production of these scenes or acts from the opera repertoire are also rewarding. For them, there is always the challenge of "cleaning" those scenes of inappropriate phrasing, breathing, articulation, pronunciation and interpretation, which the great singers have immortalized in records and which have become

Below and opposite: Così Fan Tutte directed by Edith and Luciano Della Pergola. Conductor: Uri Mayer



part of "tradition." In order to effectively present an excerpt from an opera, students have to become acquainted with the entire "operatic life" of a character so that they can, through sound and movement, express the complete personality of a role. It is not an easy task. In *La Bohème*, in the first act, if Mimì does not allow us to foresee her final destiny, then she will not succeed in giving the right impression during her first encounter with Rodolfo. Rigoletto, in his monologue of the first act (scene 2), has to show the powerful obsession which will bring him at the end of the opera to the scene where, holding in his arms his dying daughter, he sings with rage the famous "la maledizione" (the curse). Manon, from her very first appearance on stage, has to show her attraction to the splendor of diamonds, so that she will be understood when she sings the marvellous phrase of the last act, "ah! le beau diamant!" even though that diamond is only the first star in the sky. Careful consultation of the works of Murger, Hugo, Prevost, etc., is also important to students and these works are available in the library.

Gestures or movements cannot be introduced at random. During rehearsals, when a character is analyzed, students are taught how to use gestures and movements that harmonize with the character and the situation. Television, with its popular singers, has introduced a wide variety of bad mannerisms. Walking is not controlled, arms move without purpose, and faces are contorted into a variety of grimaces. Certainly, it is not easy to know how to move one's arms, and the student realizes this only



when he is asked to act. Characters in opera are often of different nationalities, and Italians do not move like Germans, or French, or Russians, or Greeks, or Norwegians. A character from 15th century society does not move in the same way as one in modern times. The influence of costumes, arms, behaviour, dance, etc., also dictates how the singer should walk, sit, and even embrace. While a proper balance is kept between singing and acting, between phrasing and good diction, between expression and attitude, full control must be exercised over the sound and beauty of the voice. In order to express joy, hate, love, determination, sadness or any other sentiment, facial expressions must be in accordance with the words, with the expansion of the musical phrase, with the movement of the arms and the entire body. Gone are the days when it was said "do not move while you sing" or "do not sing while you move."

Rossini often emphasized that to be an operatic singer you need three elements: "voce, voce" and "voce!" How far we are now from such a concept! The development of cinema, television, radio and recordings has transformed the expectations of the public. Thus, the opera singer of today has to be able to act and move effectively as well as sing.

Orchestral intermezzos and the introduction to an "aria" are a special challenge for the singer-actor in today's productions. In the past, the singer could wait calmly while the music was playing and eventually approach the proscenium casually, but today it is expected that the singer's gestures and movement will effectively interpret the

dramatic situation. Students in the Opera Studio are introduced to the nuances of the original language of the opera, to the importance of make-up, to the manner of "taking the light" on stage, how to manage a sword and how to embrace. A class of "creative movement" has been offered to students of the Opera Studio to help them develop flexibility and subtlety in their stage movements. "Instant replay" television is used periodically to allow students to see themselves as they act and sing. The art of memorizing, so much neglected in elementary and high schools, is approached in systematic ways. At the Opera Studio, the main goal is to offer students effective guidance towards the career of opera singer. Many of the Opera Studio's former students are now successfully pursuing careers in opera houses in Europe, the U.S.A. and Canada.

At the Opera Studio, the accent is not on extravagant or complex staging, but rather in the presentation of a good performance which our audiences will appreciate and enjoy. Audiences often do not know how much work is involved before, during and after a performance. They only know that, when they have heard and seen a truly exciting opera performance, something special has happened. In the end, it seems that members of the public remember the Opera Studio performances that they have witnessed at Pollack Hall, since they return for the next performance without asking if "Madame Butterfly" is going to be presented!

Pauline Claredo-Gallo

The Burney Project

The Faculty of Music is cooperating with the Department of English in the preparation of an edition of the correspondence of Dr. Charles Burney (1726-1814), the celebrated English music historian. Burney's career spanned a fascinating period of music history during which he witnessed the twilight of the Baroque, the emergence, flowering and passing of the Classic style, and the birth of the Romantic spirit. Burney's letters and papers show him to have been a keen observer of his time, and promise to be of great interest to students of English and music history.

The Project, officially known as Burney Project II, is an outgrowth of the work of Professor Emerita Joyce Hemlow. During the preparation of her edition of *The Journals and Letters of Fanny Burney*, Professor Hemlow collected and catalogued the correspondence of the entire Burney family, bringing xerox and microfilm copies of the documents to McGill to assist with the annotation of Fanny's letters. Hailed in literary circles as "one of the great scholarly editions," Project I set a high standard for the editors and researchers of Project II. The editors, Professor Slava Klima and Alvaro Ribeiro, have augmented the files of Project I with the discovery of many new letters, and have recently finished the laborious task of cataloguing and filing the more than two thousand letters written by or to Charles Burney.

Among the letters in the Project files are four previously unpublished letters by Franz Joseph Haydn, and letters by

C.P.E. Bach, Padre Martini, Johann Adolph Hasse and Gaspara Pacchierotti, one of the greatest singers of his time. Many other letters in the collection contain fascinating glimpses into musical life in the eighteenth century. There is, for example, a very detailed account of the piano technique of Johann Hummel written by Burney after the young man auditioned for him in the hopes of enlisting support for his appearances in London. Other letters contain information about the first performances of Haydn's works in England, an account of Mozart's audition with Burney, and a great deal of information about many of Burney's less famous English contemporaries.

In addition to the more than two thousand letters in the files, the Project also has copies of Burney's drafts and notebooks used in the preparation of his historical and critical writings. Among the most interesting are several which reveal that Burney, long regarded as a reliable guide to musical life and taste in England, was constrained by the tastes of King George III and members of the nobility, and recorded opinions quite contrary to his own best judgement. Thus, the edition promises not only to illuminate unknown aspects of Burney's career and those of his associates, but also to aid in the interpretation of his own voluminous writings.

Professor Kerry Grant of the Faculty of Music is the staff musicologist for the Burney Project. Grant teaches part-time in the Faculty and, with the support of a grant from the Faculty of Graduate Studies and Research, devotes the remainder of his time to assisting the

editors in annotating references to music and musicians found in letters. References to Haydn, Mozart, and their famous contemporaries present few problems, but mention of more obscure names, compositions, and still-disputed theories of Greek music requires the assistance of a specialist. Every name mentioned in the letters requires full identification, a necessity which presents many thorny problems in the cases of musicians who played second violin at the London opera or sang in some provincial choir, many of whom seem to have vanished without a trace.

The editors of the *Burney Correspondence* estimate that the first volume of the five-volume edition will be published in 1980. This and subsequent volumes, though they may not fundamentally alter our concept of music history, promise to make this period more accessible and, thanks to Burney's wit, more entertaining.

French Classical Organ for Redpath Hall

Last September, the announcement of an anonymous gift of more than \$200,000 for the installation of a concert organ in Redpath Hall caused a good deal of excitement. It also gave us pause to assess the direction and structure of organ studies at the Faculty of Music.

McGill has benefited from the organ revival in Montreal which was marked by the installation of the von Beckerath organ (from Hamburg, Germany) in Queen Mary Road United Church in 1959. This instrument was followed by the installation of the five-manual von

Beckerath organ in St. Joseph's Oratory in 1960. Since that time there has been a series of fine instruments installed in Montreal, the most recent being the splendid three-manual Wilhelm organ in St. Matthias Church in Westmount. Also, McGill encouraged Casavant Frères to build one of their very first mechanical action organs, the ten-stop positive built in 1962 currently in Redpath Hall.

Since the early sixties, the study of the organ at McGill has been oriented to the most progressive thinking in the organ world. McGill has led the way as the first school in Canada to give proper emphasis to the revival of study on the "tracker" action organ. Several organ summer schools have been organized by Professor Donald Mackey, the University Organist. These were attended by organists from Europe, the United States and Canada. The summer school staff has included Raymond Daveluy, Kenneth Gilbert and John Grew.

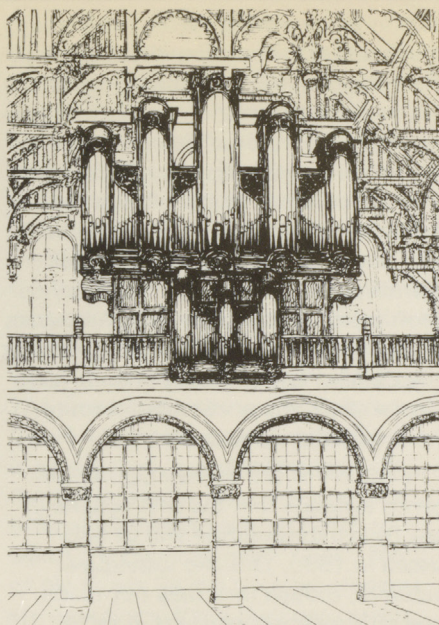
With the move of the Faculty of Music to the Strathcona Music Building in 1972, practice facilities greatly improved. Needless to say, all the instruments are mechanical action. There is a two-manual three-stop Wilhelm, and a seven-stop Casavant as well as the ten-stop Casavant already mentioned. There is also a four-stop Wilhelm positive organ which is portable and used as a continuo instrument with various ensembles. The students are trained in the performance practice of organ continuo in the Early Music Ensembles, and they have the opportunity to perform with the Baroque Chamber Orchestra. Students also have access to various organs

in the city, especially the von Beckerath organs at Queen Mary Road Church and St. Joseph's Oratory, which are used regularly for lessons and recitals.

Recently, the John Robb Organ Competition sponsored by the Montreal centre of the Royal Canadian College of Organists has been won three times by McGill students. In 1977, the R.C.C.O. National Organ Competition in Ottawa was won by a McGill student. There is a growing interest in our graduate program and several students have already completed Master's degrees in organ performance. A number of our recent graduates have been successful in winning Canada Council awards for study in Europe with such distinguished teachers as Anton Heiller and Marie-Claire Alain.

Every effort has been made to bring distinguished visitors from the organ world to give lectures and conduct workshops. Some of the most recent have included Peter Williams of the University of Edinburgh, who gave a preview of his forthcoming book on the organ works of J.S. Bach, and Werner Jacob of the Stuttgart Hochschule, who conducted a two-day seminar on contemporary organ music.

Montreal has not only become a centre for fine organs, but it is also a centre of fine organ building. The proximity of the workshops of the organbuilders — Wolff in Laval, Wilhelm in St-Hilaire and Casavant Frères and Providence in St-Hyacinthe — permits frequent visits by the students. Almost all of the new instruments coming from these shops are seen by our students during con-



*Top: Design for Redpath Hall Organ
Bottom: John Grew*

struction. This is undoubtedly a unique situation in North America.

During their program of study, most of our students are able to gain first-hand experience as church musicians. Many have been hired as assistants to some of Montreal's most distinguished church

musicians and thereby receive invaluable training and experience in addition to their university studies.

It is our hope at McGill that, with this background, our students will fully appreciate and understand the magnificence of the gift of the new organ for Redpath Hall. Indeed, this instrument should play a unique role in our musical life in Montreal for, despite all the new organs in the city, the Redpath Hall organ will be the first large mechanical action organ in the centre of the city. It will also be the first classical-type French organ of any consequence in Canada.

The donor has requested that a well-known firm of artist-craftsmen, that of Hellmuth Wolff of Laval, Québec, design and build the new organ, and that it be based on the great French classical traditions. This firm has contracted to install the instrument in the west gallery of Redpath Hall in the autumn of 1980. Hellmuth Wolff's distinguished organs may be heard in the Trappist Monastery at Oka, in Cornell University, in the Church of St. John the Evangelist, New York and elsewhere.

Redpath Hall is an ideal place for an organ both acoustically and spatially. More than any other public room at McGill, Redpath Hall symbolizes the history, the traditions, and the spirit of the University. This new organ, with a carved oak case, will give great distinction to Redpath Hall and to the University, and it should make a lasting contribution to the musical life of our country.

John Grew

Early Music Ensembles

Early music performance at McGill has been expanding in several directions recently. At its core is a long-established and flourishing harpsichord program directed by John Grew, who also teaches organ performance. Students majoring in harpsichord performance have access to six fine historical instruments, including a recently acquired copy of a 17th century French harpsichord and a fine Italian antique harpsichord. Kenneth Gilbert, prominent harpsichordist, recording artist, and musicologist who taught for many years at McGill, returns frequently for concerts and master classes. McGill also offers degree and diploma programs in viola da gamba performance taught by Mary Cyr. Students in these early instrument programs have ample opportunity to engage in a variety of music-making activities.

The early music program was augmented four years ago to include ensembles of voices and instruments under the direction of John Grew. A particularly memorable occasion was an evening of Bach concertos for two, three and four harpsichords and the *5th Brandenburg Concerto* for the inauguration of the Faculty's new Pollack Concert Hall in April, 1975. The student ensemble of harpsichords, strings and flute, led by Professor Grew from the harpsichord, showed "inspiration . . . le résultat d'une longue et sérieuse préparation." (*La Presse*).

In response to the enthusiastic reception of early music at McGill, these ensembles have now expanded to include

in all about 60 students. Many perform on the modern instrument they study at the Faculty, but increasingly students are also devoting more attention to earlier instruments such as the lute, cornetto, sackbut, recorder, and baroque flute. Repertoire of the ensembles ranges from mediaeval songs and motets to Elizabethan consort music as well as Baroque sonatas, trios and cantatas.

Two years ago, the Faculty of Music inaugurated a Baroque Chamber Orchestra under the direction of Professor Cyr. Its repertoire has included both masterworks of 18th century instrumental and vocal music and some fine little-known concertos and operatic selections. Last year, for example, it presented a modern première of excerpts from Rameau's *Acante et Céphise* and also played Handel organ concertos, his *Ode to St. Cecilia*, and Bach's *C major Suite* and *6th Brandenburg Concerto* (in its original instrumentation). In November 1977, members of the New York Baroque Dance Company joined the orchestra in a concert of French baroque dances reconstructed from historical sources, with music by Lully, Campra, Rebel and Rameau. "Crowds packed the 600 seat hall and overflowed into the aisles," reported *The Gazette*, for this successful and rewarding venture.

A special event last fall for early music students was a three-day master class with Kenneth Gilbert and a concurrent workshop in solo and continuo viola da gamba playing with Mary Cyr. The 79 performers who took part in the class came from Oberlin, New York, Boston,



Ottawa, Toronto and Montreal. Public concerts each evening filled the weekend with early music activities.

A series of performance practice courses allows students to study the changing concepts of balance and timbre in vocal and instrumental music from mediaeval times to the present. Class discussions and evaluations of performances — both recorded and live — provide a forum for exchanging ideas and learning about conventions of articulation, ornamentation and notation. At the graduate level, members of the seminar in performance practice investigate selected topics of individual interest and also explore current research in the field. Several prominent musicologists and performers have been invited from time

to time to speak on topics related to early music. Recent guests included Daniel Heartz on Gluck opera, Alan Curtis on reviving Baroque opera, and Colin Slim on musical iconography in Renaissance painting.

Ever since the first attempt to revive Bach's music over a century and a half ago, musicians have sought to communicate the vitality and spirit of early music on the concert stage. Nothing has changed that goal, but today's performer has added a new enthusiasm and respect for the techniques and sound of early instruments. Producing an "authentic" performance is seen not as a restriction of expressive means available to the performer, but as a new and creative approach to making early music live today.

Faculty Choir and Baroque Chamber Orchestra conducted by Estelle Jorgensen. Soloist: Tom Plaunt



The Ghostly Organ of Morrice Hall

It has been common knowledge for years that a ghost inhabits Morrice Hall. Legend has it that in the days when the building was part of the Montreal Presbyterian College, a despondent seminary hanged himself in what was then the library, and, over the years, several graduate students have reported encounters with the spectre in the late hours of the night while working in the building. Recently another spectre from the past caught the attention of a McGill student. In an anonymous letter sent to the administration and forwarded to the Faculty of Music, the student informed the University that there was a beautiful organ boarded up in the walls of Morrice Hall. The anonymity of the letter, at first puzzling, was understandable when it was discovered that the student encountered the ghostly organ during a highly unorthodox and illegal entry into an office. Crawling across the inside of the suspended ceiling, erected when the building was remodeled into office and classroom space, the student's eyes must have fallen on the very tips of the organ pipes poking up above the wall partition like so many tiny tombstones through the dusty, gloomy darkness. The "organ" is, in reality, only a console boarded up during remodeling to save the expense of removing it. The attractive row of gilded organ pipes atop the manuals are merely decorative, made of wood, and as silent now as they have always been. But who knows? Perhaps the ghostly student of Morrice Hall, reported to be the most benevolent of spirits, is a

musical spectre. None of the students who have encountered him have reported hearing music, but perhaps the music of those lifeless pipes is heavenly and, like the music of the spheres, audible only to those living in other dimensions. At present, earthly investigators are attempting to discover the fate of the organ pipes that once responded to the keyboard of the ghostly organ of Morrice Hall.

People

Patrick Cardy (M.M.A. '77) has been appointed Assistant Professor at Carleton University in Ottawa.

Robert Silverman (L.Mus. '60, B.Mus. '64) appeared as guest pianist with the BBC Symphony in London, England, last November.

Dave Clark (B.Mus. '72) is currently teaching music at Vanier College.

Rod Goins, a student of Gerald Danovitch, was guest saxophone soloist with the Vermont Philharmonic Orchestra in April 1977.

Kelsey Jone's complete *Jazzum Opus Unum* was premiered by the McGill Jazz Band on April 4 with Kelsey Jones conducting. The work will be recorded on the McGill University Records label this May. Other recent premières of works by Kelsey Jones include *Da Musica, Con Amore* for mixed choir and brass quintet on a text by Rosabelle Jones. The work was premiered last October at Mary Queen of the World Cathedral and was broadcast by the

CBC. His *Passacaglia and Fugue* was given its concert première last January by the Ottawa Brass Quintet.

Charles Reiner gave a concert last December in Mexico City where he was honoured by the city with an award for outstanding cultural contributions.

Helmut Blume is working on an extension of his Canada Council commissioned study of *Music Training in Canada*.

At the Twelfth Congress of the International Musicological Society in Berkeley, California, Mary Cyr directed a concert of *Music and Poetry by Guillaume de Machaut* commemorating the 600th anniversary of his death.

During the past few months, Gisela Depkat has been featured as soloist with the Toronto Symphony Orchestra, the National Arts Centre Orchestra and the Vancouver Symphony Orchestra.

Donald Steven's *Images*, commissioned by the SMCQ, received its première performance in October 1977. The work was also performed in London (England), Paris and Bonn, and broadcast by CBF-FM, the BBC and ORTF (France). *Images* was chosen for the ISCM World Music Days in 1978 in Helsinki, Finland, which will take place in May 1978.

Makoto Shinohara, who is Visiting Composer at McGill this year, will have his *Relations* for a flutist and pianist performed in May in Helsinki at the ISCM Festival. His *Elevation* for organ will be performed by Zsigmond Szathmary on May 7 in Bremen (West Germany) at the Pro Musica Nova Festival.

The Danovitch Saxophone Quartet, consisting of Gilles Moisan, Abe Kestenberg, Peter Freeman and Gerry Danovitch, was featured on CBC Music-scope last September. The Quartet also performed for the Nova Scotia Music Educators' Conference at St. Francis Xavier University last October, where Gerry Danovitch was featured as woodwind clinician for the Conference.



Gerry Danovitch

Gina Fiordaliso, a former student of the Opera Studio, has a two year contract to sing with the Pfortentheater Kaiserlautern in Germany.

Eugene Plawutsky performed as pianist in the première of Nikos Mamangakis' *Magodia* for New Music Concerts in Toronto last February.

Laura Jaeger, who is currently acting co-principal oboe with the Montreal Symphony Orchestra, was elected Treasurer of the International Double Reed Society at its convention in Indiana last August.

D'après Vasarely by John Rea was recently premiered at the Festival of 20th Century Music at the Universidad del Litoral at Santa Fe, Argentina.

Mezzo soprano Jo-Anne Bentley (M.M.A. '74) sang the role of Dido in Purcell's *Dido and Aeneas* presented by the Tudor Singers in Pollack Concert Hall on April 3.

The Mount Royal Brass Quintet made its New York debut last January in Carnegie Recital Hall. Joseph Horowitz in his review of the group in *The New York Times* wrote: "The quintet's playing was consistently distinguished by clean attacks, correct balances and hair-trigger precision. The interpretations were sensitively conceived and persuasively carried off." The quintet consists of James Thompson, Robert Gibson, Nona Talamantes, Richard Lawton and Ellis Wean.

Marianna Paunova, a former student of the Opera Studio, has recently given concerts at Carnegie Hall in New York and at Kennedy Centre in Washington. She will sing the part of Quickly in Verdi's *Falstaff* at the Festival of the Two Worlds this coming June in Spoleto, Italy.

Mauricio Fuks made a solo appearance in the *Concerto for Carignan* by André Gagnon on the André Gagnon Special on CBC-TV last February.

Le group Mud/design musical was recently in Toronto presenting concerts at the Music Gallery and a concert-workshop at York University. The group was taped by David Jaeger for

his Two New Hours show and broadcast by the CBC last March.

Jo-Anne Bentley (M.M.A. '74), mezzo soprano, Judith Hoenich (B.Mus. '72, M.M.A. '75), piano, and Paul Globus (B.Mus. '73), clarinet, were featured in a one hour recital on CBC Musicscope last February.

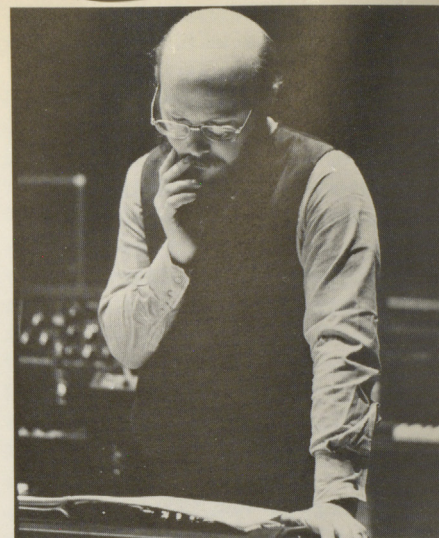
Zabel Manukyan (Concert Diploma '76) and Karen Quinton (B.Mus. '69, Concert Diploma '73) have each been awarded Community Musician Grants by the Canada Council. Miss Manukyan was invited by the Centre Culturel de Shawinigan, the local CECEP and the Carrefour des Arts de la Mauricie to work with approximately 100 amateur musicians, to organize workshops and concerts, and to act as adviser to local music teachers. Miss Quinton was invited by Memorial University to visit communities throughout Newfoundland, to give concerts and piano recitals, and to organize workshops for music teachers and students.

Christine Callon (B.Mus. '70) has been appointed manager of the new regional office of the Canadian Music Centre in Vancouver.

John Winiarz's *Vortices* received its première performance in April 1977 at the Winnipeg Art Gallery Auditorium. The performance was recorded by the CBC and broadcast on Music of Today and Music Manitoba last May.

The Morton-Master Piano Duo were featured in a one hour recital on CBM-FM Arts National last February.

Donald Patriquin has scored a 30-minute ballet based on the music of Jean Carignan, choreographed by Brian



Donald Patriquin

MacDonald, and presented as the finale to the 20th anniversary ballet series at Place des Arts last March. The ballet was commissioned and performed by Les Grands Ballets Canadiens.

The McGill Chamber Orchestra, under the direction of Alexander Brott, presented five concerts during a tour of Poland, Czechoslovakia and Hungary last December.

Alexander Brott was recently awarded the Queen's Anniversary Silver Jubilee Medal.

The McGill Percussion Ensemble directed by Pierre Béluse recently performed at the Salle Claude Champagne for the CBF-FM series Les Grands Concerts. The Ensemble has also recently completed a tour of Quebec for Jeunesses Musicales.

Several works by Alcides Lanza have recently received première performances.

acufenos III (1977-I) for flute and piano, with electronic sounds, was performed last December at the Institut de Phonologie und Experimental Musik, in Ghent, Belgium, and broadcast by Belgium Radio and Television; *ekphonesis IV (1971-III)* was premiered last December at the Planetarium in Winnipeg, Manitoba; *eidesis IV (1977-II)*, composed especially for the McGill Wind Ensemble, was premiered by the Ensemble under the direction of Robert Gibson at Pollack Hall in March.

Neva Jane Hopkins (B.Mus. '69) received the Concert Diploma from the Vienna Academy in June 1977. She was studying organ with Professor Anton Heiller.

Julius Baker, Jeanne Baxtresser and Paul Helmer were recorded by the CBC for broadcast on Festival 25 last October.

Luba Zuk and Ireneus Zuk have presented piano duo concerts in Kingston, Toronto, Orillia and Oshawa during the past year.

The première of Alexander Brott's cantata *Time's Trials Triumph* was performed in Bonn, Germany, last November.

On March 22, 1978, a major headline in the *Montreal Star* announced "Uri Mayer subs for Decker, conducts great program." Professor Mayer received rave reviews for his performance with the Montreal Symphony Orchestra when he took over the conducting of a regular MSO concert at the last minute when the scheduled conductor was unexpectedly delayed in Europe.

Louis-Philippe Pelletier took part both as soloist and as member of the en-



Louis-Philippe Pelletier

semble in the recent European tour of the Société de musique contemporaine du Québec. Last October he gave the premier of a commissioned work by Michel Gonneville at a concert in Pollack Hall.

Publications

A Critical Analysis of Selected Aspects of Music Education by Estelle Jorgensen was published in November 1977 by the Department of Educational Administration of the University of Calgary in Calgary, Alberta. The book is 222 pages in paperback.

Mary Cyr's "*Inclina Domine*: a Martin motet wrongly attributed to Rameau," has been published in *Music and Letters*, LVIII (July, 1977), pp. 318-325.

hip'nos I (1973-I) (versions A & B) by Alcides Lanza has recently been published by Boosey & Hawkes, B.Ens. 208.

Recordings

Zauber der Violine Henryk Szeryng/Charles Reiner

Philips Stereo 6833 193
Works by Leclair, Gluck, Vitali, Locatelli, Bartok, Debussy, Novacek, Brahms, Sabre-Marroquin, Rimsky-Korsakow.

Henryk Szeryng plays Fritz Kreisler

Henryk Szeryng, violin, Charles Reiner, piano
Philips Stereo 6833 164

Romantic Flute Music

Jeanne Baxtresser, flute; Paul Helmer, piano
McGill University Records Stereo 77005
Schubert: Variations for flute and piano on *Trockene Blumen* op. posth. 160.
Franck: *Sonata for Flute (arr.) and Piano in A major*.

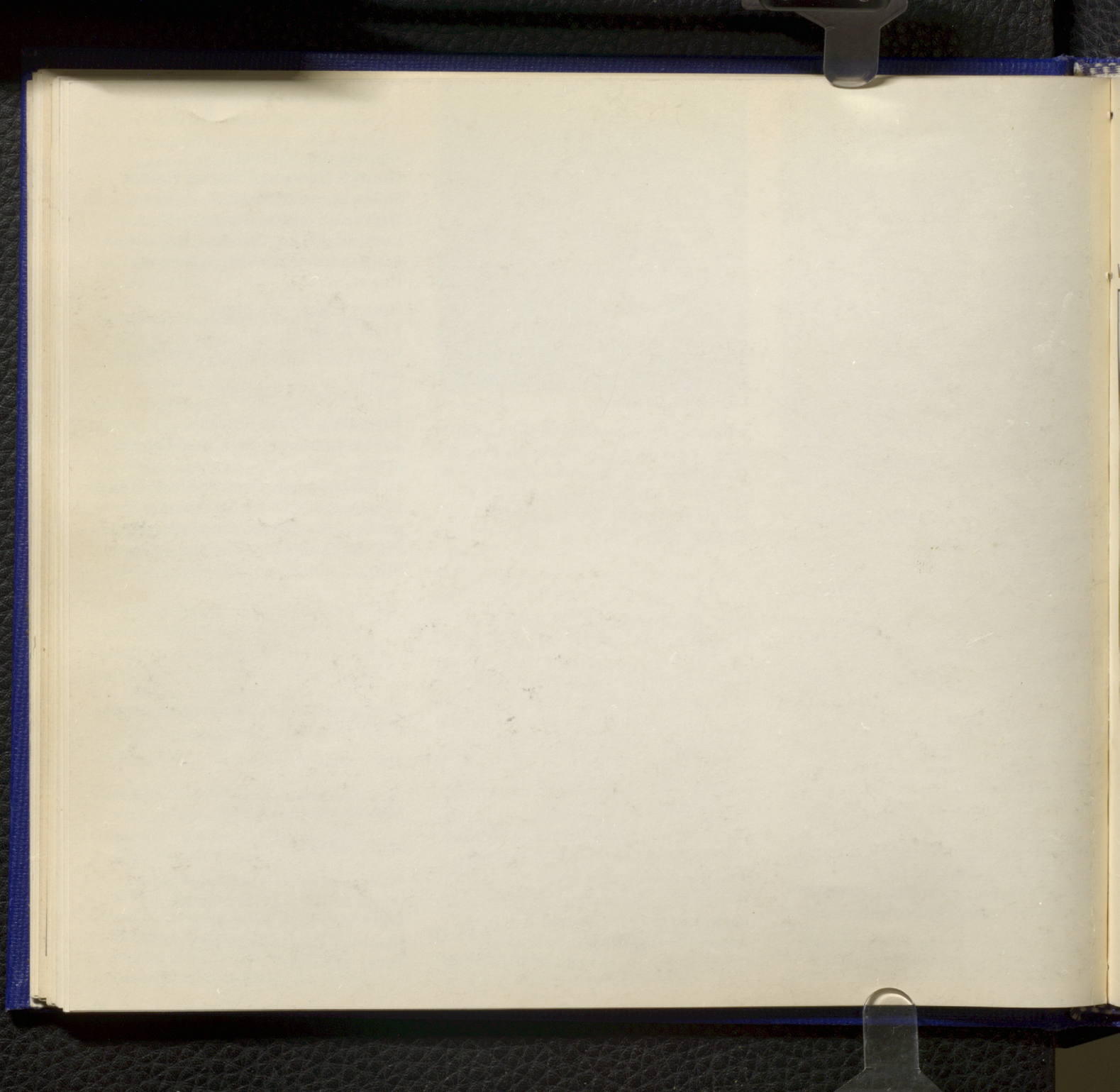
Cover photo: McGill Opera Studio production of *Così fan Tutte*

Editor: Diane Rasytinis

Art Director: Felix Ferreiro,
McGill Publications Service

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MUSIC

Winter 1978-79, Number 5

Music McGill

Cantate

Pour le jour de la saint Louis.

Prelude

Andante

Dieu des vers —

doux

McGill Professor Discovers Rameau Cantata

An important musical discovery was recently disclosed by Professor Cyr, who identified an unknown cantata for soprano, violin and continuo by Jean-Philippe Rameau. The unique surviving manuscript copy of the piece had been overlooked by generations of scholars studying Rameau.

As a recipient of a grant from the Faculty of Graduate Studies and Research, Mary Cyr spent several weeks in Paris last summer gathering material for an edition of cantatas by Rameau's lesser-known contemporary, Louis Nicolas de Clérambault. She studied some two dozen musical manuscripts, and read contemporary letters and documents for hints about performing the music. One letter yielded a surprising piece of information: the mention of an unknown cantata by Rameau. This letter from Rameau's son, Claude-François, was addressed to the prominent author and collector, J.J.M. DeCroix. Claude-François Rameau, writing in 1777, thirteen years after his father's death, mentioned four of his father's compositions, all of which he then had in his possession. All but one — a cantata for the feast of St. Louis — were known to survive today among Rameau's works in the Bibliothèque Nationale, Paris. The detailed description of the fourth work, the cantata for St. Louis day, inspired a search among the numerous anonymous 18th-century manuscripts in the Bibliothèque Nationale for a piece fitting that description.

After several unsuccessful attempts, Professor Cyr located one manuscript entitled *Cantate pour le jour de la Saint Louis* which suited the description in every detail. A more intensive study of stylistic features — in particular the bold harmonic language and the quotation of a melodic phrase from one of Rameau's operas — offered convincing evidence that this must be a missing cantata by Jean-Philippe Rameau.

Written for one of the traditional celebrations of St. Louis day (August 25th), Rameau's cantata evidently was forgotten soon after its performance. Apart from Claude-François Rameau's letter, no other contemporary reference has survived. The work has the further novelty, unlike Rameau's other youthful cantatas, of showing the more refined, mature melodic writing of his later operas. It thus provides new evidence of the composer's continued interest in vocal chamber music after he was thought to have abandoned writing in that genre.

Professor Cyr is now preparing an edition of the cantata for a performance in early 1979 by the Early Music Ensemble — the first modern performance of a work by Rameau lost for nearly 250 years.

New Staff

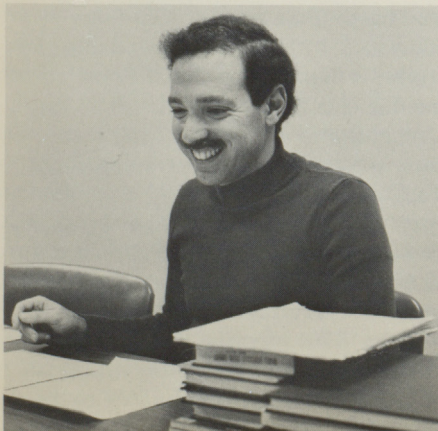
For the first time the Conservatoire National Supérieur de Paris has accepted an exchange of professors. Professor Bruce Mather has gone to Paris to teach analysis, while Professor **Claude Ballif**,

who has been in charge of the graduate analysis class since 1971, has come to McGill University. Claude Ballif is both pedagogue and composer. He has studied at the conservatories in Bordeaux, Paris and Berlin, obtaining first prize for composition in Berlin and first prize for composition in the 1955 Geneva International Competition. He was in Berlin and Hamburg for several years as professor at the French Institutes. Later he worked in Paris as Research Assistant at the Electro-acoustic Centre directed by Pierre Schaeffer. His works have been played throughout the world. Recently he won the international Honegger Prize and Florent Schmitt Prize. He has written a book on *Berlioz* (ed. Seuil, Paris) and several articles in *La Métatonalité* and *Revue Musicale*, including one about Wyschnegradsky and microintervals. His music works are published by Bote-Bock (Berlin), Choudens and Transatlantiques

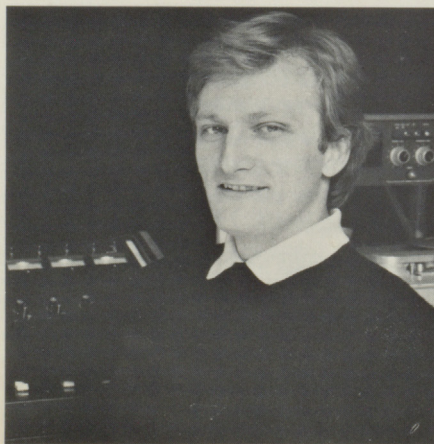


(Paris). At McGill he is teaching Advanced Harmony, 20th Century Music and Composition.

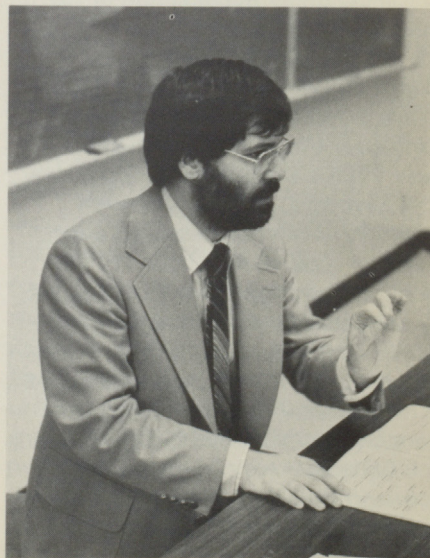
Joel Wapnick has joined the School Music Department this fall as Assistant Professor. He has Master's degrees in Clinical Psychology (State University of New York at Stony Brook) and Music Performance (Sarah Lawrence College), and has recently completed his Doctorate in Music Education at Syracuse University. The courses he teaches at McGill include a course in the psychology of music performance and the Graduate Seminar in School Music. He is actively engaged in research in the psychology of music. His main research interests deal with various aspects of music performance including anxiety reduction in performers, performance evaluation, the perception of various elements of musical performance and preferences for these various elements. Before coming to McGill, Dr. Wapnick taught at the State University of New York at Binghamton.

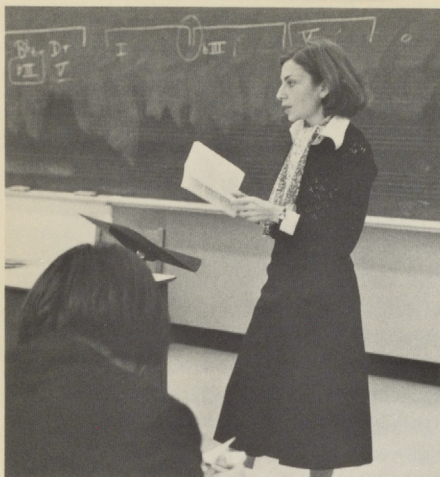


Wieslaw Woszczyk comes to McGill from New York City, where he was chief engineer of a major recording studio, Big Apple Recording, Ltd. His wide experience includes all aspects of commercial sound recording and production. He has done records with Philip Glass, Harry Belafonte, Gloria Gaynor, Andrea True Connection, Brian Eno and others. In the fall of 1977, Woszczyk was the sound director of Harry Belafonte's European and Canadian tour. He also engineered the recordings at the Faculty of Music for McGill University Records. He received his Master's Degree in Warsaw from the Tonmeister department in the State Academy of Music, which has one of the few training programs of this kind in the world. He is now completing his Ph.D. for the same department. Apart from teaching introductory recording techniques and electronic music, Wieslaw Woszczyk is developing a Tonmeister Program and a permanent recording facility for the Faculty.



William Caplin joins the Department of Theory as one of the new breed of "academic" music theorists. After receiving an undergraduate degree in music composition from the University of Southern California (supplemented by studies with Nadia Boulanger in France), Mr. Caplin began graduate work in music history and theory at the University of Chicago. Under the stimulus and direction of such eminent scholars as Leonard B. Meyer, Edward Lowinsky and Philip Gossett, Mr. Caplin directed his attention to the theory of musical rhythm and the history of theory in the modern era. Prior to his arrival at McGill, Mr. Caplin conducted research on his doctoral dissertation in West Berlin where he worked closely with Professor Carl Dahlhaus and contributed scholarly publications to the *Zeitschrift für Musiktheorie*.





Michelle Fillion is a musicologist who specializes in Viennese classical instrumental music. After receiving a B.Mus. degree from McGill University in 1973, she continued her training at Cornell University under the direction of the eminent Haydn scholar James Webster. She has also studied at the Georg-August Universität, Göttingen, under Ursula Günther. She is currently completing her doctoral dissertation on early Viennese classical chamber music with keyboard, a largely unknown repertory which she uncovered during a year of research in Europe in 1975-1976. Her research has been supported by the Canada Council and the Ministère de l'Éducation du Québec. In the past few years she has presented papers at international musicological conventions and has published in American and European music journals. She comes to McGill from a one-year appointment at Queen's University, Kingston.



David Nelson comes to McGill from Murray State University in Kentucky where he was Assistant Professor of violin. As a member of the School Music Department at McGill, he is presently teaching String Techniques, Orchestra and Band Techniques, supervising graduate theses and continuing research into musical concept formation of young violin students. He holds a B.M.E. and M.M. from the University of Nebraska and a Ph.D. in Music Education from the University of Texas. A former violin student of Arnold Schatz and Stephen Clapp, Nelson has appeared as a soloist and recitalist in a number of centres in the United States. He has also conducted numerous orchestra festivals, string seminars and was orchestra co-ordinator and advanced orchestra conductor for the University of Texas String Project.

During the past year, Nelson served as music studies co-ordinator for the Kentucky Institute of European Studies in Bregenz, Austria and helped inaugurate the New Harmony, Indiana Music Festival in a performance of the Bach Double Violin Concerto.



Bo Alphonce, originally from Sweden, is one of the new staff members in the Department of Theory this year. While interested in all aspects of music theory, he specializes in using the computer for music analysis. Professor Alphonce received his education as music theorist, organist and choir director at both Uppsala University and the Royal Conservatory of Music in Stockholm. He also taught part-time at both these institutions. In 1967, on a fellowship from the Sweden-American Foundation, he made his first extended visit to the United States as "Guest of the Institute" at the Massachusetts Institute of Technology. From 1968-71 he undertook graduate studies at Yale University and began teaching with this University at the undergraduate and graduate levels in 1973. He received his Ph.D. from Yale in 1974. He cites Allen Forte (Yale) and Ingmar Bengtson (Uppsala) as his main sources of influence in the field of music theory.



McGill Jazz Bands

The first McGill Jazz Band was formed in 1967 by the present director Gerald Danovitch. Professor Danovitch reports that his attempts at forming a jazz band during his first year at McGill in 1964 failed as students were not willing to pay the \$75 additional fee that was required to fund such an activity. However, in 1967, hearing that there was extra money for ensembles, he decided to make another attempt. Despite the fact that this first jazz band was not a credited part of the students' music program, Professor Danovitch remembers that there was high motivation and outstanding attendance at the weekly Sunday morning rehearsals. In the spring of 1968, this jazz band performed its first concert in Redpath Hall.

Danovitch recounts that, in those days, it was not possible to publicize concerts as extensively as is done today; thus, one sunny afternoon, the first McGill Jazz Band walked on stage to perform for a rather sparse audience. However, there occurred a sudden downpour. Students and professors, wishing to come in out of the rain and attracted by the music of the band, began to flock into Redpath Hall. The audience was delighted with its discovery. The first concert of the McGill Jazz Band was indeed a success both from a musical and audience response point of view. In the next academic session the McGill Jazz Band was granted credit status.

From the small band of 1968 the McGill Jazz Band, under the direction of Gerald Danovitch, has developed into

the highly successful band that it is today. The McGill Jazz Ensemble now consists of three bands. Participation in the bands is voluntary but students must sit auditions before becoming members. The bands rehearse once a week. The three bands are directed by "Gerry" Danovitch (as he is known to his colleagues). Gerry coaches Bands I and II; Band III is coached by Peter Freeman.

Count Basie, Woody Herman, Stan Kenton, etc. are included in the well-rounded repertoire that Professor Danovitch chooses for the bands, in order to provide both the education and training experience necessary for a professional career in the field of jazz. Bands I and II perform three concerts a year at the Faculty and the occasional outside concert. This year Band III will

be sharing a concert with the Concert Band and all three bands will play in the last jazz concert of the season.

Throughout the years, the McGill Jazz Bands have also performed in high schools, CEGEP's and other universities. Band I was featured on a CBC television showcase for young musicians. The various bands have received very favourable reviews from Montreal music critics in which words such as "professional" and "skilful" were used to describe their playing.

Many of the members of the first jazz band have gone on to successful performing careers. One former member is part of the Quebec group "Harmonium"; another is the bass player with André Gagnon's band; two others are fine jazz composers and arrangers.

In May of this year, the McGill Jazz Bands recorded a disc which will be released shortly by McGill University Records. One side of the disc consists of works by Bart Howard, Sammy Nestico, Willie Maiden, Ray Brown, Alan Broadbent and Richard Evans. The second side consists of a new work by Kelsey Jones entitled *Jazzum Opus Unum*. Though this is the first work by Kelsey Jones in the modern jazz style, his interest in jazz goes back to his earlier years as a young jazz pianist. He was present at the first concert of the Jazz Band in 1968 and at that time expressed an interest in writing for the band. Nine years later, Kelsey Jones composed *Jazzum Opus Unum* especially for the McGill Jazz Band.

Nancy Soulsby



Summer Music Workshop

From May to August when most institutions close for the summer, it was a busy time for the McGill Conservatory of Music. The Federal Government, under the Young Canada Works program, granted funds for a music workshop for youngsters from the Montreal area. Six senior students from the Faculty of Music were engaged to run the courses. The project was co-ordinated by Jaime McMillan.

The beginners' section consisted of class instruction in flute, clarinet, saxophone, trumpet, trombone and drums. Fifty-two children registered for these classes which met five mornings a week throughout the summer. A jazz band,



consisting of the more experienced players, was formed under the direction of Pat Craighead. The ensemble met four times a week for rehearsals and also played six public concerts including concerts at the Quebec Crippled Children's Camp and at Man and His World.

Enthusiasm was very high. There was a band student who had foregone holidays abroad in order to stay in Montreal with the band, and one little girl saved her nickels and dimes in order to take the music lessons which cost the students \$.50 per week. The co-operation received from both the community and the Protestant School Board of Greater Montreal brought satisfaction to everyone involved in this project.

Pictures from the past



Former Dean Douglas Clarke and his secretary

McGill and the MSO

"In 1930, Mr. Douglas Clarke, then Dean of the Faculty, with much encouragement and support from the Principal, Sir Arthur Currie, formed a symphony orchestra . . . The Montreal Orchestra, as it was called, remained in existence for 11 years with the Dean as permanent conductor." This quotation from the program of the 1954 Festival celebrating the 50th anniversary of Music at McGill typifies the close relationship that has always existed, on a very practical level, between the Montreal Symphony Orchestra and the Faculty of Music.

At the present time, a large number of the musicians in the MSO also teach at the Faculty. It is, to a great extent, due to the teaching and coaching of these orchestra members, that the McGill Symphony Orchestra, which consists of students at the Faculty, has attained its present high level of performance. Uri Mayer, the Assistant Conductor and Principal Viola of the MSO is the conductor of the McGill Symphony. The MSO's Music Director, Charles Dutoit, has graciously agreed to conduct occasional rehearsals of the McGill Symphony. James Thompson, Principal Trumpet, Ellis Wean, Tuba and Nona Talamantes, Associate Principal Horn, are members of the Mount Royal Brass Quintet, which is "quintet-in-residence" at McGill. They also teach their instruments and coach ensembles in the Faculty. Our string program also relies heavily on players from the MSO. Mauricio Fuks was First Assistant Con-



certmaster before leaving the Orchestra to take up his position as full-time professor of violin at the Faculty. Walter Joachim, Principal Cello, Michael Leiter, Principal Bass, and Sonia Jelinkova, a member of the violin section, also teach a number of our string students. Jelinkova is herself a graduate of McGill, having won the Lieutenant Governor's silver medal while a student here. Pierre Béluse teaches percussion in the Faculty and directs the very successful McGill Percussion Ensemble. This ensemble, which consists of percussion students in the Faculty, has performed a number of professional engagements and has recorded several commercial discs. Another very popular program at McGill, Jazz Improvisation, is taught by MSO pianist Armas Maiste. Stewart Taylor, Principal Trombone, Ted Griffith, Bass Trombone, Emilio Iacurto, Principal Clarinet, and Tim Hutchins, Principal Flute, also give instrumental and ensemble instruction at the Faculty of Music.

Tim Hutchins is one of several McGill students who have recently taken up positions with the MSO. Hutchins, who is completing his Master's degree in Performance at the Faculty, went directly from McGill to the Principal Flute position just vacated by his former teacher. Other recent MSO appointments include Margaret Morse (B.Mus. '76), Principal Oboe, Carolyn Christie (B.Mus. '75), Second Flute and Richard Hoenich, a former Faculty of Music student who was selected this fall as Principal Bassoon. The Principal Second Violin, Reynald L'Archevêque

was also recently at the Faculty, studying with Mauricio Fuks. Other members of the MSO who graduated from McGill include bass player Lindsey Meagher (B.Mus. '71) and violinists Susan Spier (L. Mus. '70) and Victor Eichenwald (B.Mus. '72). In addition to those who are full-time members of the MSO, many Faculty of Music students, past and present, serve as substitute and additional players when required. One of our current violin students, Viviane Roberge, who studies with Sonia Jelinkova, came first in the competitive auditions for "Permanent Substitute" for the MSO violin section.

The relationship between the McGill Faculty of Music and the Montreal Symphony Orchestra continues to be fruitful and cooperative. The Faculty benefits greatly by having available from the Orchestra teachers of the first rank.

It is not surprising that the students of these teachers should do well in the competitions for important orchestral positions both here in Montreal and elsewhere.

Photograph on page 7: Uri Mayer conducting a rehearsal of the McGill Symphony

People

Beginning this September, **Stewart Grant** (L.Mus. '69, B.Mus. '71) will become the first full-time conductor of the Lethbridge Symphony Orchestra.

Bruce Mather's *Clos de Vougeot* received its premier performance in Toronto last spring by the Nexus per-

cussion ensemble. Mather spent a part of last summer as Composer-in-Residence at the Banff School of Fine Arts.

Carolyn Wherry (B.Mus. '77) is currently playing in the first violin section of the Memphis Symphony Orchestra.

Montreal-born pianist **John McKay** (B.Mus. '61) received the degree of Doctor of Musical Arts from Eastman School of Music last May. Dr. McKay's dissertation is entitled *Notational Practices in Selected Piano Works of the Twentieth Century*.

Two prizes in the CBC National Young Composers Competition were won by **John Burke** (B.Mus. '74) for his works *Spectre* for chamber ensemble and *Six Regions* for piano. The piano work was performed by Bruce Mather.

Gina Fiordaliso, a student in the McGill Opera Studio for the past four years, won first prize in the vocal division of the CBC Talent Competition last June.

Bruce Richardson (B.Mus. '70), who is presently the Music Director of the Fanshawe Community Orchestra in London, was guest conductor with the International Symphony Orchestra in Sarnia last spring.

Mikael Eliassen (L.Mus. '66) and **Joan Patenaude** (Opera Studio 1961-64) recently toured Poland giving a number of public recitals as well as radio and television broadcasts.

Robert Silverman (L.Mus. '60) received critical acclaim for the two concerts that he presented in Alice Tully Hall in New York last May.

At the National Competitive Festival of Music held recently in Toronto, four Faculty students won first prize. They were **Viviane Roberge**, violin and Le Trio du Québec consisting of **Heather Toews**, piano, **Françoise Morin**, violin and **Donald Skochinski**, cello.



Le Trio du Québec with the President of the Canadian Imperial Bank of Commerce

Bo Alphonse presented papers at the Society for Music Theory meeting in Minneapolis and at the International Computer Music Conference in Evanston, Illinois. His current research is in the field of music analysis by computer.

Penetrations VII by **Alcides Lanza** was performed by Meg Sheppard and the composer at the 1978 ISCM Festival in Helsinki, Finland.

Gisela Depkat received "rave" reviews for her recent performance of a program of unaccompanied solo cello music in Washington, D.C. The reviewer for *The Washington Post* wrote: "Depkat plays with a warm, singing tone . . . she seems to play as if she is hearing the music for the first time, imparting a sense of wonder to her audience."

During the summer Edmonton was the scene of the national finals of the

Canadian Music Competitions as well as the Commonwealth Games, and McGill music students came through with three "gold" and one "bronze" medal performances. **Rolf Bertsch** who placed first and **Carmen Picard** third in the 23 years-and-under age class had won third and second spots respectively in the provincial eliminations. The McGill performers graduated this spring with High Distinction in Piano. The Faculty of Music's saxophone quartet, winners in the ensemble category in the provincial eliminations (the quartet received 90%, the highest mark awarded in the Quebec finals), was awarded a "gold" in Edmonton, and one member, **Patrick Vetter**, topped the solo saxophone category. He was also the solo winner in the Quebec play-downs. The other members of the quartet are **Robert Cazabon**, **Pamela Homzy**, and **Jane Lippert**. **Amira Acre**, a 15-year old student in the McGill Conservatory, also won a first at Edmonton with her performance of the Saint-Saëns *Piano Concerto No. 2*.

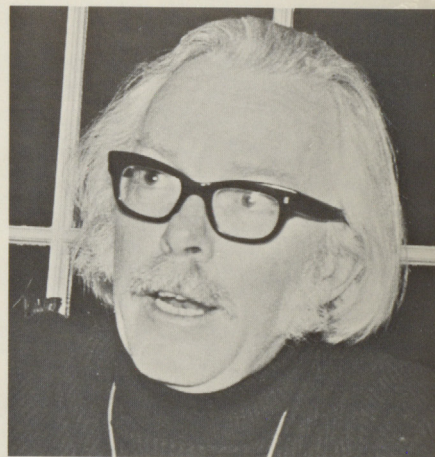
Twenty-six half-hour radio music education programs by **Pierre Perron** entitled *Making Music Three* were broadcast during the past year by CBM-AM and the Quebec AM Network.

Alexander Brott's violin concerto, *Cupid's Quandary*, was given its premiere by Yaëla Hertz with the Atlantic Symphony Orchestra.

The McGill Percussion Ensemble, directed by **Pierre Béluse**, performed for the Percussive Arts National Conference

in Winnipeg. In October the Ensemble performed the premier of *Les Sept Jours* by Walter Boudreault at a concert of the Société de Musique Contemporaine du Québec.

Music d'Occasion for brass quintet by **Kelsey Jones** received its premiere performance at the special McGill Convocation celebrating the opening of the Penfield Wing of the Montreal Neurological Institute.



Kelsey Jones

Uri Mayer, who was appointed Assistant Conductor of the Montreal Symphony Orchestra in September, toured Hungary this past summer conducting the Hungarian State Philharmonic and the Hungarian Radio and Television Orchestra.

La Danse, an *entrée* from Rameau's opéra-ballet *Les fêtes d'Hébé* (1739), was staged last May at the Musik-Akademie der Stadt Basel. The performance edition was prepared by **Mary Cyr**.

The **Gerald Danovitch** Saxophone Quartet was featured on the CBC television show *Music to See* this year.

Karl Steiner gave the first European performance of Julius Schloss' *Impressions* in Germany last August.

Mariana Paunova, who was recently a student in McGill's Opera Studio, has joined the New York Metropolitan Opera for the 1978-79 season.

Publications

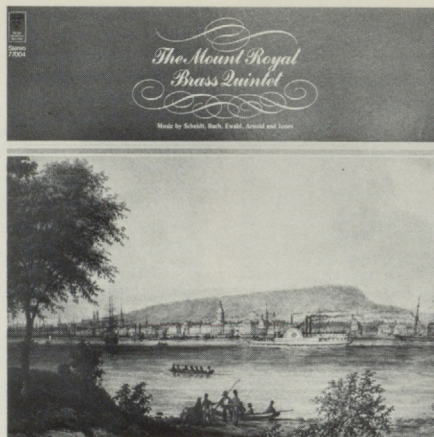
Making Music Three by Pierre Perron and Margaret Tse is being published by L'Éditeur Officiel du Québec. This 327-page book is a teacher's guide to accompany 26 half-hour radio music education programs.

In an article in Vol. XII, No. 2 of *Nuova Rivista Musicale Italiana*, Mary Cyr compares the treatment of the same libretto by the French composer Rameau and the Italian composer Traetta.

An article by William Caplin entitled "Der Akzent des Anfangs: Zur Theorie des musikalischen Taktes" was published in Volume IX/1 of *Zeitschrift für Musiktheorie*.

Two articles by Bo Alphonse have been published in Vol. 5 of *Sohlmons Musiklexikon* in Sweden. They are "Tolvtons-system" (Twelve-tone system) and "Tonklassmängd" (Theory of Pitch-Class Sets).

Recordings



The Mount Royal Brass Quintet

McGill University Records 77004

James Thompson, trumpet; **Robert Gibson**, trumpet; **Nona Talamantes**, horn; **Richard Lawton**, trombone; **Ellis Wean**, tuba

Samuel Scheidt: *Canzon "Bergamasca"*
J.S. Bach: *Contrapunctus I (The Art of Fugue)*

Victor Ewald: *Quintet*, Opus 5

Malcolm Arnold: *Quintet*

Kelsey Jones: *Passacaglia and Fugue for Brass Quintet*

Harry Somers: Piano Music

Radio Canada International RCI 450, 451, 452

Sonata No. 1, Reginald Godden, piano
Three Sonnets, **Karen Quinton**, piano
Strangeness of Heart, **Karen Quinton**, piano

Sonata No. 2, **Paul Helmer**, piano

Sonata No. 3, **André-Sébastien Savoie**, piano

Sonata No. 4, **John McKay**, piano
12 X 12 (Fugues for Piano), Jacinthe Couture, piano

Sonata No. 5, Antonin Kubalek, piano

Songs of the Great Opera Composers, Vol. I

Musical Heritage Society 3433H

Joan Patenaude, soprano; **Mikael Eliassen**, piano

Songs by Saint-Saëns, Massenet and Bizet

SONDE en concert

Music Gallery Editions MGE 14

Live concert improvisations by **Andrew Culver**, **Keith Daniel**, **Pierre Dostie**, **Charles de Mestral**, **Chris Howard**, **Linda Pavelka**.

Works: *Mudiature*, *Sahabi II and III*, *Voix*, *Flutes/Modulation*, *Les Plaques*

Cover photo:

Newly discovered Rameau Cantata

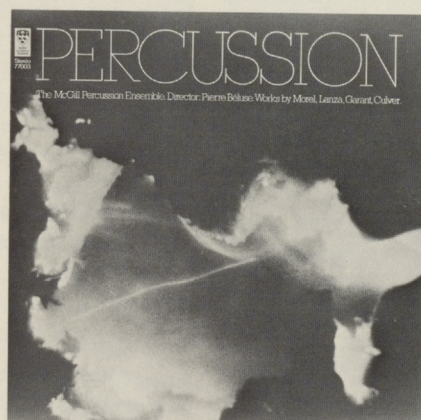
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Paul Helmer, piano
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Franck: *Sonata for Flute and Piano*

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Stereo 77003
Director: Pierre Béluse
Music by Morel, Lanza, Garant, Culver

Mather-LePage Piano Duo
Stereo 77002
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Mather: *Sonata for Two Pianos*
Hambraeus: *Carillon*

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75th Anniversary
Autumn 1979, Number 6

Music McGill



75th Anniversary of Music at McGill

During the 1979-80 session, the Faculty of Music celebrates the 75th anniversary of Music at McGill. The origins of the Faculty are in fact very modest and, if it has survived and prospered in spite of immense difficulties, much is owed to those who worked for its growth and development over a number of decades during which prospects for the future of Music in this University seemed very bleak indeed.

Miss Clara Lichtenstein was a native of Hungary who was raised in Vienna. A former pupil of Liszt, she came to McGill as resident musical instructor to women students at Royal Victoria College in 1899. In 1904, the McGill Conservatorium, under the directorship of Dr. Charles A.E. Harriss, opened in the old Workman House which is pictured on the front cover of this issue of *Music McGill*. This site is presently occupied by the Otto Maass Chemistry Building. Harriss, a Welshman who had come to Canada in 1882 under the sponsorship of Lady Macdonald, the wife of Sir John A. Macdonald, was an ardent imperialist who believed firmly in the civilizing and cultural role of the British Empire. One of his goals was to forge musical links between Britain and Canada and he persuaded Sir William Peterson, another imperialist of equal fervour and then Principal of McGill, to make him Director of the McGill-Associated Board Examinations in Canada. The Conservatorium was founded to engage in musical education from the most

elementary levels to the most advanced. Instruction was given in theory, history of music, composition, vocal and choral performance, as well as in performance on all the major instruments. Although studies paralleled the requirements of the examinations of the Associated Boards in London and the curriculum set out the requirements for both the B.Mus. and D.Mus. degrees, the degrees were not at first actually awarded, since the University was reluctant to grant a degree in a subject for which there was then no professor. Before he resigned in 1908, Harriss recommended that a Professorship of Music be established and that the appointment be held by the Director of the Conservatorium. It was Harriss who first persuaded McGill to take Music seriously and to give it its opportunity in the University. With his advice and assistance, a prestige candidate was secured. Immediately prior to coming to McGill, Harry Crane Perrin was organist at Canterbury Cathedral and his appointment as Director of the Conservatorium and Professor of Music reinforced the influence of British standards and traditions on the city. Harriss himself went on to more ambitious projects. His greatest achievement was *The Imperial Choir*, a massed choir of 10,000 voices, accompanied by 500 musicians, who performed in the Empire Stadium at the Wembley British Empire Exhibition in 1924.

Harry Perrin, perhaps more sensitive to the necessity of allowing Canadian musicianship to develop its own standards, discontinued the arrangement

with the Associated Boards and organized McGill's own Local Centre examinations for its own certificates. In 1910, the first degree of Bachelor of Music was awarded to Beatrice Donnelly, later a staff member of the Conservatorium. In 1911, the first D.Mus. degree was awarded to Charles Henry Mills, who later became Dean of Music at the University of Wisconsin. Finally, in 1920, the University operation was recognized as a separate Faculty and Perrin was given the title of Dean. Dean Perrin, a prolific writer of essays and articles and a popular lecturer, also created the University Symphony in 1909 and conducted Beethoven and Schubert Centenary Commemoration orchestra concerts in Moyse Hall. When he resigned in 1929, it appeared as though the Faculty had survived its most difficult early years and that its future was now secure.

However, when Douglas Clarke succeeded Harry Perrin as Dean, he faced the disastrous period of the depression and the Second World War. At that time, McGill received no government grants and its Governors met once a quarter to hear how much each would have to contribute to balance the books of a university in debt. McGill musicians were among the unfortunate victims of the depression. With the demise of silent movies, they could no longer supplement their incomes by playing in local cinemas. Douglas Clarke drew them together and founded the *Montreal Orchestra*, which later evolved into the *Montreal Symphony*



Charles Harriss conducting the Imperial Choir

Orchestra. He rehearsed his musicians four or five times a week and conducted them in concerts at the Orpheum or His Majesty's Theatre on Saturday afternoons. For their rehearsal time and concert performance, the musicians were paid a weekly salary of \$15.00. Clarke himself refused to accept any remuneration whatsoever for his services.

After Douglas Clarke's retirement in 1955, Cyril James, then Principal of the University, looked once more to England to find a successor to fill the position of professor and dean. Although an eminently qualified candidate was found, the controversial changes proposed by him before he even arrived in Canada so incensed the Faculty that they refused to accept this appointment and the candidate was paid a full year's salary not to come to McGill. A "triumvirate" consisting of Marvin Duchow, Alexander Brott and Helmut Blume was appointed to administer the Faculty, with Duchow as Acting Dean. A year later he was confirmed as Dean and held that position until 1963. Although he faced innumerable difficulties, not the least of which was the problem of inadequate housing for the Faculty, Marvin Duchow succeeded in expanding the programs of study and in laying the groundwork for a proper music library.

The Faculty came of age under Helmut Blume who assumed the deanship in 1963. The fortunes of the Faculty of Music were then at their lowest but Dean Blume, determined to upset the

status quo, persuaded the administration of the need to find suitable accommodation for the Faculty which was, by 1971, housed in eight buildings, eight city blocks apart. In 1972, the Faculty moved to its present location in the Strathcona Music Building, formerly Royal Victoria College, the first home of Music at McGill. Another of Helmut Blume's major achievements was his success in obtaining a performing facility within the Strathcona Music Building. In the spring of 1975, fifty-four years after an urgent plea from Harry Perrin for a performance hall, the Faculty of Music celebrated the opening of Pollack Concert Hall.

The Faculty has continued to grow and affirm its presence at McGill and in the community since Paul Pedersen became Dean in 1976. The number of students has been increasing in an era of generally decreasing student enrolment. New projects include *McGill University Records* which has released six recordings and brings to the public the talents of the many excellent performers and composers at McGill. In 1979-80 the Concert Office will be involved in the preparation and production of about 300 concerts and related events. As *Music McGill* goes to press, a modern recording facility is nearing completion and the first four students have been admitted to the new M.Mus. program in Sound Recording. Under development are B.Mus. programs in Church Music and Jazz Performance as well as new Ph.D. programs in theory and musicology. At the pre-university level, the

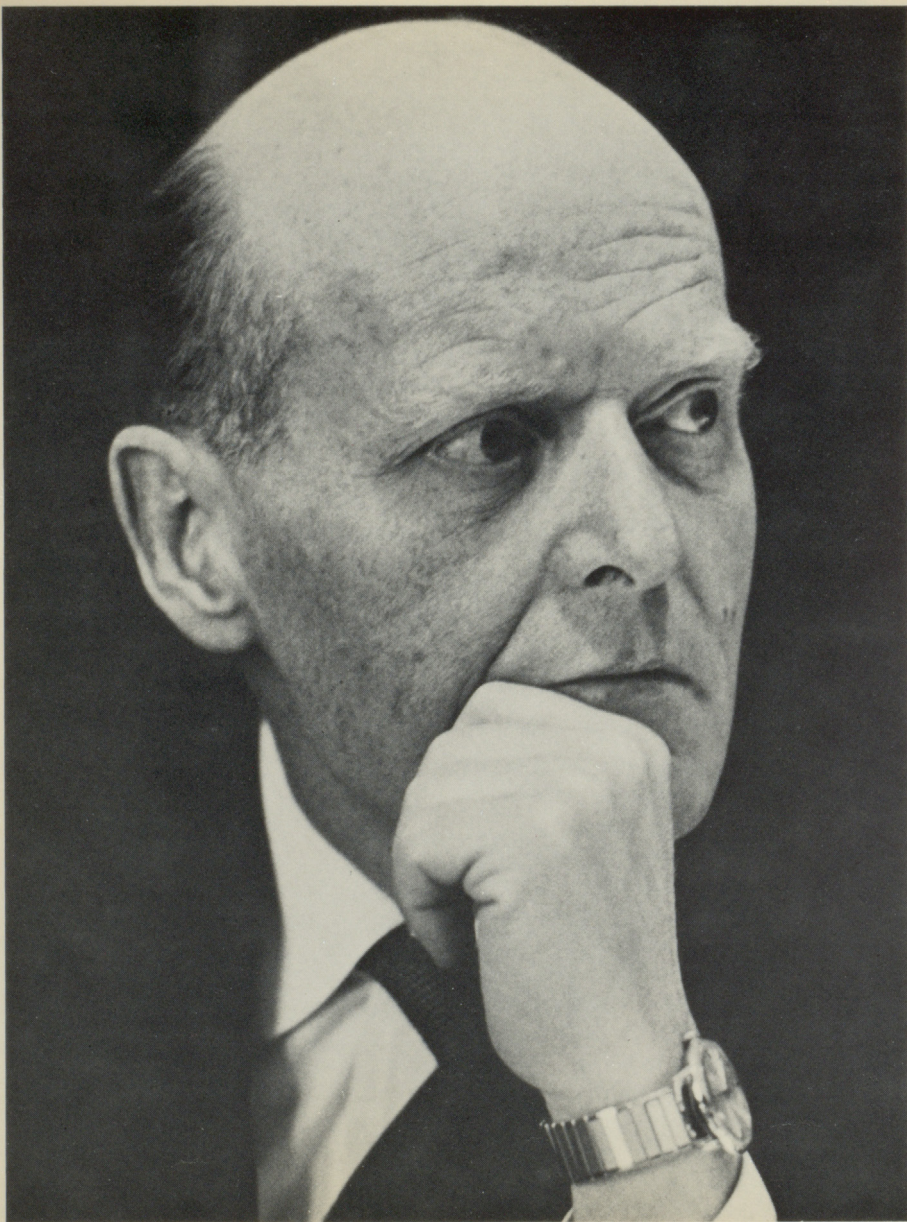
activities of the McGill Conservatory have been expanding. Furthermore, the impressive level of achievement attained by graduates of the Faculty and the high calibre of present students point to a promising future for Music at McGill.

Helmut Blume — Professor Emeritus

At the 1979 Spring Convocation of McGill University, Helmut Blume was appointed Professor Emeritus. This honour was conferred on the eve of his retirement after 33 years of service with the Faculty of Music.

Helmut began his musical career as a performer. He started his musical training when he was four and gave his first concert performance at the age of twelve. He graduated from the Staatliche Hochschule fuer Musik in Berlin and undertook further piano studies in London and Toronto. While a student in Germany, Helmut also studied philosophy and music history at the University of Berlin. For many years Helmut pursued an active career as a recitalist and soloist on radio, television and the concert stage in Europe, the United States and Canada.

In 1944, Helmut joined the staff of the Canadian Broadcasting Corporation and for eighteen years produced general music program commentaries as well as programs and scripts for radio and television dealing with all aspects of music history, analysis and aesthetics. His production "Form in Music" for



University of the Air was released as a record album and his television series "Music to See" and "Magic of Music" were awarded first prizes in an international competition for educational radio and television programs. During this same period, Helmut began his career at McGill. In 1946, he joined the Faculty of Music as a piano instructor. With his special talents in communication and organization, he was soon teaching music history and analysis as well as piano. When he was appointed Associate Professor and Chairman of the Department of Keyboard and Voice in 1955, Helmut began the administrative side of his McGill career. This was still considered a part-time position although he had a full teaching load of piano and history courses. Of course, at that time, the only full-time appointment in the Faculty of Music was the Dean. In 1963, Helmut became Acting Dean and then Dean of the Faculty of Music in 1964, a post he held until 1976. During the 12 years of his deanship the Faculty prospered and grew in a spectacular manner, increasing from four full-time staff to nearly 40 and from about 50 students to nearly 500. During this time the Faculty expanded from a couple of dilapidated houses on McTavish Street to two additional houses on Redpath Street and then two more on Mountain and McGregor were added. Finally in 1972, the Faculty moved to its present location in the refurbished Strathcona Music Building. One of Helmut's major

achievements, besides presiding over the revitalization of the Faculty and persuading the University to find a permanent home for it under one roof, was his success in obtaining a performing facility for the Faculty. In the spring of 1975, under Helmut's direction, McGill Music Month inaugurated the opening of Pollack Concert Hall, situated within the Strathcona Music Building.

Back in 1963, Vice-Principal Noel Fieldhouse was asked to make a comprehensive report on the Faculty of Music. It had been suggested that there was no longer a viable place for the McGill Faculty of Music in Montreal. Fieldhouse delayed long enough in bringing in his report to allow Helmut time to turn the whole situation around. Without doubt the work of Helmut Blume, during his period as Dean, has proved to be the major turning point in the Faculty's history.

Following his retirement from the Deanship, Helmut carried out a study for the Canada Council on the training of musicians in Canada. This study resulted in his thought-provoking report entitled "A National School of Music for Canada".

In September of 1978, Helmut started once again to teach piano and on December 7 of the same year, at a meeting of the James McGill Society in Redpath Hall, we were privileged to hear his first public performance since the beginning of his administrative career at McGill. During the current academic session, Helmut is continuing

his piano teaching at the Faculty on a part-time basis and we look forward to hearing him in more concert performances.

In Memoriam — Marvin Duchow

Marvin Duchow, born on June 10, 1914, died last May 24 after a long illness. His association with McGill began in his student days. His first degree, a Bachelor of Music, was received from McGill in 1937. His subsequent studies took him to the United States where he obtained a Diploma in Composition from the Curtis Institute, a B.A. from New York University and an M.A. in musicology from the University of Rochester. Later on, while he was Dean of Music at McGill, Professor Duchow was honoured with a Doctor of Music (*honoris causa*) from Chicago Conservatory College.

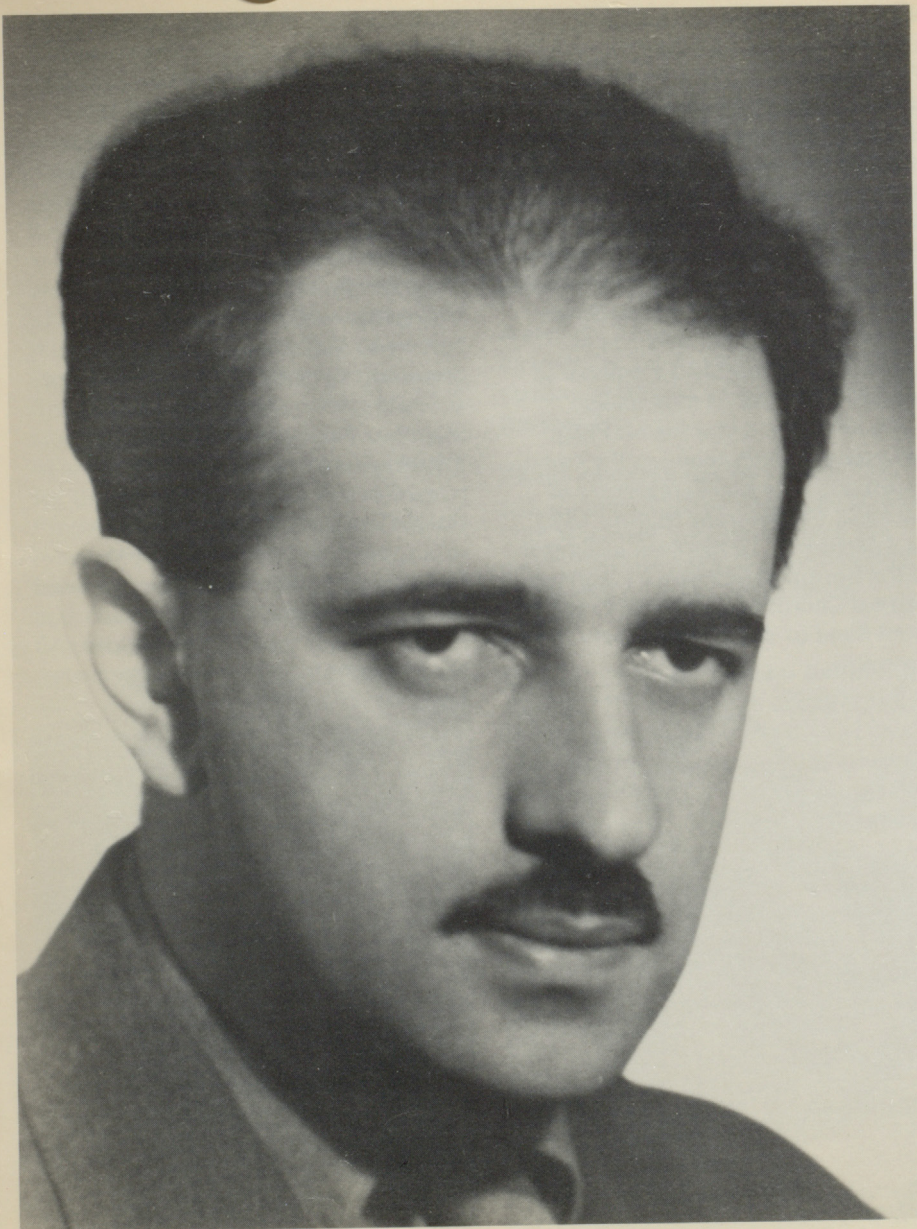
Marvin began his teaching career at McGill in 1944. It was to teaching that he devoted the major part of his energy for the next thirty-five years. Even while holding administrative posts, he continued with a heavy teaching load. One of his former students, now a professor at a large university, recently said of him: "When I think the word 'teacher', I think of Marvin Duchow." He was as well-known to his students for his concern and kindness as he was for his thoroughness and his encyclopedic knowledge not only of music but of all aspects of history and culture. There was a legend in the Faculty that

Marvin knew Gustave Reese's thousand-page *Music in the Renaissance* completely from memory.

It was not only as a teacher but also as an administrator that Marvin contributed much to the musical life of McGill and the whole country. He served as Acting Dean and then Dean of the Faculty of Music during a most difficult eight-year period of the Faculty's history. He pushed through additional music programs in School Music and in Performance at a time when the administration was not particularly sympathetic to the idea of music degrees in the University. When he reluctantly agreed to the new Performance degree, former Principal James is reported to have remarked, "Well, I suppose that a certain degree of digital dexterity is required of a musician." Marvin was also frequently called upon to serve as a curriculum consultant for the other music schools in the Province.

Although he began his musical career as a composer, it was as a musicologist that Marvin did his major professional work. He was the foremost expert on the works and writings of Claude Champagne and made an important contribution to Canadian musical history with his cataloguing of Champagne's papers and works. In his research as in his teaching, he was known for his thoroughness, attention to detail and his deep understanding of the issues involved.

In his last years, Marvin returned once again to composition. Like his scholarly



writings, his musical compositions are notable for their clarity, fine craftsmanship and depth of expression. Of his own music he said, "I'm less interested in originality per se than I am in presenting a personal statement." His final personal statement came with the premiere last year of his last composition, *Three Songs of the Holocaust*. Although Marvin undoubtedly knew that he was dying when he wrote them, there is no note of self-pity in these songs. They are a moving evocation of the human spirit in the face of a tragic and inescapable destiny.

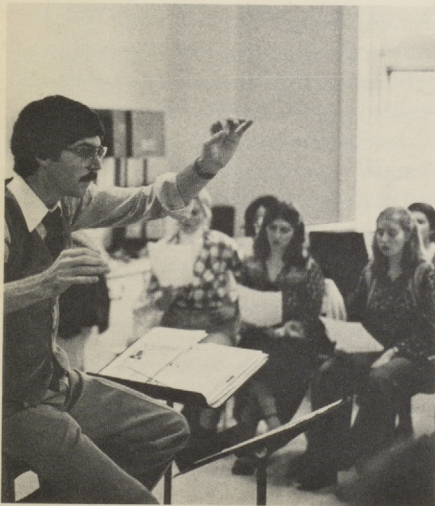
Such a man was Marvin Duchow, a man of great humility, dedication and warmth. With his death, McGill University and the whole Canadian musical community have suffered a great loss.

The Marvin Duchow Memorial Scholarship

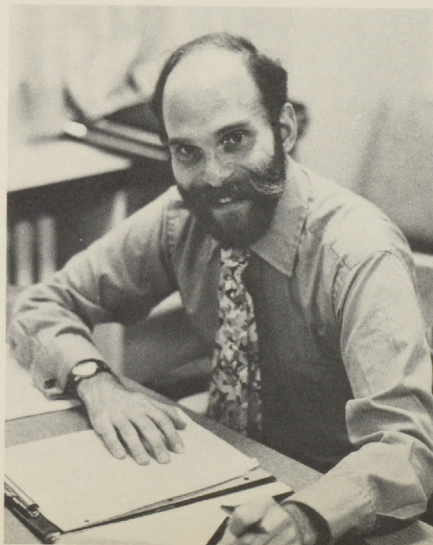
Established by the family and friends of Marvin Duchow, this scholarship will be awarded annually to a graduate student in the Faculty of Music. Contributions may be sent to the Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, PQ, Canada H3A 1E3.

New Staff

Gwyn Richards comes to McGill from Indiana University in Bloomington where he is completing a doctorate in choral conducting. After graduating with B.Mus. and M.Mus. degrees from the University of Michigan, where he studied with Thomas Hilbish and Maynard Klein, he directed choral activities at Northern Montana College. During the three years he was at Indiana, he studied conducting with Julius Herford, Fiora Contino and Margaret Hillis, taught undergraduate conducting and directed various choral ensembles. He has served as conductor and adjudicator of many choral festivals and competitions and, as Assistant Professor in the School of Music Department, he is teaching choral conducting and directing the Faculty Choir.



Mitchell Brauner, a musicologist specializing in the Renaissance, is a Visiting Lecturer in the Theory Department. He received B.A. degrees in history and music from the University of Wisconsin (Madison) and an M.F.A. degree from Brandeis University where he is completing doctoral studies. In 1978 he was awarded a Saval-Sachar Fellowship from Brandeis to do research in the Vatican Library and Archives, as well as in the State Archives in Rome. He has published a number of papers in the field of musicology and is presently preparing his Ph.D. dissertation which concerns the manuscripts and polyphonic repertory of the Papal Chapel from 1535 to 1580. As a performer, he has been a member of the Boston Symphony's Tanglewood Festival Chorus as well as the Choir and Wind Band of the Brandeis Early Music Ensemble.



Margaret Kalil, a native of Monroe, Louisiana, comes to the Performance Department as Associate Professor of Voice. After receiving B.S. and M.A. degrees in music and music education from Columbia Teachers' College, she studied in Milan and was awarded a scholarship to the Juilliard School of Music. She has taught at Columbia Teachers' College, North Texas State University, and immediately prior to coming to McGill, was Resident Soprano and Assistant Professor of Voice at Northeast Louisiana University. Since her Metropolitan Opera debut in 1965, she has performed major roles with the Met and the Seattle Opera Company. She has also made solo appearances with the New York Philharmonic and many other renowned orchestras and choirs. As a solo recitalist, she has travelled widely and her programs incorporate both operatic and song repertoire.



Harry Kirschner, who has joined the Theory Department as a Visiting Lecturer, is a Montreal-born composer. He received B.Mus. and M.Mus. degrees in composition and theory from the University of British Columbia, where he studied with Cortland Hultberg. He has written music for the theatre as well as for most of the standard ensembles and is presently concentrating most of his efforts in the area of electronic music. He was awarded a second prize in the 1979 P.R.O. Young Composers' Competition. While completing his studies in Vancouver, he taught courses in music appreciation and musicianship for the Vancouver School Board Night Program and also developed a strong interest in sound recording while working in that field with CBC Vancouver and at the University of British Columbia:



People

Paul Schieman (B.Mus. '78) is currently playing English Horn with the Edmonton Symphony Orchestra.

Anne Golden (Fisher) (B. Mus. '68) was recently appointed to the staff of Mount Royal College in Calgary.

Jeannette Aster (B.Mus. '69) was stage director for the Festival Ottawa production of Mozart's *Così fan tutte* last summer.

Flutist **Jonathan Bayley** (B.Mus. '75) and guitarist **Andrew Creaghan** (B. Mus. '78), who have been performing as a duo for several years, are both instructors at the Alberta College Music Centre.

Soprano **Elizabeth Ekholm (Mirkovich)** (B.Mus. '79) and pianist **Céline Dutilly** (B.Mus. '78) won top honours in both German Lieder and Mélodies Françaises at the last Ottawa Music Festival. Céline Dutilly also won first prize for piano accompaniment at the Franz-Schubert Institut in Baden bei Wien, Austria, where she and **Louise Bourbeau** (L.Mus. '79) participated in six-week Master Classes in Poetry and Interpretation of the German Lied.

Morley Calvert (B.Mus. '56) is the first Canadian high school band director to be elected to the American Bandmasters Association.

Les portes du sombre dis, a cycle for magnetic tape by **Denis Lorrain** (M.M.A.

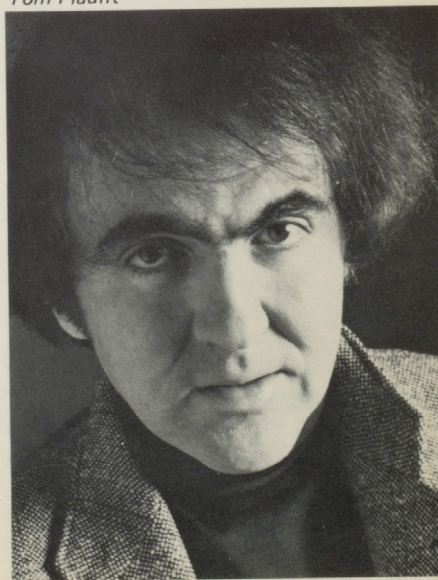
'73) was first performed last July as part of the Panorama acoustique du Québec program of the Saint-Remy Festival in Provence, France.

Psalmody by **Violet Archer** (B.Mus. '36 D.Mus. '71) received its première last May at Convocation Hall, University of Alberta.

The piano duo of **Luba** and **Ireneus Zuk** gave the première of *Concerto da Camera* by Montreal composer George Fiala in Edmonton last December.

In his London debut at Wigmore Hall last May, **Tom Plaunt** gave the première performance of *Mémoires, reflets, et rêves d'ailleurs — five pieces for solo piano*, 1978 by **Brian Cherney**.

Tom Plaunt



Tubist **Ellis Wean** won first prize in the Wind Division of the 1979 CBC Talent Competition.

Byron Hermann's *Collisions II for Orchestra and Electronic Sounds*, was awarded first prize in the 1979 Indiana State University Contemporary Music Festival.

Louis-Philippe Pelletier was awarded first prize in the International Arnold Schönberg Piano Competition in Rotterdam last April.

Guitarist **Peter McCutcheon** received excellent reviews for his New York debut at Carnegie Hall last April.

The première of *Night Suite* by **Donald Steven** was performed by the ensemble Days, Months, and Years to Come last April.

Two Canadian works performed at the Warsaw Autumn Festival in 1978 were **Bruce Mather's** *Madrigal IV* and **Paul Pedersen's** *An Old Song of the Sun and the Moon and the Fear of Loneliness*.

The repertoire of a duo-piano recital by **Norair Artinian** and **Dagmar Kokker** in Pollack Hall last April included the Canadian première of the Haroutunian-Babadjanian *Armenian Rhapsody for Two Pianos*.

Brian Cherney's *String Trio* received an honorary "recommendation" from the 1979 International Rostrum of Composers forum in Paris.

Hope Lee (B.Mus. '78) won first prize in the 1979 P.R.O. Canada Young Composers' Competition.

Publications

Making Music Four by **Pierre Perron** and Margaret Tse has been published by l'Éditeur officiel du Québec. This 322-page book is a teacher's guide to accompany 26 half-hour radio music education programs by the same name.

Joel Wapnick co-authored an article on the effect of videotape feedback techniques on the performance, verbalization and attitude of beginning conductors, in Vol. 27, No. 2 of the *Journal of Research in Music Education*.

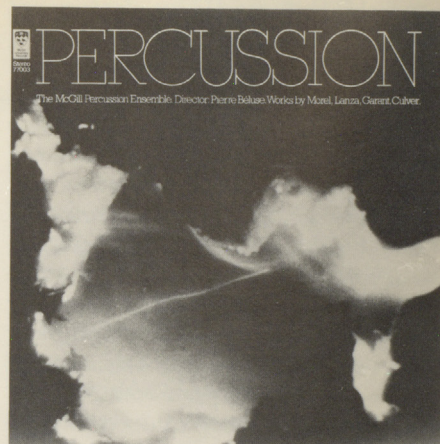
A review by **Mary Cyr** of François Couperin's *Pièces de Violes* (Heugel, 1973) was published in the October 1978 issue of *Early Music*.

An article by **Estelle Jorgensen** on the comparative advantages of two divergent methodological approaches to research in music education was published in Vol. 8, No. 1 (Spring 1979 issue) of the *CAUSM Journal*.

Helmut Blume's study entitled *A National School of Music for Canada* was published by The Canada Council in 1978.

A review by **William Caplin** of Eugene Narmour's *Beyond Schenkerism* was published in Vol. 9, No. 2 of *Zeitschrift für Musiktheorie*.

Recordings



The McGill Percussion Ensemble

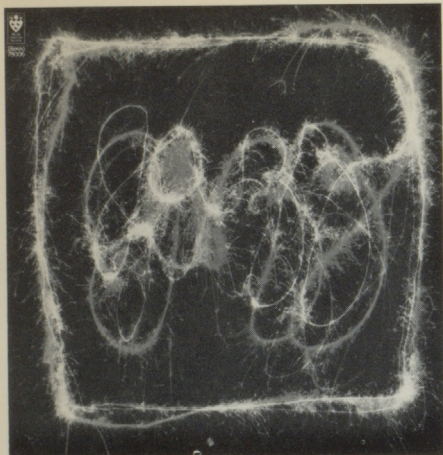
McGill University Records 77003
Director: **Pierre Béluse**

François Morel: *Rythmologue*
Alcides Lanza: *Sensors I*
Serge Garant: *Circuit I*
Andrew Culver: *Signature*

Winner of first prize for the Best Chamber Music Recording in the 1979 Grands Prix du Disque — Canada.

Louis-Philippe Pelletier, piano
Radio Canada International RCI-465

Mozart: *Adagio in b minor K. 540*
Webern: *Variations Opus 27*
Garant: *Pièce pour piano no. 1*
Asymétries no. 1
Cage d'oiseau (Pièce pour piano no. 2)



McGill Jazz Band

McGill University Records 78006

Director: **Gerry Danovitch**

Richard Evans: *First Thing I Do*
 Willie Maiden: *A Little Minor Booze*
 Alan Broadbent: *Bless Johnny*
 Sammy Nestico: *Tall Cotton*
 Bart Howard: *Fly Me to the Moon*
 Ray Brown: *Neverbird*
Kelsey Jones: *Jazzum Opus Unum*
 William Bolcom: *Graceful Ghost Rag*
 and *Last Rag*,
Bruce Mather, piano

Neue Klangmöglichkeiten der Orgel

Christophorus SCK 70350 (Germany) -
 2-record album

A lecture by Klaus Röhrling
 György Ligeti: *Volumina and Etude I*
 Pal Karolyi: *Triphthongus I*
Bengt Hambraeus: *Nebulosa*
 Werner Jacob: *Improvisation sur E.B.*
 and *Attorno al la*

Songs of Alban Berg and Samuel Barber

Musician Heritage Society 3770

Mikael Eliassen, piano; **Joan Patenaude**,
 soprano

Hugh McLean, organ

Radio Canada International RCI 481

Healey Willan: *Two Hymn Preludes*
 Barrie Cabena: *Paeon*
 Roger Matton: *Suite de Pâques*
 W. Lynnwood Farham: *Toccata*
 Derek Healey: *Haec Dies*
Bengt Hambraeus: *Icons*

Gisela Depkat, cellist

Aquitaine MS 90504

Kodaly: *Sonata for Cello Solo*
 Neikrug: *Sonata for Cello Solo*
 Hindemith: *Sonata Opus 25, No. 3*,
 for Cello Solo

Quintette à vent du Québec

Société nouvelle d'enregistrement
 SNE 501

Bruce Mather: *Eine Kleine Bläsermusik*

Micheline Coulombe-Saint-Marcoux:
Genesis
 Hindemith: *Kleine Kammermusik Opus*
24, No. 2
 Jacques Ibert: *Trois pièces brèves*

Music in Sweden 4 — Nine Swedish Musicians

Caprice CAP 1140 (Sweden)

Reger: *Toccata e minor, Opus 65:11*
 Blomdahl: *Suite for cello & piano*
 Lidholm: *Sonata for Solo Flute*

Rachmaninov: from *Etudes-Tableaux*

Hambraeus: *Shogaku*

Bo Nilsson: *Fragments*

Hermansson: *Alarme*

B.E. Johnson: *Disappearances for piano*
 and tape

Armenian Classical Piano Music — Norair Artinian, piano

Comité Culturel Mamikonian
 CCL 33-119

A. Haroutunian: *Polyphonic Sonata*
 E. Baghdassarian: *Prelude in d minor*
 A. Haroutunian and A. Babadjanian:
Armenian Rhapsody for Two Pianos
 with Dagmar Kokker, piano
 A. Khatchatourian: *Sonatina 1959*
 Komitas: *Dances*

CBC Vancouver Chamber Orchestra — Conducted by John Avison

CBC SM 331

Bruce Mather: *Musique pour Rouen*
 Derek Healey: *Primrose in Paradise*
 Robert Turner: *Variation on the Prairie*
Settlers' Song

Cover photo:

McGill Conservatorium (the old
 Workman House) - 1904

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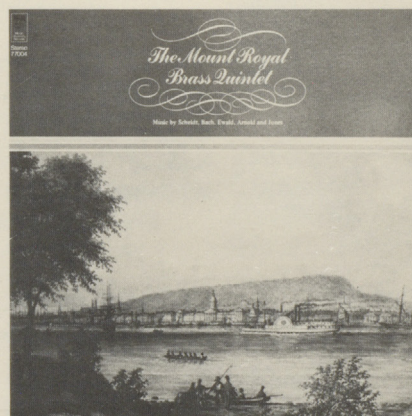
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Mather: *Sonata for Two Pianos*
Hambraeus: *Carillon*

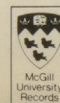
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Music McGill

Summer 1980, Number 7



McGill Recording Studio

The multi-functional, multitrack recording facility of the Faculty of Music is probably the most modern analog recording studio complex found in any university in North America, and perhaps in the world. The studio was built in conjunction with the establishment of the Master of Music in Sound Recording program and the development of McGill University Records, the University's own record label.

With operational and acoustical considerations in mind, several possible locations for the studio were investigated. The west lounge of Pollack Concert Hall was used for over a year as a temporary recording studio with no detrimental effect on the concert hall operation. Since the proximity of the concert hall was considered essential, this location was chosen as a permanent site for the studio complex which was built between June and December of 1979.

The criteria used to establish the technical specifications and operational capabilities of the studio were based on its three main functions. The design had to be multi-purpose to best provide education and training, research facilities and high quality sound recording for record production. It is rare for a concert hall to be integrated into a modern multitrack recording complex, but Pollack Concert Hall is in effect the largest of three studios connected to the central control room. A complete wiring system joins the concert hall and the control room and enables

the use of forty microphone lines, four foldback lines (for headphones and speakers), and four high level lines (for tape recorders, mixers, amplifiers, etc.). Visual monitoring of the stage is done from the control room by closed circuit television. The video system adjusts automatically to changes in lighting intensity. The microphones can be connected in seven different places in the six-hundred seat hall. The two other studios, which have visual communication with the control room through acoustic isolation windows, have damped acoustical characteristics compared to the "liveness" of the concert hall which has a reverberation time of 2.5 seconds. The larger of the two studio rooms has a reverberation time of .3 seconds throughout the frequency range due to the use of five different absorptive surfaces. Part of the floor surface is hardwood and the carpet can be removed to increase reflected energy in the room. With careful acoustical design it was possible to keep the lounge windows overlooking the garden, two in the larger studio and one in the control room facing the console operator. Recording studios are notorious for the tiring effect created by lack of daylight. These windows provide daylight as well as a pleasant view which stimulates and relaxes the eye. A smaller studio is located behind the larger one. Variable acoustics can be produced by double-surfaced swinging panels, covered with reflective and absorptive material. Two separate entrances, one from the

control room and the other from the small studio, provide access to the studio complex. Electric door locks and an intercom system facilitate traffic control through the studio and assure privacy when needed.

Three studios of different size and acoustical character, as well as the variability of acoustics within the rooms, provide a unique set of recording environments. Recording sessions can occupy from one to three studios at the same time, while good visual and audio contact is maintained. The acoustical environments allow classical, pop and experimental music to be recorded to their best advantage. With the existing multitrack capability, individual instruments can be recorded independently in their most favourable acoustic environment and combined electronically at a later date. The choice of acoustics provides variables for investigating the interactions of acoustical environments, performing sources and microphone systems. Students will be able to learn to control the influence of the environment in the recording process and to use this knowledge creatively and efficiently.

To meet the technical standards of the eighties and to extend the flexibility of the operation, state of the art analog equipment with multitrack storage capability was installed. Consideration was given to the rapidly developing digital technology, but lack of universally accepted design standards, present high cost and the unreliability of the equipment eliminated its choice. In-



Recording session in the studio

stead, emphasis was placed on a very careful selection of analog equipment. Much time was spent choosing the most advanced, reliable designs that exhibit both excellent measured specifications and outstanding subjective sound quality. Particular attention was paid to the speaker monitor system for the control room, which is usually the weakest link in the sound transmission chain of any studio. The speakers were designed by Dr. Floyd Toole, a well-known physicist from the Acoustics Division of the National Research Council in Ottawa. The

speakers have a smooth, wide frequency response which conforms to high fidelity standards. Their high acoustical power capability makes them ideal for a wide range of critical monitoring applications.

A 32 input mixing console of discrete electronic component design installed in the control room provides low noise and high output signal capability. Its layout of colour-coded controls is easy to learn and monitor visually. The console is ready to interface an external computer which could memorize and execute

mixing adjustments programmed by the operator. The studio's 24 track tape recorder is the most recent design of a well-known tape recorder manufacturer. Computer control of the recorder's electronic and transport functions allows storage and recall of tape locations and automatic search for a desired tape location. A sophisticated tape counter with four separate digital read-outs indicates tape locations and indexing points.

To counteract the noise build-up that is inevitable when many tracks of

material are mixed, the most advanced noise reduction system available is used. The attenuation of tape noise by 25 decibels and the use of the highest quality professional recording tape give results which compare favourably with those produced by digital recording systems in ability to register the wide dynamic range of musical signals.

A special method of shielding and grounding the microphone lines has been used in the new studio to reduce noise to a minimum. The best condenser microphones, with extremely low self-noise and excellent operational characteristics complement the catalogue of audio instruments.

The studio is pleasant as well as functional, with sufficient space for ease in lectures and demonstrations. The best possible conditions are created for research, training and quality record production. The careful design and component selection reinforce the operational flexibility of the facility.

The new recording studio, complemented by the Music Library's audio facility, the dubbing studio and the electronic music studio, provides a full complement of teaching and learning tools. Now a performance student's recital can be recorded by another student, copied to the desired format by the dubbing studio and replayed in the privacy of the library listening room. Students can develop the skills of studio musicians by performing for the recording classes, hearing the results and adjusting their

performance with an understanding of the sound transformation in the recording process. The recording studio can provide playback of electronic music during a performance in Pollack Concert Hall and simultaneously record the complete concert. Not only recording students but performers, composers and staff benefit from these facilities.

McGill's Faculty of Music has acquired a most desirable addition for a fully modern music school with an eye and ear on the future. With a unique academic program in sound recording, a successful record label and a wide range of audio services for students and staff, the Faculty has firmly entered the new field of sound recording. Sound recording has an important role to play in music and the McGill Recording Studio is an important investment in this country's education and culture.

Wieslaw Woszczyk

Sound Recording Program

In the fall of 1979, the first four students were admitted to the new Master of Music program in Sound Recording. This program, unique in North America, will train recording engineers who are also well-trained musicians. Modeled to a considerable extent on the European "Tonmeister" programs which also train "musician-

engineers", the program is directed by Professor W. Woszczyk, a graduate of the "Tonmeister" program of the State Academy of Music in Warsaw. Prof. Woszczyk has also had extensive experience as chief recording engineer for a New York commercial studio. Applicants must have a Bachelor of Music degree together with special courses in music recording, electro-acoustics, physics of music, physical acoustics, mathematics, orchestration and electronic music. A number of music graduates from other universities are currently taking these special courses at McGill with the intention of beginning the Sound Recording program in September of 1980. Since the program can accommodate only six students a year, those admitted will have outstanding musical and academic qualifications, as well as the talents and abilities necessary to become professional recording engineers.

The concentration in this two-year program is on the theory and practice of music recording. Basic teaching and recording practice take place in the multitrack studio described elsewhere in this issue. A "hands on" approach ensures that much of the course work involves practical experience in the recording studio and in the maintenance workshop, where students work on practical aspects of equipment installation, alignment, testing and troubleshooting. In addition to regular multitrack recording sessions in the studio, special recording sessions are set up regularly for teaching and



experimentation in recording techniques. Sound recording students also record many of the 150 live concerts presented each year in Pollack Hall, which is connected to the studio by 40 audio lines and a video monitor. These concerts provide the opportunity for extensive experience in recording all types of ensembles, from solo recitals to jazz bands, symphony orchestra and opera. The program also includes a course on the analysis of recordings, in which students are expected to evaluate the engineering, technical quality, production, performance and musical aesthetics of a wide variety of existing recordings.

At the end of the two-year program, students are required to give a presentation of recorded material which includes a variety of types of music and recording techniques. Another requirement is the presentation of a written thesis, which must be an investigation of some special area of music recording theory or practice.

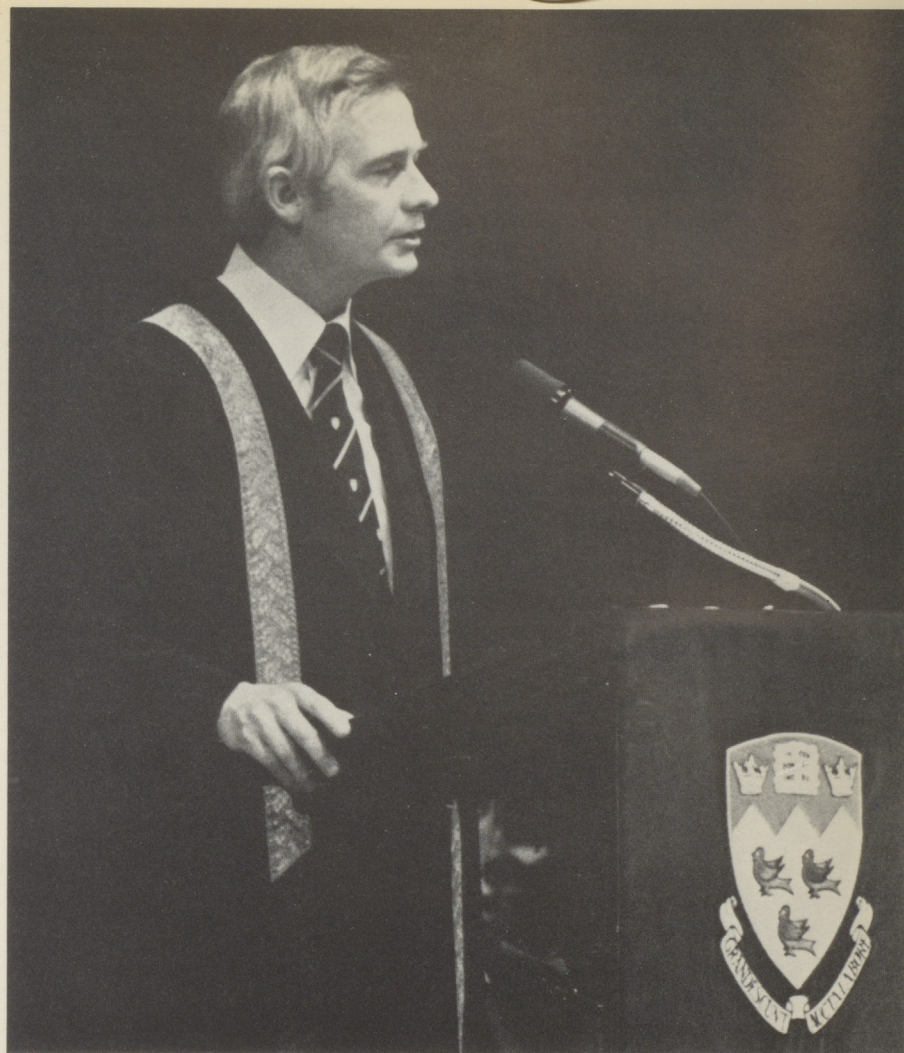
With their comprehensive musical and engineering skills, graduates of the program are expected to make substantial contributions to music recording throughout Canada.

Recording studio control room. Graduate student Harold Kilianski at the console.

Principal's Installation

David Lloyd Johnston was installed as the fourteenth principal of McGill University on February 8, 1980. Staff and students of the Faculty of Music provided the music for the day's festivities which began with a special luncheon held before the colourful installation ceremony. The Baroque Chamber Orchestra, under the direction of Professor Mary Cyr, played for guests who included Governor General Edward Schreyer, Mayor Jean Drapeau, the heads of many universities across North America, members of Senate, the Board of Governors and visiting dignitaries. The installation was conducted at Place des Arts by Chief Justice Alan B. Gold, Chairman of the Board of Governors, and Chancellor Conrad F. Harrington. Governor General Schreyer then formally entrusted the new principal with the Charter and Seal of the University. The Mount Royal Brass Quintet played the processional and recessional music and McGill's official song, *Hail! Alma Mater*, in a choral arrangement by Professor Donald Patriquin, was sung by the Concert Choir directed by Professor Tom Plaunt. *Inductio*, a work with texts from Ecclesiasticus and Proverbia especially composed for the occasion by Professor Bengt Hambræus, was performed by the Concert Choir, student instrumentalists and soloists.

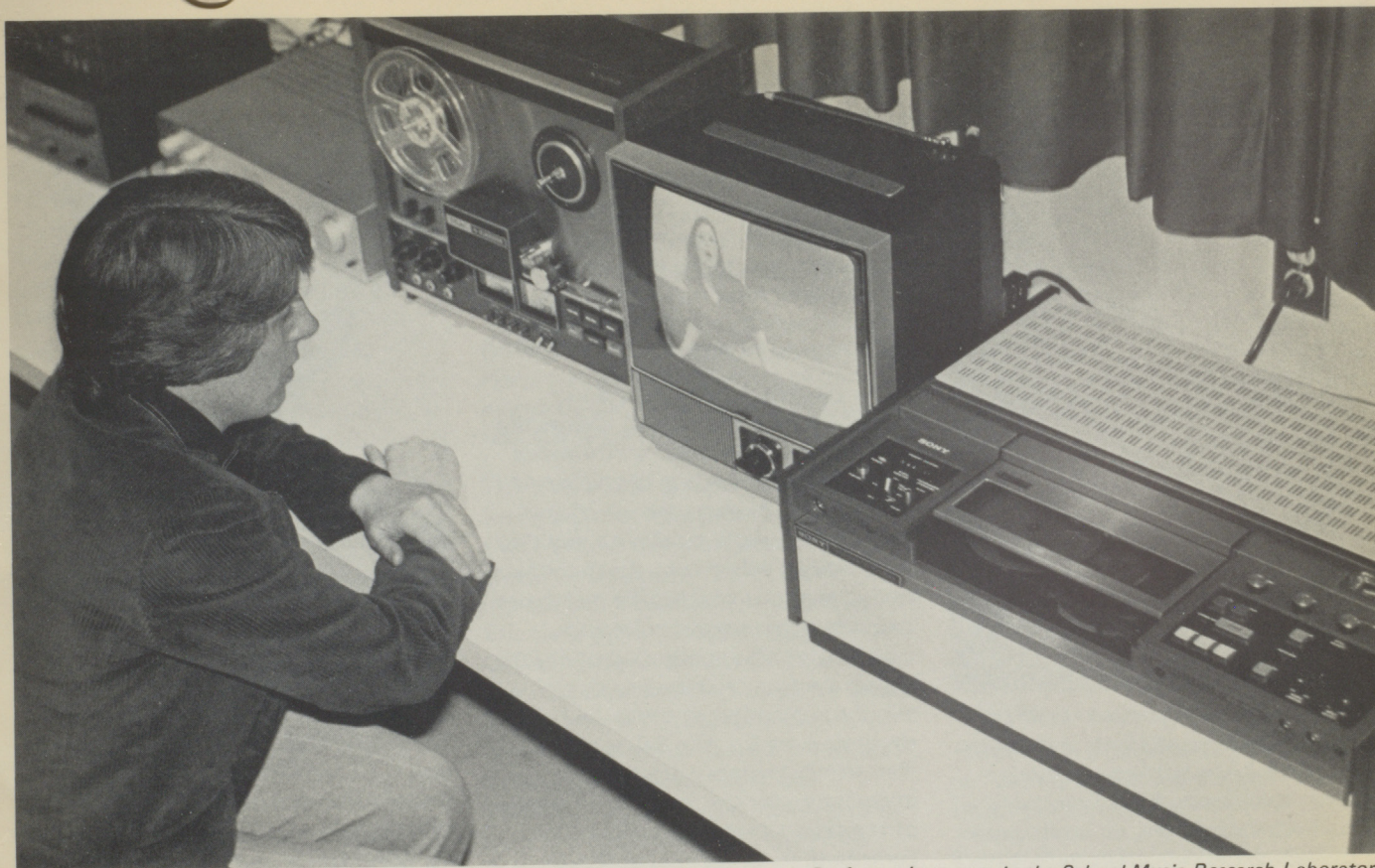
In his address, Principal Johnston emphasized the importance of collegiality in maintaining the excellence of McGill and in meeting the challenges



Principal David L. Johnston giving his installation address. — Photographer: Howard Rosenberg

of the next decade. This spirit of collegiality was well reflected in the enthusiasm with which staff and

students of the Faculty of Music contributed of their time and talents to the celebrations of the day.



Professor Jorgensen in the School Music Research Laboratory.

School Music Research Laboratory

The School Music Research Laboratory was formed to provide research facilities for McGill's School Music Research Group, which consists of Professors Estelle Jorgensen, David Nelson, Gwyn Richards and Joel Wapnick. Professor Wapnick, director of the laboratory, ran research last year under less than

ideal conditions. In spite of a sign posted outside his office, experiments in progress were often interrupted by people knocking on the door. Other local hazards included noise from the hallway and practice rooms and tripping over the wiring from all the machinery in his cluttered office. Professors Jorgensen and Nelson also expressed a need for a laboratory, and by the beginning of last summer plans were

completed for the renovation of a classroom in the Strathcona Music Building. Construction took place over the summer and the laboratory was opened in September of 1979.

The lab consists of a control room and a large area suitable for pedagogical and experimental situations involving up to 15 students at a time. Control room equipment includes a videotape

unit, audio equipment, a frequency counter, a speech compressor-expander and other devices for the study of musical perception. Student teachers or performers can be observed without distraction through a one-way window between the two rooms.

The videotape unit is particularly useful for teaching purposes. Mr. Jaime McMillan has used videotape feedback to improve student abilities in his Percussion Techniques course and Professor Nelson has found the videotape useful in teaching String Techniques. Extensive videotaping has been done by Professors Richards and Nelson to aid in the teaching of conducting and by Professor Jorgensen's students to study teaching techniques. With the help of the video system, Professor Wapnick's students have learned song teaching, using aspects of the Kodály method of elementary music education.

The lab is also an important resource centre for graduate students and undergraduate Honours students studying research techniques. Peter Freeman's M.A. thesis experiment, an investigation of the tempo discrimination capacities of musicians in music listening situations, was run in the lab. Michelle Desmarais, another School Music M.A. student, used lab resources for the preparation of materials to be used in a study comparing the effectiveness of different training approaches in alleviating poor pitch singing in children. Honours students Gary Bourassa and Joanne Sampson worked on a project attempting to determine whether people trained in different ear training methods

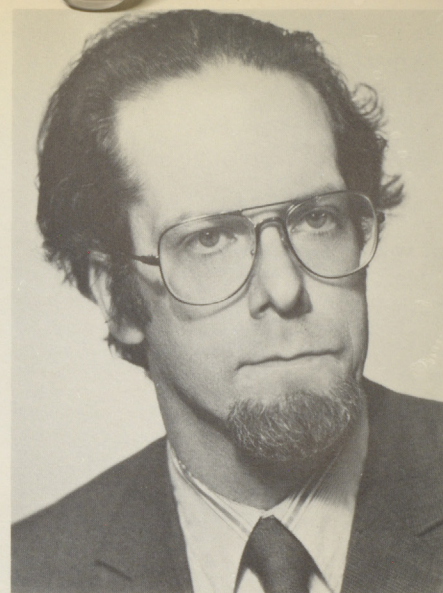
(fixed and movable doh) perceive certain types of pitch structures differently.

The School Music Department has a wide variety of research interests and plans are underway to increase the flexibility of the lab and build a very sophisticated facility. Professor Wapnick says that future equipment purchases are to include a device to monitor physiological responses to music, a broadcast quality speech compressor and a microcomputer.

In the planning stages are research projects to deal with topics such as the improvement of musical performance practice techniques, the alleviation of performance anxiety, the use of feedback techniques to modify conducting and teaching behaviours, the determination of the roles of empathy and expectation in music performance and adjudication, the application of psychological learning principles to music and the perception of compound rhythms in music. The School Music Research Laboratory provides an opportunity for the staff and students of the department to make significant contributions to the area of School Music research.

People

Alexander Brott received the Order of Canada from Governor General Edward Schreyer last October. In February, he conducted the Kingston Symphony Orchestra in the premiere performance of his work *My Mother — My Memorial*.



Bruce Mather

Musique pour Champigny (Au clos de Vougeot), a 1976 commission of the French Ministry of Culture, won the 1979 Jules Léger Prize for new chamber music. Composer **Bruce Mather** was presented with the award on November 25 at a concert at Rideau Hall attended by Governor General Edward Schreyer and Mrs. Schreyer and former Governor General Jules Léger and Mrs. Léger.

Pianist **Robert Mayerovitch** (B.Mus. '70), head of the piano department at Baldwin-Wallace College in Berea, Ohio, is a member of Elysian Trio which received excellent reviews for a performance at Carnegie Recital Hall in New York last December.

Gina Fiordaliso, a former student of the McGill Opera Studio, made her

debut at La Scala in Milan last February, in Mozart's opera *Il Re Pastore*.

Conductor **Uri Mayer** was awarded second prize in the First International Fitelberg Competition sponsored by the Katowice Orchestra in Poland. He was subsequently invited to be a guest conductor in Sofia and Katowice during the 1980-81 season.

Session II, a work by **David Bach** (B.Mus. '72) commissioned by the Canada Council, was premiered by the Morton-Master piano duo in Pollack Hall in the spring of 1979.

Mary Cyr presented a paper entitled "Early Music in the Schools" at the McGill Symposium in Music Administration and Supervision last November.

Festive Fantasy on Pange Lingua for organ by **Violet Archer** (B.Mus. '36, D.Mus. '71) received its premiere last August at the National Convention of the Royal Canadian College of Organists in Edmonton.

Former Opera Studio student **Mariana Paunova**, now with the Metropolitan Opera in New York, received critical acclaim for her performance as Adalgisa in Bellini's *Norma* at the New Jersey State Opera and the Florida Lyric Opera in January.

Recent activities of gambist **Mary Cyr** and harpsichordist **John Grew** have included concerts in Toronto and at Memorial University in St. John's, Newfoundland. Their New York debut was at Carnegie Recital Hall in January.

Louis-Philippe Pelletier gave the Canadian premiere of *Evryali* for piano solo by Xenakis at a concert in the SMCQ series in Pollack Hall last November. With the assistance of the Canadian Department of External Affairs, he gave a recital at the Schoenberg Institute of the University of Southern California at Los Angeles in March.

Brian Cherney's *Group Portrait* — with *Piano* was given its premiere performance by the York Winds in Pollack Hall last November.

The premiere of **Donald Patriquin's** *Sortilège*, a four-movement work for choir, soloists and percussion, was given by the Concert Choir under the direction of **Tom Plaunt** in February. The same month, soprano **Marie-France Ouellet** (B.Mus. '80) gave the premiere of Patriquin's *Karenna* in a performance with the McGill Symphony Orchestra. In April, the McGill Women's Chorale, directed by **Winston Purdy** and **Kathleen Anderson**, gave the first complete performance of Patriquin's *Six Songs of Early Canada*.

William Caplin presented his paper "Harmony and Meter in the Theories of Simon Sechter" at the New York convention of the American Musicological Society/Society for Music Theory last November.

Last September, the Montreal premiere of *Constructor* by Marian Kouzan was given by pianist **Luba Zuk**. The following month, she performed piano works by Stanislav Ludkevych and Lev



Luba Zuk

Revutsky in a commemorative concert in Toronto honouring the two major Ukrainian composers.

Eugene Plawutsky was the conductor and musical director of the world premiere of Walter Buczynski's *Naked at the Opera*, a comic opera in one act, at the Royal Ontario Museum for the Canadian Opera Services Conference. It was recorded by the CBC for *Opera Time*.

The McGill Opera Studio, directed by **Edith Della Pergola**, is celebrating its 25th anniversary this year. The studio has staged 35 full-length productions and 160 scenes or acts excerpted from

80 different operas since it was founded by **Edith and Luciano Della Pergola** in 1955. This year's production of *The Consul* by Gian-Carlo Menotti received excellent reviews for performances on three consecutive evenings in March.

The Montreal premiere of *Wind Octet* by **Alan Belkin** (M.A. '78) was given by the Concordia Chamber Players last September.

On March 6 the Société de Musique Contemporaine du Québec presented *Dì Mi Se Mai . . .*, a specially commissioned work by **Denis Lorrain** (M.M.A. '73), who recently returned from Paris to take up a position as director of the Centre for Musical Applications of the Computer at the University of Montreal.

The **McGill Percussion Ensemble** has received a grant from the Canada Council to commission composer **Myke Roy** to write a new work for the ensemble.

Stephen Klein (B.Mus. '77, M.Mus. '80), who is currently studying composition in Paris on Canada Council and French Government scholarships, was awarded the Sir Ernest MacMillan Composition Prize sponsored by the Canadian Association of Publishers, Authors and Composers for his composition *Fishing the Moon from Water*. The winner of the William St. Clair Prize for chamber music was **Hope Lee** (B.Mus. '78) for *Ballad of Endless Woe*. In the same category, **David Eagle** (B.Mus. '79) was awarded third prize for *Zhu Fong String Quartet*. In the Second Annual

Young Composers' Competition sponsored by the Performing Rights Organization of Canada Limited, winners were **John Winiarz** for *Night Flower*, **Jan Jarvlepp** (M.Mus. '78) for *Trumpet Piece* and **John Burke** (B.Mus. '74) for *Objet Trouvé*. John Burke also tied for first place in the Canadian Federation of University Women Award competition. The award takes the form of a commission for an original chamber work.

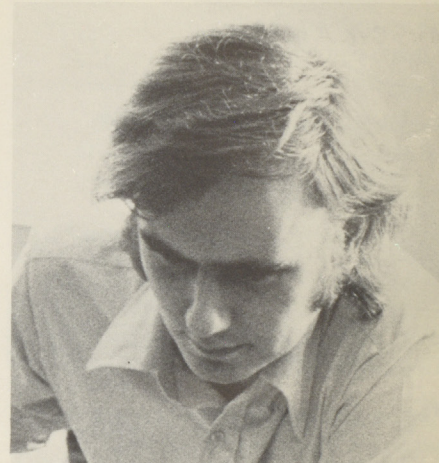
Recent activities of **Alcides Lanza**, on sabbatical during 1979-80, have included recording sessions on Spanish and Belgian national radio as well as concerts with soprano **Meg Sheppard** in Argentina, Spain and Belgium. Among works performed were *Fusion* by **Serge Perron** (B.Mus. '79), *Phobos* by **Byron Hermann** and Lanza's own compositions *penetrations II*, *ekphonesis IV*, *ekphonesis V* and *plectros II*.

Joel Wapnick presented a paper on the perception of musical and metronomic tempo change by musicians at the Third Research Symposium in Music Education at the University of Western Ontario last November.

The program of a Vancouver concert in September celebrating the Canadian Music Centre's 20th anniversary included *Jeux de scène* by **John Rea**, performed by the ensemble, *Days, Months and Years to Come*.

On January 22 **Bengt Hambraeus** gave a conference on his organ music during the Symposium for New

Music held at Carleton University, Ottawa. In February, the Swedish Broadcast Symphony Orchestra, conducted by **Stig Westerberg**, performed the world premiere recording of his broadcast opera *Sagan*, in Stockholm, Sweden.



Donald Steven

The **Mount Royal Brass Quintet** performed in Regina last January at a concert jointly sponsored by the Regina Symphony Women's Association, the University of Regina Music Department and the CBC. In February, the Quintet premiered **Donald Steven's** *Rainy Day Afternoon*, commissioned by the CBC, in a concert at Pollack Hall co-sponsored by the CBC as part of its *Festival Allegro*.

Mezzo-soprano **Louise Bourbeau** (L.Mus. '79) was a winner in the 1980 Du Maurier Search for the Stars Competition. Selected from 800 entrants, she appeared with the five other winners on CBC television last May.

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pick-up of solitary acoustical instruments for single channel transmission. *Audio Engineering Society Special Publications*. Preprint No. 1491 (F-4).

Recordings



Sonatas for Viola da Gamba and Harpsichord by Johann Sebastian Bach

McGill University Records 78007

Mary Cyr — Viola da Gamba,
John Grew — Harpsichord

Sonata No. I in G major (BWV 1027)
Sonata No. II in D major (BWV 1028)
Sonata No. III in g minor (BWV 1029)

Ensemble de Percussion McGill

Radio-Canada International RCI 478

Director: **Pierre Béluse**

Walter Boudreau: *Les Sept Jours*
Vincent Dionne: *Château de Cartes*
Vincent Dionne: *En Mouvement*
Claude Vivier: *Pulau Dewata*

Virtuoso Profile

Globe-Kesten Productions

Classicord GK 0080-1

Musical Adviser: **Eugene Plawutsky**

James Thompson — trumpet

Nona Gainsforth — horn

Stewart Taylor — trombone

Ellis Wean — tuba

Jeanne Baxtresser — flute

Margaret Morse — oboe

Emilio Iacurto — clarinet

David Carroll — bassoon

Gerry Danovitch — saxophone

Eugene Plawutsky — piano

Works by Albinoni, Pryov, Bach,
Godard, Saint-Saens, Mozart, Weber

Einstein on the Beach

An Opera in Four Acts by Philip Glass and Robert Wilson

Tomato Music TOM-4-2901

The Philip Glass Ensemble

Recording Engineer: **Wieslaw Woszczyk**

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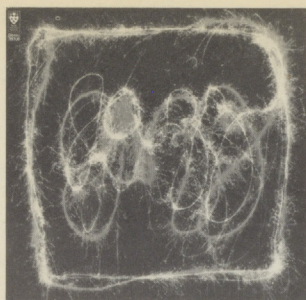
Prof. Woszczyk in the McGill Recording Studio

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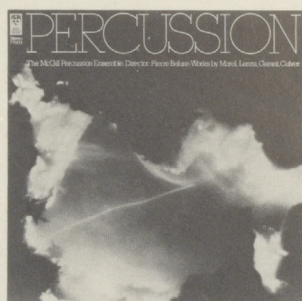
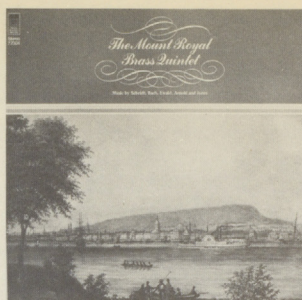
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Stereo 78006
Director: Gerry Danovitch
Richard Evans: *First Thing I Do*
Willie Maiden: *A Little Minor Booze*
Alan Broadbent: *Bless Johnny*
Sammy Nestico: *Tall Cotton*
Bart Howard: *Fly Me to the Moon*
Ray Brown: *Neverbird*
Kelsey Jones: *Jazzum Opus Unum*
William Bolcom:

Graceful Ghost Rag and
Last Rag
Bruce Mather, piano

Romantic Flute Music
Stereo 77005
Jeanne Baxtresser, flute
Paul Helmer, piano

Schubert: *Variations for Flute
and Piano*

Franck: *Sonata for Flute
and Piano*



The Mount Royal Brass Quintet
Stereo 77004

Scheidt: *Canzon "Bergamasca"*
Bach: *Contrapunctus I*
(*The Art of Fugue*)
Victor Ewald: *Quintet, Opus 5*
Malcolm Arnold: *Quintet*
Kelsey Jones: *Passacaglia
and Fugue for Brass Quintet*

The McGill Percussion Ensemble
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François Morel: *Rythmologue*
Alcides Lanza: *Sensors I*
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