

Issue 26

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Inside:
Paul Sacher visits McGill
A Fine Viennese Lady and
Music Returns to Macdonald Campus

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Cover photo: Dr. Paul Sacher with Concertmaster Marie Lacasse at the closing of the concert in Notre-Dame Basilica.

I am proud to announce that Steven Huebner, Hank Knox and Kelly Rice have joined our editorial board. The board has been expanded to include a representative from the Theory and Performance areas (Profs. Huebner and Knox, respectively) and an alumnus/member at large (Mr. Rice). Thank you for your input and assistance.

There has been no effort to secure advertising in *Music McGill* since 1989. To this end, Colin Murray (BMus '80) has agreed to represent us. I welcome and thank him for this.

Thank you also to the many contributors and proofreaders: Marci Alegant,

Nancy Berman, Barth Gillan, Maria Harley, Anne Holloway, Abe Kestenberg, Isolde Lagacé, William Neill, Louise Ostiguy, Tom Plaunt, Dominique Roy, Fred Stoltzfus, Carl Urquhart, André White and, for her tireless typing, Marie Pothier. Thank you Laurie Wilhelm, for your patience, keen eyes, and for sharing your computer.

But this is business talk. You have come to read for pleasure—I shall take no more of your time.

Anthony Tremain
Managing Editor

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Avant-propos

The visit of Paul Sacher, which is the subject of the cover story [p.4], was certainly the highlight of the year, and on a personal level it marks the high point of my Deanship. To be able to orchestrate this visit and have Paul Sacher with us for such an extended period of time was a privilege indeed. I am sure that the souvenir of this visit will linger on in the minds of our students all their lives.

The installation of Bernard Shapiro as the 15th Principal of McGill University happily coincided with Paul Sacher receiving his Doctor of Music, *honoris causa* [p. 6]. You will have already read about this in *McGill News*. I am happy to report that our new Principal and his charming wife are great music lovers who frequently find time in their hectic schedules to attend concerts in our Faculty.

Of the many articles in Issue 26 of *Music McGill*, I would like to underline the significance of opening a branch of the Conservatory in "Music returns to Macdonald campus [pp. 20-21]." That this should be happening in our 75th Anniversary year is auspicious and it further underlines the important role that our two musical institutions play in the cultural life of the greater community on behalf of the university. We should not forget that in the first instance music began at McGill in the Conservatorium, which was at the instigation of Lord Strathcona, our first patron of the arts.

The portrait of Alan Gold [p. 7] is delightful, underlining, as it does, the role of music in his life. I am very proud that Alan Gold will go down in the history of the Faculty of Music as having served as the first chair of our Faculty Advisory Board.

The tribute to Alexander Brott's 80th birthday [p. 19] will continue as the McGill Symphony Orchestra will be performing his work "From Sea to Sea" during our Anniversary celebrations. That Dr. Brott is part of the McGill family is a source of pride, and now that he has joined the ranks of fellow octogenarians Helmut Blume and Walter Joachim, we would all wish him a Happy Birthday.

The topic of birthdays brings me to our 75th Anniversary celebrations, which were launched in Quebec City by a performance of Mahler's *Symphony No. 3* at the Grand Théâtre on April 5th, a date which coincides, almost to the day, with the founding of the Faculty of Music in 1920. These celebrations will continue throughout the academic year 1995-96, which will also overlap with the 175th Anniversary of the founding of McGill.

I would like to take this opportunity to invite you to attend the Reunion Weekend on September 22nd and 23rd. Violet Archer, Helmut Blume, Alexander Brott, Edith Della Pergola, Maria Jerabek, Kelsey Jones, to name but a few, will be there. I will be writing to you in May with more details, but in the meantime I would like to invite you to use the registration form enclosed [p. 17]. It would be a wonderful help to us to have you register early.

It has been an enormous pleasure planning all these events for the reunion, and now I hope that we can count on your support to make it a success. This will be the "first ever" reunion for our Faculty, and I hope it is only a prelude to many more to come. Already I am thinking of a great reunion to mark the opening of the New Music Building in 1998. In the meantime, as we say in Québec, "Que la fête commence!"

John Grew, Dean

La visite de Paul Sacher, dont il est question en sujet principal de ce numéro [p. 4], a certainement été le grand événement de l'année et, à un niveau plus personnel, le point culminant de mon décanat. Ce fut vraiment un privilège de pouvoir organiser cette visite et de bénéficier de la présence de Paul Sacher durant une si longue période. Je suis certain que nos étudiants s'en souviendront leur vie durant.

L'investiture de Bernard Shapiro dans ses fonctions de 15^e principal de l'Université McGill coïncidait heureusement avec la remise à Paul Sacher d'un Doctorat honorifique en musique [p. 6]. Vous aurez certainement lu l'article à ce sujet dans le *McGill News*. Je suis heureux de souligner que notre nouveau principal et sa charmante épouse sont de grands amateurs de musique et qu'ils trouvent fréquemment le temps dans leur horaire plus que chargé d'assister à nos concerts.

Des nombreux sujets traités dans ce 26^e numéro de *Music McGill*, je voudrais souligner l'ouverture d'une succursale du Conservatoire [pp. 20-21] et dont l'importance est évidente dans l'article «Music returns to Macdonald campus». Le fait que cet événement coïncide avec notre 75^e anniversaire est de bon augure et souligne encore plus le rôle important que jouent, au nom de l'Université, nos deux institutions musicales dans la vie culturelle de notre grande communauté. Nous ne devons pas oublier que la musique à McGill commença d'abord au Conservatorium, qui fut créé à l'instigation de Lord Strathcona, notre premier protecteur.

Le portrait d'Alan Gold [p. 7] est savoureux dépeint bien le rôle de la musique dans sa vie. Je suis très fier de voir Alan Gold participer à l'histoire de notre faculté en étant le premier président de notre comité consultatif.

L'hommage à Alexander Brott à l'occasion de son 80^e anniversaire [p. 19] se poursuivra par la présentation de son oeuvre «From Sea to Sea» par l'Orchestre symphonique de McGill durant les célébrations de notre anniversaire. De savoir Dr Brott membre de la famille de McGill est une source de fierté, et maintenant qu'il a rejoint les rangs de ses collègues octogénaires Helmut Blume et Walter Joachim, nous tenons tous à lui souhaiter un très Joyeux Anniversaire.

Pour bien continuer sur cette lancée, il est opportun de parler de notre 75^e anniversaire dont les célébrations ont été lancées le 5 avril au Grand-Théâtre de Québec par la présentation de la *Troisième symphonie* de Mahler. Cette soirée a eu lieu à quelques jours seulement de la date de fondation de la faculté de musique en 1920. Nos célébrations se poursuivront tout au long de l'année académique 1995-1996 et croiseront en partie celles du 175^e anniversaire de la fondation de McGill.

Je profite de cette opportunité pour vous inviter à la grande rencontre des 22 et 23 septembre. Violet Archer, Helmut Blume, Alexander Brott, Edith Della Pergola, Maria Jerabek, Kelsey Jones, pour ne nommer que ceux-là, seront présents. Je vous ferai parvenir d'autres détails en mai, mais pour l'instant je vous invite à vous inscrire maintenant en utilisant le formulaire que vous trouverez à la page 17.. Votre pré-inscription rapide facilitera énormément la coordination de toutes les activités.

La planification de cette rencontre de septembre nous a procuré d'immenses plaisirs, et j'espère que vous viendrez nombreux pour en faire un grand succès. Ce sera la "première" grande rencontre de notre faculté, et j'espère que ce sera le prélude à plusieurs autres. Je pense déjà à un grand événement pour souligner l'ouverture du nouveau pavillon de musique en 1998... Entre-temps, comme on dit au Québec, «Que la fête commence!»

Paul Sacher visits McGill

Maria Anna Harley

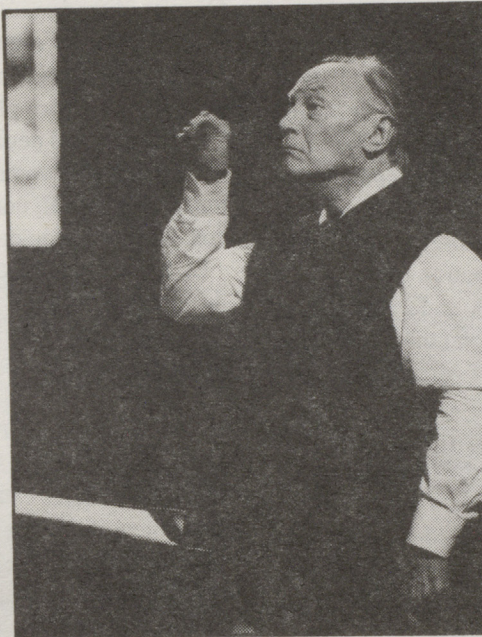
During the Fall Convocation on 2 November 1994, Paul Sacher, a renowned musician, conductor and patron of the arts, received a doctorate *honoris causa* from the Faculty of Music. The conferral was particularly memorable because it took place just after the Installation of the new Principal of the University, Dr. Bernard J. Shapiro. The ceremony was presided over by His Excellency, the Right Honourable Ramon John Hnatyshyn (the Governor General of Canada and the Visitor of McGill University).

In an address introducing Dr. Sacher to this distinguished audience, Prof. John Grew, the Dean of the Faculty of Music, praised Sacher's early decision "to dedicate his life to the presentation and dissemination of music—music both old and new." Indeed, it can be said that the world of today continues to benefit from Sacher's choice and from his profound love of music.

Born in 1906 in Basel, trained as a conductor (with Felix Weingartner) and musicologist (with Karl Nef), Paul Sacher founded the Basel Chamber Orchestra in 1926 and Schola Cantorum Basiliensis in 1933. The second of these organizations, devoted to the performance of early music on period instruments, was a pioneer in the "authenticity" movement; the first focused on the neglected repertoire of early and contemporary compositions. Many new works were commissioned by Sacher himself; thus Bartók's *Music for Strings, Percussion and Celesta*, *Sonata for two Pianos and Percussion*, and *Divertimento for String Orchestra* came into being. Commissions also included works by Honegger, Hindemith, Stravinsky, Martin, Britten, Lutoslawski, Tippett, Henze and others; as the number grew, a need arose to make the manuscripts of these compositions available for study. In this way, the Paul Sacher Stiftung was born—an enormously important collection, with major holdings of documents relating to Boulez, Berio, Ginastera, Maderna, Honegger, and many Swiss

composers in addition to those already mentioned. It is easy to agree with Prof. John Grew that, with his achievements with a conducting career spanning almost 70 years (since 1926!), Paul Sacher is truly "one of the legendary musicians of our century."

Dr. Sacher's visit to McGill was marked by two events: on November 1st he gave the 1994 Beatty Lecture, and the next day he conducted a concert of works by Arthur Honegger at Notre Dame Basilica. Both were very well attended and the concert concluded with



a standing ovation. (It was recorded and broadcast by CBC Stereo for *Music from Montréal*, production by Kelly Rice.) The lecture, entitled "Paul Sacher remembers Béla Bartók," was filled with personal recollections and facts about the genesis of Bartók's works, bringing to life a seminal figure in the history of 20th-century music. It was easy to forget about Sacher himself, sitting in the shade while a series of enormous portraits of Bartók looked upon the listeners from centre stage slide projections. This setup highlighted Sacher's generosity and lack of self-centeredness: at an occasion celebrating his doctorate, he chose to talk about a friend, rather than speak of his own achievements.

The program of the concert, given on 4 November 1994 (All Souls Day in the Catholic liturgy), included *Symphony*,

No. 3 (Liturgique) and the cantata *La Danse des morts* by Arthur Honegger, performed by Marc Belleau (baritone), Michèle Gagné (soprano), Maria Popescu (mezzo-soprano), Albert Millaire (narrator), the McGill Chamber Singers and University Choir, and the McGill Symphony Orchestra, with solo violin (Marie Lacasse) and organ (Eric Reinhart). The choirs were prepared by Prof. Iwan Edwards, the orchestra by Prof. Timothy Vernon. Both conductors actively participated in the rehearsals with Paul Sacher, coaching and coaxing the young musicians to greater effort, a more enthusiastic response to the demands of the distinguished guest conductor. At the end of the dress rehearsal the president of the Music Undergraduate Students Association presented Dr. Sacher with an MUSA T-shirt (imagine 88-year old Sacher jogging in his McGill outfit through Basel!), symbolically making the Swiss "living legend" a part of the McGill family.

But what is the meaning of an honorary doctorate? According to Prof. Bengt Hambraeus, "it is a beginning of a relationship: we give you this prize because we want you to feel at home *chez nous*, to feel connected to us." Paul Sacher's visit to McGill left some permanent traces of this connection: a gift of over thirty books and catalogues to the Marvin Duchow Music Library. These beautifully published volumes include books about Balser Kammerorchester, sketch studies and facsimiles from the Paul Sacher Stiftung (e.g. Stravinsky's *Symphony of Wind Instruments*), a collection of Sacher's speeches and articles, and other publications from Switzerland. The bestowal of the honorary doctorate upon Dr. Paul Sacher, an event through which "we become integrated into the living history of music" (Bengt Hambraeus), marks an important moment in the history of the University—the 250th anniversary of James McGill's birth.

An interview with Dr. Sacher

Maria Anna Harley

MAH: My first question relates to the program of the concert that celebrates your presence at McGill. You have chosen two extraordinary works by Paul Honegger and I would like to know the rationale for this choice.

PS: It is quite simple, really. The *Liturgical Symphony* is one of the great works by Honegger and *La Danse des morts* is not known here. I think that it has never been played in Montréal and I think that it *has* to be played.

MAH: During the Beatty Lecture you spoke about the life and ideas of Béla Bartók. In 1937, Bartók said that music of the future should adhere to the principle of "inspired simplicity." This was his message for the musicians of his time; what would you like to tell the musicians and composers of our time, what is *your* message for the future?

PS: I think it is important that music is not only an intellectual pleasure, but that it means something. The two works by Honegger make it clear that there is a mission for his music. He wants to tell the listeners something important for himself; he wants to share his beliefs with the listeners. I think that everybody understands it because the music is not complicated—it is easy and understandable for everybody.

MAH: My third question relates to the Paul Sacher Stiftung, a very important and unique collection of manuscripts. What are the criteria for including composers in this collection? Whom do you invite to deposit works in the Archives?

PS: No, we do not invite people. We choose from the offers we get. Sometimes we are very glad, but we cannot accept all offers. It is not possible—we do not have enough space. We are very happy with what we have now, and the collection will certainly grow... Sometimes we get what we want, sometimes we are not lucky.

MAH: But you have accepted everything by Lutoslawski...

PS: Oh, yes, of course.

MAH: Why did he find a place in the Sacher Stiftung while other people did not?

PS: Listen, don't you think that there are great composers living now and there are less great composers? We have to make a choice!

MAH: Lutoslawski was very close to you personally. Can you say something about your friendship?

PS: Lutoslawski was an extraordinary person, he was a great gentleman, he was a very noble man. I think that he was one of the leading composers of our time. I liked him very much and I have always admired his work, ever since I came across the *Funeral Music* dedicated to Bartók. This is all I can say. I was a great friend of Lutoslawski, because I think that he was an extremely fine and noble person.

MAH: We had a chance of learning about this last year, when Lutoslawski came to McGill for his honorary doctorate. We could experience the nobility of his personality, the loftiness of his ideals. My next question, though, moves home, to McGill. What is your impression of the McGill Faculty of

Music that has just awarded you with a doctorate *honoris causa*?

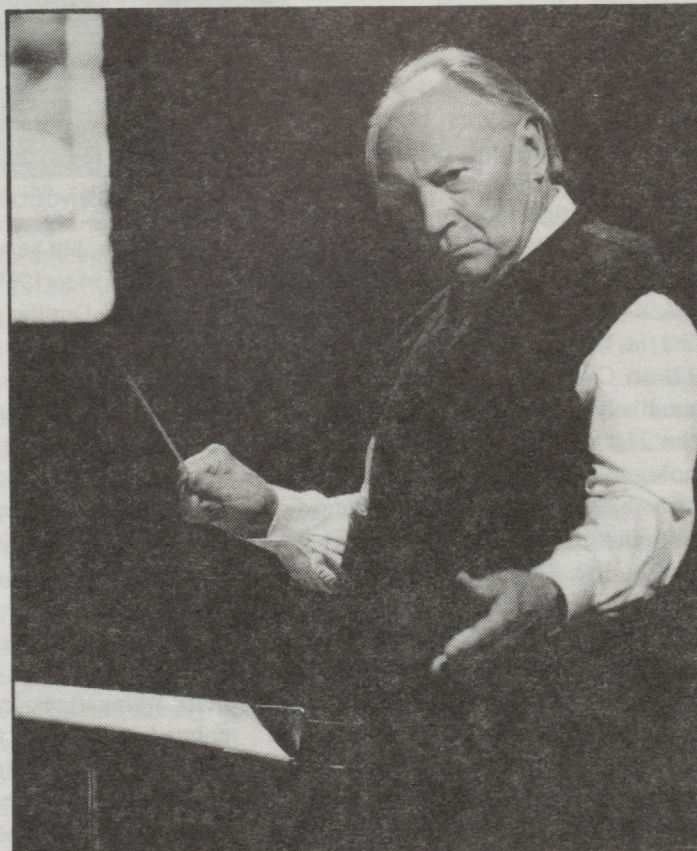
PS: It is an extraordinary university. McGill is one of the leading universities of our time and I have a great admiration for the work done here. I think that everybody who knows McGill should be enthusiastic about it.

MAH: True... Personally, I feel greatly honoured that I received my doctorate in music at the Fall Convocation with you. Thank you very much for your presence here and for taking the time to answer my questions.

Biographical note:

Maria Anna Harley, born and educated in Poland, studied musicology (MA '86, University of Warsaw) and sound recording (MA '87, F. Chopin Academy of Music, Warsaw). For the years 1994-96, she has been awarded the SSHRC Postdoctoral Fellowship—held at McGill University in cooperation with the University of Warsaw.

right, and opposite: Paul Sacher conducts the McGill Symphony Orchestra and choirs in rehearsal at Notre-Dame Basilica.



Laudationes ad Paulus Sacherem

Madame Chancellor,

I have the honour to present to you in order that you may confer upon him the designation of Doctor of Music, *honoris causa*, Paul Sacher, musician, conductor and patron of the arts.

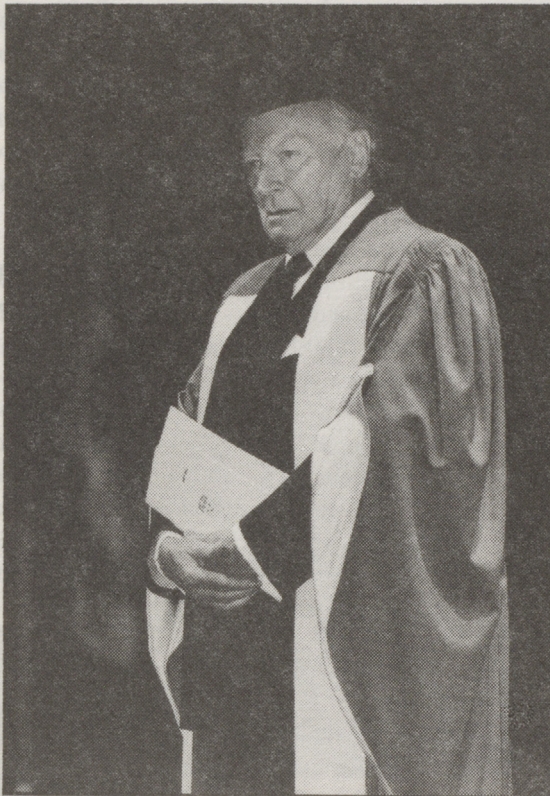
Samuel Johnson defines genius as "a mind of large general powers, accidentally determined to some particular direction." Few people would fit this definition better than Paul Sacher who decided very early on that his particular direction would be to dedicate his life to the presentation and dissemination of music—music both old and new.

This clear sense of purpose is amply illustrated by his founding at the age of 20 the Basel Chamber Orchestra, with the intent of promoting unknown and neglected old and contemporary music. The field of contemporary music was served by what have now become the legendary Paul Sacher commissions. Many of these works, which also received their premiere under his baton, are now considered "modern classics." The list includes Bartok's *Music for strings, percussion and celesta*, Strauss's *Metamorphosen*, Hindemith's *Die Harmonie der Welt*, Honegger's *Symphonies*,

and Stravinsky's *Concerto in D*, to name but a few. More recent commissions of works by Benjamin Britten, Pierre Boulez, Harrison Birtwistle, Elliott Carter and Witold Lutoslawski are likely to gain that status as we enter the 21st century. As the British musicologist Arnold Whittall has written, "There has been no more enlightened or discerning patron of contemporary music in the 20th century than Paul Sacher."

Old music was never so well served as by the founding of the *Schola Cantorum Basiliensis* in 1933. This institution had as its *raison d'être* the study and performance of early music on period instruments. So began a movement which was eventually to spread to North America, first under the

guidance of Paul Hindemith at Yale, then under the influence of Putnam Aldrich at Stanford, and in the late 50's at McGill through the efforts of Kenneth Gilbert. The Early Music Revival would probably not have gained such ready entry to the Academy without the vision of Paul Sacher to lead the way. Not only did Paul Sacher found



Dr. Paul Sacher at Convocation

this institute, but he served as its Director from 1954 to 1969. As French composer Henri Dutilleux has written, "Ce qui est frappant, c'est que le passé et le présent ne sont pas séparés par des frontières mais tendent au contraire à se confondre harmonieusement. Aussi, le sentiment de *continuité* est sans doute ce que l'on ressent le plus profondément lorsque l'on pénètre dans l'univers artistique et intellectuel de Sacher."

Sacher's career as conductor began under the guidance of the legendary Felix Weingartner. In 1941 he was appointed conductor of the newly founded chamber orchestra "Collegium Musicum Zurich," and he toured extensively with this orchestra in Europe as well as in England, Canada, Japan and

Australia. He has also been invited as guest conductor in all the leading European centres and has frequently appeared at such prestigious Festivals as Lucerne, Edinburgh, Vienna, Aix-en-Provence and Glyndebourne.

All of these musical activities and pioneering efforts clearly support Dr. Johnson's claim that a genius possesses "a mind of large general powers". Nonetheless, one is tempted to ask how could one man accomplish so much, or as Swiss musicologist Walter Nef has written, "Wie kann ein einzelner Mensch eine so gewaltige Arbeitsleistung vollbringen?"

And yet there is more: in 1973 Paul Sacher established the Foundation that bears his name. This began as a repository for the manuscripts from his commissions, and it has grown organically from his encounters, contacts and friendships with composers. Today it houses over fifty collections of the complete autograph manuscripts of the composers already mentioned, as well as the works of Berio, Ginastera, Henze, Leibowitz, Ligeti, Maderna, Martin and Webern. In sum, the Paul Sacher Stiftung has become one of the world's leading archives and research centres for 20th century music.

Benjamin Britten wrote a letter to Paul Sacher on the occasion of his 70th birthday and it contained a paragraph that seems even more apt now than ever. It reads, "How much do all musicians owe to your skill and your dedication and what have not composers owed to you for many many years now! You have been a model as a patron and performer and all of 'Music's Children' are grateful to you and proud of you."

Today we at McGill University join with that large chorus of "Music's children," as we confer upon you the degree Doctor of Music, *honoris causa*.

Professor John Grew
Dean, Faculty of Music
2 November 1994

Faculty Advisory Board: Alan Gold, Chair

Nancy Berman

While an intimate knowledge of music is not a requirement for members of the McGill Faculty of Music Advisory Board, it is only appropriate that the Board's Chair should have a lifelong love of music. Although The Honorable Alan B. Gold's professional interests lie in law—his illustrious career includes a nine-year appointment as Chief Justice of the Superior Court of Québec, and honorary doctorates from l'Université de Montréal and Queen's, McGill, Yeshiva, and Concordia universities—his involvement in and love for music and the theatre consume all of his free time.

Judge Gold confesses that his enthusiasm for music, and particularly the voice, has its roots in his earliest childhood memories. Not only did his mother sing him lullabies as a baby, but his father's family in Ukraine included many very well-known and highly respected cantors. When he was a young child, his father bought a Victrola—Judge Gold describes it as “a big monstrous thing you wound up”—and among the first recordings he heard were the voices of Caruso, Galli-Curci, Gigli, Schipa and De Luca.

Although he took piano lessons as a boy, Judge Gold admits he was terrible at it: “I was more interested in hockey than anything else!” However, his years as a young student at Baron Byng High School played a crucial role in developing his musical acumen. At Baron Byng, choral singing was strongly encouraged, and in many instances obligatory. At Christmas and in the spring, the students gave concerts; more importantly, every class had its choir in which everyone was required to participate. As Judge Gold explains, “You had no choice in the matter: you were a body, you were alive, you sang!” It even fell to a fortunate few, Judge Gold among them, to conduct their class choirs. The high school music teacher—a “Welsh Toscanini,” Judge Gold recalls with great fondness—was instrumental in in-

spiring an appreciation for music in his students. During the Depression years, with no money available for music, the small profit garnered through attendance at the school concerts purchased a Victrola, and recordings of the chamber music of Haydn, Beethoven, and Mozart. And, thanks to Baron Byng's music teacher, Judge Gold heard his first full-length Mozart opera.

While a student at Queen's University, Judge Gold expanded his musical interests. Through the music of Haydn, Mozart, Beethoven and Tchaikovsky, the world of symphonic music opened up to him. But through it all, Mozart reigned supreme, becoming and remaining to this day “almost an obsession.”

After the war, Judge Gold found himself in the perfect position to pursue a career as a part-time impresario: he was a young, single lawyer, with no family responsibilities, a bit of extra money, and an intense interest in concerts, theatre, and musical life in general. Pauline Donalda—a McGill graduate who had had a brilliant career as a soprano in Europe, and had returned to her home town upon retirement—invited him to be a member of the board of directors for what was then the YMHA music series. The series brought many musical greats to Montréal, among them Misha Elman, Richard Tucker, and Leonard (“call me Lennie”) Bernstein. After gaining an entry to the musical world, Judge Gold and three of his companions launched a series of their own, with the aim of granting young talents the much-needed, but often difficult to obtain, opportunity to perform in public and be reviewed by critics.

During these early years, Judge Gold became friends with Maureen Forrester, herself a young beginner. When she was offered a contract by Columbia Artists in New York she declared (already revealing her audacious nature), “Well, I'll have my lawyer look at it.” Judge Gold was the first person, after Ms.

Forrester's mother, to see this first and fateful contract. His advice? “Look Maureen, for God's sake, sign it before they change their mind!”

Due to the increasing demands of his burgeoning career and his new young family, his career as an impresario was shortlived. Judge Gold, however, remained involved in music: active in the McGill String Quartet, founded by Alexander Brott after his return from the Julliard School of Music, he was also an early subscriber to the Montréal Symphony Orchestra and the Société Pro Musica, of which he later became a governor. From time to time he even managed to sneak into the Ladies' Morning Musical Club concerts at McGill, where men were not then allowed except on special invitation!

Today he continues his involvement in music as both advisor and audience member. He spends part of every summer at the Marlboro Festival, attending concerts and rehearsals. Indeed, for him, seeing a piece being rehearsed is “the most exciting thing you can do other than participating yourself.”

When asked about McGill's Faculty of Music, he says: “Obviously it's great—one of the great faculties in Canada, indeed in North America. I know it's doing great work, and with a bit of luck it will do even greater work.” Undoubtedly the “luck” will take the form of the new building, whose construction is scheduled to begin in 1996, which will help, according to Judge Gold, “take the very best of raw material and turn out the very best products. It's a chicken-and-egg situation: we couldn't hope to have a building of this kind if we weren't a great institution, and once we get a new building, bearing in mind our reputation, we will become an even greater institution, attracting, as in the past, the most talented of musicians.”

Laureati

Olivia Blander won second prize in *Le Cercle des 100 associés de l'hotel Westin Mont-Royal*.

Oswaldo Budón won the SOCAN prize for electroacoustic music, for *para el trato con el desierto*, for solo tape, 1993.

Brian Current won third prize in the chamber Music category of the CBC's Eleventh National Competition for Young Composers. *Tales from the Silver Laundromat* was performed at the prize giving concert in New Brunswick, in November, 1994.

Samantha Duckworth, BMus '92, won the Bassoon position in the Orchestre symphonique de Québec in September, 1994.

Prof. Iwan Edwards was named to the Order of Canada in January 1995.

Jeff Hall, BMus '89, won the Bass Trombone chair in the Toronto Symphony Orchestra.

Dr. Maria Anna Harley, PhD '94, won the eighth annual Wilk Prize for research in Polish music (1994) for her paper "At home with phenomenology: Ingarden's *Work for Musik* revisited."

Douglas Kirk's PhD dissertation, *Churching the Shawms in Renaissance Spain: Lerma, Archivo de San Pedro Ms. Mus. 1*, was a finalist for the 1994 *Prix d'excellence of the Académie des Grands Montréalais*.

Kevin Komisaruk, BMus '94, won second prize at the annual John Robb Organ Playing Competition in Montréal.

Eric Marty won second place in the CBC Young Composers Competition recently.

Suzanne Nelsen won the Second Bassoon position in the Orchestre symphonique de Montréal. During the same audition period, **Jamie Somerville** won the Associate Principal French horn position. They will begin performing with the orchestra in September '95.

Marc Patch, BMus '83, MMus '92 received first Prize at the 1994 International Eckhardt-Gramatté Trillium Plus Music and Letters Composition Competition. His composition, entitled *Echo aquatique*, for violin, cello and piano, was performed in March in London, Ontario.

Prof. Donald Patriquin shared first prize at the 1994 Melodious Accord Composition Search (New York, NY) for *Antiphon and the Child of Mary*, written for choir and contralto solo.

Dominique Roy, BMus '92, MMus '94, won the Début audition in January, which assures him of a concert in their series next year. The concert will be recorded by the CBC.

Paul Schieman, BMus '78, is celebrating the 15th anniversary of the Alberta Baroque Ensemble, which he founded in Edmonton.

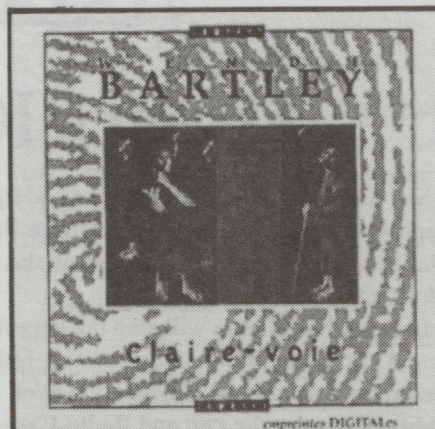
Laura Tanod won fourth prize in *Le Cercle des 100 associés de l'hotel Westin Mont-Royal*.

Facing page: Recent Student and Alumni Compact Disk releases

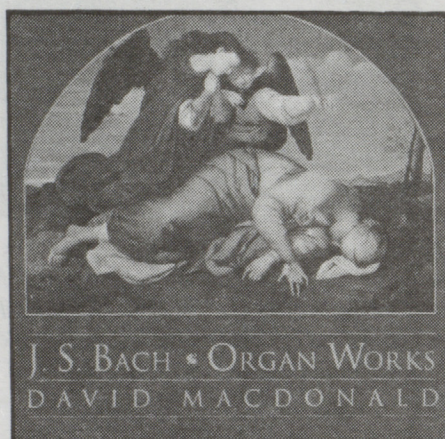
Where given, comments were taken from the program notes



Les Boréades.
Baroque sonates virtuoses du XVIII^e siècle. Atma: ATM2 9731 (1994). Marie Bouchard, Clavecin.



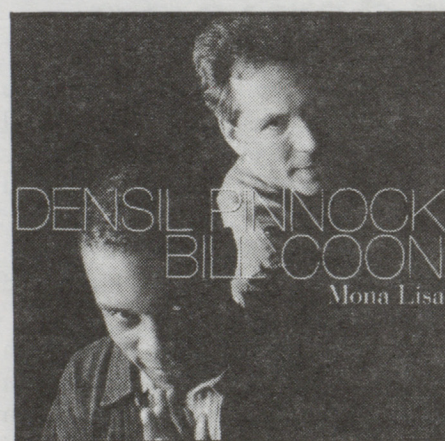
Wende Bartley (MMus '89).
Claire-voie. iMedia IMED 9414 CD (1994).



David Macdonald (MMus '77). *J.S. Bach—Organ Works.* WRC8-6814 (1994). "David MacDonald challenged himself to clarify the most tangled contrapuntal textures—a matter of individual success. 'Bach played as it should be played.' "



Gilles Gobeil
La mécanique des ruptures. iMedia IMED 9421-CD (1994)
Electroacoustic music.



Densil Pinnock (BMus '94) & Bill Coon.
Mona Lisa. E.R.C. Records Inc. ERCD 6671 (1995). "...the lesson passed on to Densil and Bill is that beautiful songs performed by talented artists results in music that touches those listening."

L'Ensemble Arion.
Mythologie—cantates françaises. Analekta AN 2 8050 (1994).
Claire Guimond, Prof. Hank Knox, Betsy MacMillan, Chantal Rémillard
"L'Ensemble Arion has another winner on its hands with this little gem. The musicians sound ravishing and polished."



Aaron Cohen (current student). *Oboescent.* Oboescentic Records OR941201 (1994). "No century equals the 18th for the abundance of solo oboe music. This CD presents a good sampling of what oboists would have been playing about mid-century."



Jan Jarvelepp.
Soundtracks of the Imagination. J&W, CD941 (1994).
"Clarity and directness are valued over experimentation for its own sake."

Focus On Alumni

Sherri Karam

Ms. Karam's training includes an undergraduate degree from McGill University, a *Concours de musique* from the *Conservatoire de Musique du Québec*, and advanced studies at the *Atelier lyrique de l'Opéra de Montréal*.

In 1995, Ms. Karam will sing the Pergolesi *Stabat Mater* and Bach's *Cantata 51* with the Syracuse Symphony, followed by Mendelssohn's *Hymn of Praise* in Toronto and Haydn's *Creation* in Montréal. She will present two radio recitals on the CBC and Radio-Canada including repertoire of Mahler, Liszt, Menotti, Stravinski, Poulenc, Wolf, Berlioz, Cooke and Lachner.

Mlle Karam a obtenu son Baccalauréat à McGill et a passé son Concours de Musique au Conservatoire de Musique du Québec. Elle a suivi les cours avancés de l'Atelier lyrique de l'Opéra de Montréal.

En 1995, Mlle Karam chantera le Stabat Mater de Pergolesi et la Cantate 51 de Bach avec l'Orchestre de Syracuse, Hymn of Praise de Mendelssohn à Toronto et La Création de Haydn à Montréal. Radio-Canada et CBC présenteront deux émissions de ses récitals de Mahler, Liszt, Menotti, Stravinski, Poulenc, Wolf, Berlioz, Cooke et Lachner.



Sherri Karam, Second Prize, Concours de Chant, Genève, 1993; Certificate of Merit, Dutch International Vocal Competition 1994; Finalist, New York Oratorio Society Competition, 1994.



Jens Lindemann, First Prize, Prague International Music Competition 1992; First Prize, Canadian Concerto Competition, 1992; Soloist in the Schleswig-Holstein Music Festival, Germany, 1994.

Jens Lindemann

Mr. Lindemann was offered a jazz scholarship in 1982 to attend the Berklee College of Music in Boston. He opted instead to attend McGill University where he graduated with "high distinction". He went on to obtain a Master's degree from the Juilliard School of Music in New York and was also a resident artist at the Banff Centre for the Arts.

Winner by unanimous juries of international competitions in Prague, Florida and Munich, he is the only trumpet player ever to win the "Grand Prize" at the *Canadian Music Competition*.

Later this season, Mr. Lindemann will give his BBC debut broadcast in Cardiff, Wales with internationally renowned British pianist David Owen Norris. He will perform with Mr. Norris for the CBC's *Arts Tonight* program in a recital to be presented in Calgary. He will also record Bach's second *Brandenburg Concerto* in Germany this year.

En 1982, M. Lindemann a refusé une bourse de jazz de Berklee College of Music pour suivre les cours de McGill. Il a obtenu son baccalauréat magna cum laude en 1988. Il a également obtenu une Maîtrise de Juilliard (New York) et il a été artiste en résidence au Banff Centre for the Arts.

Gagnant par décision unanime du jury de compétitions internationales à Prague, en Floride et à Munich, il est le seul trompettiste de tous temps à gagner le "Grand Prix" du Concours de Musique du Canada.

Cette année, M Lindemann va faire ses débuts avec la BBC à Cardiff, Galles avec le pianiste de renommée internationale David Owen Norris. Les deux vont présenter un récital pour Arts Tonight (CBC) à Calgary. Finalement, il enregistrera le Deuxième Concerto Brandebourgeois en Allemagne.

A Fine Viennese Lady

Tom Plaunt

February '94, if you will remember, was noted for its frostbitten fingers and students eschewing cool fashion to wrap up and survive the frigid wind-tunnels of Sherbrooke and University. You thought it was cold, didn't you? I found myself, on the Faculty's behalf, winging over a Lake Superior which was completely frozen over for the first time in a century, watching (with the usual white knuckles) as the fractured ice surface came closer and closer. No land in sight. Just God-forsaken little islands with lighthouses all a-shiver.

But waiting in Thunder Bay was a warm welcome from Professor Peter Duinker of Lakehead University's Forestry Department, who had room for me in his pick-up truck, along with specimen trunks of various trees, deep-frozen of course. And waiting at the Duinker house was the reason for my visit, a venerable 130-year-old Viennese piano, built by the once-famous firm of Johann Baptist Streicher.

The Duinker family acquired it a number of years ago during a study leave in Vienna, and in the autumn of '93 had offered it to our Faculty. "We want her to go to a place which will appreciate her and take care of her", was Maggie Duinker's way of describing their proposal. My visit was set up to see if we could accept this generous offer.

While Professor and Mrs. Duinker and their four children, musicians all, gathered round, I trotted out a party piece or two, some Schumann and Brahms.

And of course I recommended that we accept. For what a joy it is to play this piano! It produces an elegant silvery sound of considerable warmth. Great variety of dynamics and colour is possible. The mechanism is very light and sensitive and certainly serves as a tactile example of the oft repeated phrase, "typical Viennese action." The tuning is A = c.415-420, approximately one-half tone below modern concert pitch. Because some of the pins in the high treble are unable to hold sufficient tension, some restoration work is needed for accurate tuning. The elaborate fretwork music stand is almost intact (all pieces have been retained) and includes two swing-out tablets for candlesticks. The original stencilling has not been obscured by later coats of lacquer. One damper is broken, but we have the original parts for repair. What is extraordinary is that the mechanism is *original*; there have been no alterations beyond a few replaced strings.

The builder, Johann Baptist Streicher had a particularly distinguished background. His grandfather, Johann Andreas Stein not only apprenticed under Gottfried Silbermann (whose instruments Bach played) but also built the pianos that Mozart favoured above all others. His mother, the pianist Nanette Stein, built pianos for Beethoven and often cared for Beethoven's neglected household. His father, Johann Andreas Streicher, virtuoso pianist, piano manufacturer, intimate friend of Schiller, kept an open house for the musical celebrities of the day: Hummel, Cramer, Mosheles, Kullak, Beethoven.

It is not surprising that such a wealth of experience and personal connections over three generations produced pianos of international repute. (The firm passed out of existence in the early 1870's when J.B.'s son sold it...)

Maggie Duinker, who is a Music Education specialist, pointed out that this piano is identical to the one owned by Clara Schumann, now housed in the old instrument collection of the Vienna *Hofburg*. One has only to stretch the imagination a little to include Brahms in the picture, playing exactly this model of piano, chez Clara. As a medium for the music of the mid 19th Century, this instrument, sufficiently restored, will be very effective and probably unique to Montréal and Québec.

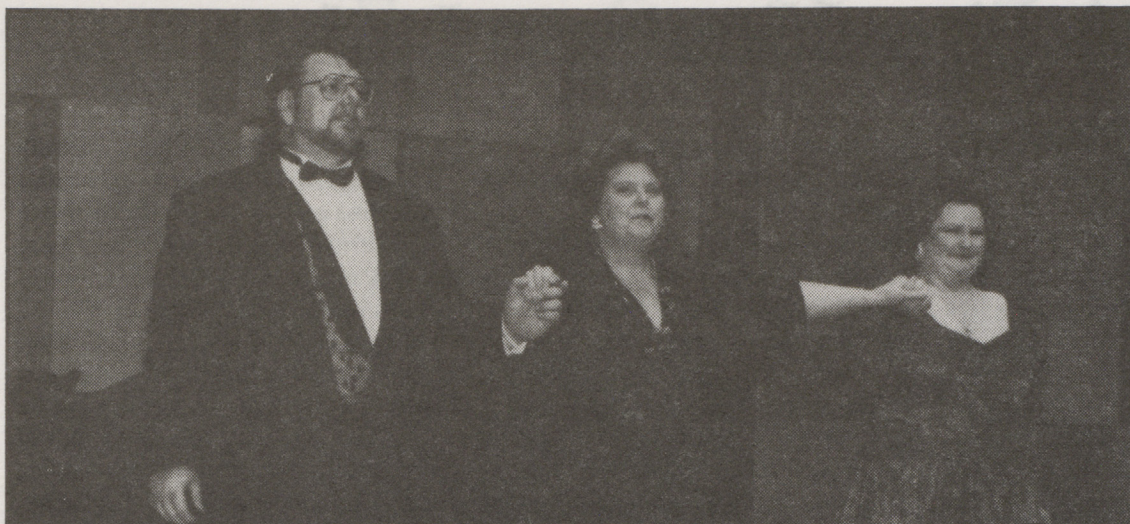
To make a long story shorter, the University did accept the gift, with gratitude. Our Viennese lady travelled to Montréal in June/July, and is temporarily housed 'midst the humidified ayres of Prof. Hank Knox's harpsichord studio. This Streicher piano represents the first gift towards establishing an antique instrument collection that will be housed in our new library and research complex. She will be a welcome addition to the performing opportunities (keyboard and vocal music...by candle-light?) that we can foster as we continue to rediscover the 19th century.

The complete academic staff would like to express its thanks to Peter and Maggie Duinker, Kate, Ben, Oriana and Nelle for this timely and generous gift. May it offer us, as performers and scholars, new avenues to inspiration!

We invite you to become a Friend of Music at McGill. Your contribution will be applied directly to the Faculty Scholarship Fund.

For more information, please write to:

Friends of Music at McGill, C/O Anthony Tremain, 555 Sherbrooke St. West, Montreal, QC, H3A 1E3, or call Anthony at (514) 398-4548, extension 0342.



Supertenor Ben Heppner, pianist Dixie Ross Neill and soprano Avalee Beckmann at the Opening Night Recital

Vocal Area

National Association of Teachers of Singing



Pianist Michael McMahon, contralto Maureen Forrester and soprano Victoria Pinnington during the Mahler master class

staff

Just as the Faculty is celebrating its 75th anniversary this year, the National Association of Teachers of Singing (NATS) celebrated an auspicious anniversary last year—its 50th. NATS was formed out of the New York Singing Teachers Association, and it now numbers over 600 members representing more than twenty different countries.

Though there have been a few isolated NATS members in Québec over the years, little effort has been made to expand that membership. Several other Canadian provinces have enlarged their membership to enable students and teachers, both private and school-affiliated, to benefit from the many opportunities that the NATS organization has to offer.

All this changed when William Neill, Chair of the Vocal Area, came to McGill in 1989. At that time, he held

the position of NATS District Governor for the Province of Ontario. The parent organization soon added to his responsibilities by appointing him District Governor of Québec, with the mandate to build membership and establish an active chapter of NATS in the Montréal area. Since then, growth has been steady.

In 1993, McGill hosted the NATS Eastern Region Conference and Student Auditions. Students and teacher-members attended from New York, Pennsylvania, New Jersey, West Virginia, Delaware and, of course, Québec. McGill students won more than half the awards offered in the fifteen different categories (based on age, sex, years of study and "most outstanding overall").

In the summer of 1994, McGill again played host, this time to the NATS Summer Workshop. This was a four-day event, featuring recitals, workshops, panel discussions and master classes. There were well over 200 attendees representing 4 countries. Canadian "supertenor" Ben Heppner and pianist Dixie Ross Neill, Director of Opera Studies at McGill, presented the opening night concert, performing music of Beethoven, Strauss and Wagner. They were joined by the winner of the 1993 Montréal International Competition, Canadian soprano Avalee Beckmann.

Legendary Canadian contralto Maureen Forrester gave an inspiring master class on the songs of Mahler, and McGill teaching team Lucile Villeneuve and Dr. Robert K. Evans gave a delightful and highly informative masterclass on the songs of Poulenc. NATS chapters from Ottawa and Toronto both did presentations focusing on vocal music by Canadian composers. One was done in the form of a review titled: "Canadian Muses canadiennes," and the other was an overview featuring excerpts from numerous works performed by McGill students, both advanced and

alumni, and including interviews with composers Pat Cardy and Denis Gougeon. An entire day was devoted to various speakers and panel discussions "Regarding Breathing and Support for Singers." Distinguished presenters included: Dr. Johan Sundberg, Royal Institute of Technology, Stockholm; Dr. Ronald Proctor, Johns Hopkins University; Dr. Jeremiah Mead, Harvard University; Dr. Peter Macklem, Founding Director, Meakins-Christie Laboratories for Respiratory Research, McGill University; Dr. Thomas F. Cleveland, Voice Centre, Vanderbilt University;



William Neill and Maureen Forrester: thank you!

and Dr. François Chagnon, otolaryngologist-in-Chief, Montréal General Hospital.

Other presentations and master classes were given by Dr. Jean Westermann Gregg, Speech Pathologist and President, NATS International; Dr. Michel Ducharme, Laval University; Victor Martens, Wilfrid Laurier University; Judith Nicosia Civitano, Rutgers University and NATS Eastern Regional Governor ("New Music Without Fear"); Robert Edwin, author, performer, specialist in teaching children and "popular singers"; and Norma Newton, artist-teacher, New York City, ("Transition from University Graduate to Professional—or Reality 101").

Praise that this was "the best NATS Summer Workshop in recent memory" is a strong indication of the quality of students and teachers now at McGill. At this point, there are over 100 voice students at McGill, and approximately 75% of them are in the various performance programs, both graduate and undergraduate. There are nine voice teachers and four master coaches on staff. The Vocal Area is preparing singers who are entering directly into performing careers, winning competitions and participating in major professional training programs in Canada, the United States and Europe.

The enormous success of this vast NATS summer workshop was due to the outstanding resources and the tireless efforts of McGill's Faculty of Music Vocal Area. Among those who contributed greatly are Winston Purdy, Michael McMahon, Marc Couroux, Lucile and Robert Evans, Dixie and Bill Neill and, last but certainly not least, the McGill Conference Office and Dean John Grew.

Finally, the Province of Québec now has its first officially organized chapter of NATS: *section Montréal!* Its 20-plus members come from Québec City, northeastern New York State and the greater Montréal area. Seven of McGill's Vocal Area teachers are charter members, and there are approximately six nonvoting student affiliate members.

Recently, at the Eastern Region Conference and Student Auditions which were held this year at Westminster Choir College in Princeton, New Jersey, three of the five McGill students who went won first-place in their respective categories: Stephanie Marshall, Fiona Lewis and alumna Jennifer Rasor. Congratulations!

Masters of Music in Jazz Performance

The McGill jazz area has recently incorporated a Master of Music in Jazz Performance. This new facet of the Performance Department has received much acclaim, but little introduction. In an interview with André White, Kevin Dean provides some background about the program.

AW: When did the graduate program start?

KD: It started in the fall of 1992. We started planning it in the late 80's.

AW: What makes it different from other jazz graduate programs? Or is it different?

KD: The intention was to find something that would reflect the other graduate programs at McGill as well as be competitive with other programs in the States. I think we've done that.

AW: What makes people want to come here as opposed to going somewhere in the States?

KD: It's a performance degree; I think it's a degree for someone who has a high degree of self-determination and self-motivation. It's for someone who is looking for a way to explore his or her own ideas with the help of the Faculty. At this point there is still a lot of room for individual development and directions.

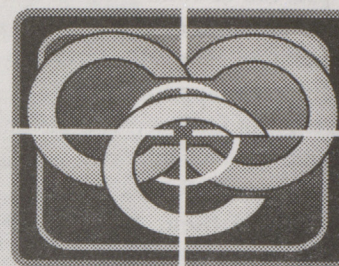
AW: Is that something that is different from other programs?

KD: Well, there is more of an emphasis in performance and composition here than in the States. There is no bibliography course and no written thesis requirement. It's all performance oriented; the only strictly academic course is Jazz Pedagogy. There is also a composition and arranging seminar which operates as a kind of backup for the fi-

nal recital and documentation. At this point I don't think there is anything missing from the program, except perhaps to incorporate the graduate students into the playing environment more. With any graduate program there is always a balance between what students contribute to the university and what they get out of it.

AW: So you think this program represents...

KD: ...a tremendous opportunity. It's the first program of its kind in the country, and it gives students their first real chance to explore their individuality and to establish their personal voices. For most people, this would be their first opportunity. It would represent a chance to organize their own groups, write their own music, put together their own overall concept of how their music should be presented. I think the mistake that a lot of graduate programs in the States make is that they forget that this is where jazz music is going. I think that they are trying too hard to give out information, being more traditional. This program tries to fulfill the original jazz vision; the part of the jazz tradition that gets ignored a lot in universities, the search for individuality. Individuality often doesn't fit very well into a university environment, but it is an important part of jazz music. This program is a way of rediscovering that search within the university situation. The idea is to find a balance between structure and openness and to let people really get their creative juices going. People like [current students] Roy Patterson and Dave Robbins are good examples of what can be accomplished with this approach.



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Venez célébrer notre 75^e anniversaire

Le 5 avril 1995 marquait le lancement des célébrations du 75^e anniversaire de la Faculté de musique alors que l'Orchestre symphonique de McGill interprétait la 3^e Symphonie de Gustav Mahler au Grand Théâtre de Québec devant une salle enthousiaste remplie à pleine capacité.

Les célébrations se poursuivront en septembre:

Le vendredi 22 septembre

- 16h00 **Conférence: Violet Archer, Lic '34, BMus '36, DMus, hc, '71**
Violet Archer remembers music studies at McGill. Salle Redpath, *entrée libre*
Sera suivie d'un vin d'honneur au Faculty Club
- 19h00 **Concert Gala CBC/McGill salle Pollack 35 \$**
Mettant en vedette des diplômés et des membres du corps professoral de la faculté. Un buffet froid sera servi durant les entractes.

Le samedi 23 septembre

Portes Ouvertes

- 09h00 Café et beignes offerts par la faculté
- 10h00 Répétition ouverte de l'Orchestre symphonique de McGill
- 11h30 Visites guidées du Pavillon de musique Strathcona
- 14h15 Concert du GEMS (Groupe du studio de musique électronique)
- 17h00 Concert de jazz avec Kevin Dean, trompette et Densil Pinnock, voix

*Tous les événements ci-dessus auront lieu à la
salle Pollack et l'entrée est libre. Bienvenue à tous!*

- 18h30 Banquet au Grand Salon de l'Hôtel Reine-Élizabeth avec l'Orchestre de Peter Freeman.
Concert: "Music of the Deans" Oeuvres de Perrin, Clarke, Duchow, Blume,
Pederson, Rea, and Grew

*Une réduction de 10% s'appliquera sur tout achat fait avant le
24 juin 1995. Pour plus de renseignements ou pour réservations
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Des tarifs spéciaux sont offerts par Air Canada pour ceux et celles qui voyageront par avion pour assister à la réunion.
Au moment de faire émettre votre billet, demandez à ce que le numéro d'événement CV951208
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Come Celebrate Our 75th Anniversary

April 5th, 1995, marked the beginning of our seventy-fifth anniversary celebrations. The McGill Symphony Orchestra performed Mahler's *Symphony, no. 3*, to a sold-out *Grand Théâtre*, Québec City. The celebrations continue in September:

Friday, September 22nd

- 16h00 Lecture: Violet Archer, Lic '34, BMus '36, DMus *hc* '71
"Violet Archer remembers music studies at McGill." Redpath Hall — *Free admission*.
To be followed by a *Vin d'honneur* at the Faculty Club.
- 19h00 CBC/McGill Gala Concert Pollack Hall — \$35
Featuring outstanding graduates and faculty members.
A cold buffet will be served during the two intermissions.

Saturday, September 23rd

Open House

- 09h00 Free Coffee & Doughnuts
10h00 Open Rehearsal of the McGill Symphony Orchestra
11h30 Tours of the Strathcona Music Building
14h15 GEMS concert (Group of Electronic Music Studio)
17h00 Jazz concert with Kevin Dean, trumpet & Densil Pinnock, voice

All daytime events will be in Pollack Hall and are free of charge. Everyone is welcome!

- 18h30 Reunion Banquet Queen Elizabeth Hotel, Grand Salon — \$65
with the Peter Freeman Orchestra
Concert: Music of the Deans: Works or performances by Perrin,
Clarke, Duchow, Blume, Pederson, Rea, and Grew

All prices are subject to a 10% discount if payment is received by June 24th, 1995.

For phone reservations (visa & MC) or information regarding all events, please call Khandan Movafegh at: (514) 398-4539.

If you are planning to fly to Montreal for the reunion, reduced fares may be available through Air Canada. When purchasing your ticket, please ask that Event Number CV951208 be entered in the Tour Code box of your ticket, regardless of the fare purchased.



Faculty of Music Faculté de musique

1920-1995

Music at McGill dates back to 1839 when band music accompanied the ceremonial laying of the cornerstone for McGill College; thanks to Lord Strathcona, music lessons were available to female students as early as 1889. Clara Lichtenstein was appointed Music Tutor and Head of a Department of Music in Royal Victoria College ten years later. The vigour of music teaching at Royal Victoria College under Clara Lichtenstein and the energy of Charles A. E. Harriss led to the opening of the Conservatorium of Music in 1904, with Harriss as Director. Harry C. Perrin succeeded Harriss as Director of the Conservatorium in 1908, and he was named Dean when the Faculty of Music was constituted in 1920.

We are thus celebrating the seventy-fifth anniversary of the establishment of the Faculty of Music and the ninety-first year of music teaching at the McGill Conservatory. Please join us as we launch a year of celebrations!



La musique à McGill remonte à 1839, alors qu'une fanfare accompagnait la cérémonie de pose de la première pierre du McGill College; grâce à Lord Strathcona, des cours de musique furent ensuite accessibles aux étudiantes dès 1889. Dix ans plus tard, Clara Lichtenstein fut nommée professeure à McGill et directrice d'un département de musique au Collège Royal Victoria. C'est grâce à son dynamisme et à l'énergie de Charles A.E. Harriss que fut inauguré, en 1904, le McGill Conservatorium of Music. En 1908, Harry C. Perrin succéda à Harriss au poste de directeur du Conservatoire. Il fut nommé doyen de la faculté de musique lorsque celle-ci fut créée en 1920, tout en conservant son poste de directeur.

Voilà donc pourquoi nous célébrons cette année le 75^e anniversaire de la fondation de la faculté de musique et la 91^e année d'enseignement de la musique au Conservatoire de McGill. Joignez-vous à nous pour le lancement de cette année de célébrations!

Registration / Inscription

Yes, I want to be part of the 75th Anniversary Celebrations!
Please indicate the events you would like to attend:

	Price	Number	total
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<input type="checkbox"/> Vin d'honneur reception at the Faculty Club following the lecture.....	free	_____	n/a
<input type="checkbox"/> CBC/McGill Gala Concert & buffet at Pollack Hall..... (benefit concert for the McGill Faculty of Music Scholarship Fund)	\$35	x _____	= \$ _____
<input type="checkbox"/> Reunion Banquet for music graduates. Concert: "Music of the Deans" at the Queen Elizabeth Hotel	\$65	x _____	= \$ _____
<input type="checkbox"/> I want to save 10% on the cost of the tickets—I am sending payment before June 24 th			- 10% = \$ _____
<input type="checkbox"/> I cannot attend, but I want to be a part of the celebrations. I am enclosing a tax-receiptable donation to the Faculty Scholarship Fund:			= \$ _____

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Please return by mail or fax to the following address. Your tickets will be mailed to you.

Veuillez retourner ce formulaire par la poste ou par télécopieur à l'attention de Mrs. Khandan Movafegh. Vos billets vous seront envoyés par la poste.
Mrs. Khandan Movafegh, Faculty of Music, McGill University, 555 Sherbrooke St. W., Montréal, QC, H3A 1E3. Fax: (514) 398-5514

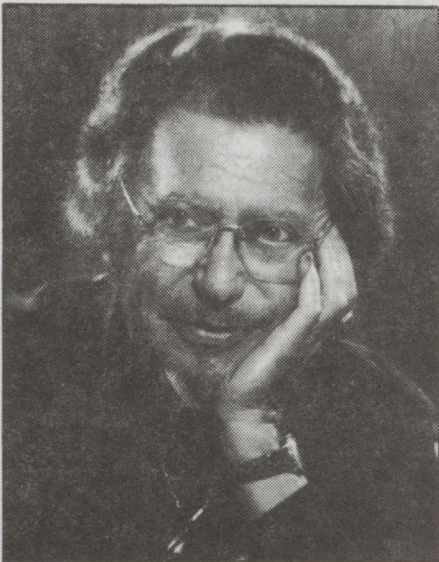
Happy Birthday to a great Maestro Alexander Brott celebrates his 80th

John Grew

Notre Dame Basilica was filled to capacity by a crowd of music lovers who wished to pay tribute to Alexander Brott on 15 March 1995—the occasion of his 80th birthday. The McGill Chamber Orchestra was led by his son, Boris, and the guest soloist was the celebrated violinist, Itzhak Perlman. After a rousing concert which ended in a standing ovation, the celebration continued at City Hall where the Mayor of Montreal presented the birthday cake.

The Académie des Grands Montréalais, which was established by the Board of Trade to honour personalities whose achievements in their respective fields are outstanding, named Alexander Brott a "Great Montrealer" in 1993. The citation reads: « *Musicien exceptionnellement accompli, puisqu'il est compositeur, violoniste et chef d'orchestre, Alexander Brott a démontré son talent au cours d'une carrière dynamique et a enrichi la vie musicale montréalaise pendant plus de*

soixante ans. En tant que fondateur et directeur de l'Orchestre de chambre McGill, comme premier violon et chef d'orchestre attiré de la faculté de musique de l'Université McGill, Alexander Brott a marqué les institutions musicales de notre ville et a été écouté



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et entendu avec plaisir par des milliers de personnes ici et ailleurs. »

To that should be added a quotation from Dean Paul Pedersen's citation on the occasion of McGill's conferring a Doctor of Music, *honoris causa*, on Alexander Brott in 1980: "Throughout all of this performing, conducting and composing activity there exists another Alexander Brott—the teacher who for forty-one years at McGill has nurtured the talent of many students who have gone on to important music careers of their own."

Dr. Brott will be with us for the "Reunion Weekend" next September, so this is yet another reason to attend. And the McGill Symphony Orchestra will perform his work *From Sea to Sea* during our Anniversary Year as a tribute to one of our great composers.

I am sure that all will want to join me in wishing Dr. Brott many more happy birthdays as he enters his 80th year of musical creativity.



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Music Returns to Macdonald Campus

by Carl Urquhart, Associate Director,
McGill Conservatory of Music

The McGill Conservatory of Music, which for nearly a century has served the musical needs of the Montréal community from its downtown headquarters, has taken a giant and very exciting step over the past year by establishing a new branch on the Macdonald Campus at Ste-Anne-de-Bellevue.

The possibility of such a move had been discussed for a number of years, ever since former Principal David Johnston, whose own children were active Conservatory students, proposed the idea of setting up a summer program at the beautiful west-end campus. It was only in September 1993, however, that ideas for the new branch began to take shape and a preliminary meeting was held with Vice-Principal and Dean of Agriculture, Dr. Roger Buckland. We were all struck by Professor Buckland's enthusiasm for the project and it was through his advice and encouragement, plus support from Dr. François Tavenas (Vice-Principal, Planning and Resources) that the ball really started rolling.

Finding an appropriate home for the new branch was the number one priority. But no sooner had we mentioned our project to the manager of Campus Housing at Macdonald than one was proposed—a cozy, red-brick bungalow, one of the staff houses just inside the main gate of the campus. It just happened that a Macdonald professor and his family were about to vacate the two-story dwelling (approximately 2000 square feet), which had room for seven studios, an administrative office, a large kitchen, and a lot of storage space. When we first visited the site last fall, we were struck by the beautiful view (front veranda and lawn facing Lac St-Louis!) and the abundance of perennials, flowering shrubs and tall ever-

greens. For those of us who had spent the last several years living and working in the concrete jungle it was something of a country paradise.

We soon found out that turning a family residence into a functioning music school was no easy task: there followed several months of renovations, including sound-proofing, re-structuring, painting, carpeting and the installation of phones and an expensive security



system. Early one morning we found out in a dramatic way that the latter worked...Macdonald security informed us that there was an intruder in the building! We later discovered that the intruder was a very surprised and startled starling that had fallen into the building through the fireplace. After several manoeuvres and great consternation from all points of view, including that of the poor bird, we managed to set it free.

By 1 January 1995, we had our building, albeit a completely empty one! The next major priority was to reach out into West-Island communities and let people know we were opening a new branch. One weekend early in January flyers were distributed to 45,000 doors in

Vaudreuil, Ile-Perrot, Senneville, St-Anne de Bellevue, Pierrefonds, Dollard-des-Ormeaux and Beaconsfield. On Monday morning our phones were ringing off the hook in our downtown Strathcona office—the demand was certainly there and both our administrative and teaching staff were ready to meet the challenge head on.

The next step was to turn our embarrassingly empty building into something resembling a music school; during the first week of interviews with new students, people had every right to be sceptical about who we were or what kind of business we were operating. There was not a musical instrument in sight. In fact the only pieces of equipment in the building were a card table and a chair!

Our first major purchases were pianos (three grands and three up-rights) and through the help of our staff and various technicians we were able to find some beautiful instruments, as well as a new set of Orff instruments for our popular Saturday-morning "Music for Children" program. And there was of course the office to set up: we needed everything—computers, a fax machine and all of the usual office paraphernalia. The McGill Facilities Management was an enormous help in the latter area; we snapped up several retired desks, file cabinets, tables and chairs. Little by little our "home away from home" began to take shape.

By February we had enough students (from toddlers to senior citizens) and teachers to begin lessons. For those of us who had been actively involved in organizing the new branch, it was a great thrill to hear the pitter patter of little feet and the cacophony of percussion instruments when our first two "Music for Children" classes started up on Saturday, February 4th, under the direction

of Katrina Mills Pecknold (BMus, '93). Soon other teachers began giving regular lessons at 4 Stewart Park, including Nick DiTomaso (BMus '85), and Carl Urquhart (BMus '78).

Now that we have completed phase one of our Macdonald project we have had time to do a bit of research on the history of music at Macdonald and we have come up with some interesting findings. The history of Macdonald College and the McGill Conservatory parallel each other very closely: Sir William Christopher Macdonald, the founder of the famous school of agriculture, had begun making plans to establish such an institution in 1904, exactly the same year that the Conservatory was founded. Sir William was, moreover, a keen admirer of the arts with a particular penchant for music, which became a regular part of the curriculum for students at the School for Teachers at Macdonald College. It is written that in the old days the campus was alive with the sound of music—including a glee club, regular operatic/orchestral concerts and recitals, all of which enhanced the life of students and staff on the campus. However, in 1970 the Teachers College moved to the Faculty of Education on the downtown campus and music became remarkably scarce on the West-Island campus for the next 25 years.

The McGill Conservatorium (now the McGill Conservatory of Music) was one of the McGill departments that received a sizeable bequeath in William Macdonald's will when he died in 1917. Little did he know that four decades later the Conservatorium would be closer to home than he had ever imagined...right in his own back yard.

With much of the groundwork done for the Conservatory's new branch in Ste-Anne-de-Bellevue our next priority is of utmost importance: to make ourselves as widely known as possible to all music-lovers in the vicinity. We believe that we now have the resources, the staff and the experience necessary to provide the public with a first-rate musical education and we are looking to our future on the west-island with great enthusiasm.

In Memoriam: Jean Tremblay

Kenneth Woodman

The Montreal musical community in general and that of McGill in particular was shocked and saddened at the tragic death of Jean Tremblay on 3 August 1994, after a bizarre biking accident. A much loved teacher, colleague and administrator, Jean founded the Suzuki flute area in the Conservatory and was Director of the Conservatory's Suzuki Program.

A memorial service in his honour was held on 6 November 1994 in Pollack Hall. The announcement was made then that a memorial fund: the Jean Tremblay Memorial Scholarship to assist deserving music students. Contributions may be made through the Conservatory Office. (Cheques should be payable to McGill University.)

On August 5th, just after Jean's death, over two hundred people gathered at the Greene Avenue Community Centre to remember him. Former Director of the Conservatory, Peter Freeman, delivered the eulogy. I include it here because it expressed so well who Jean was, how much we admired him and how much we will miss him.

"Every so often, if we are lucky, there comes into our lives a very special, I would venture to say 'unique', individual. Such was the case several years ago during my first year as Director of the McGill Conservatory of Music when into my office walked a young man by the name of Jean Tremblay.

"Having recently returned from four years of intensive study at the Suzuki Institute in Japan, where he was the first Canadian to graduate in Flute, Jean was looking for a teaching job. To be honest, I had never heard of Suzuki flute. Jean soon fixed that. If there was anyone who could speak passionately on a subject that he knew inside out, and loved intensely, it was Jean Tremblay.

"After our initial talk, I was so enthusiastic about Suzuki in general and Suzuki flute in particular that I almost signed up myself, until he reminded me that six years old was the maximum age at which he would start a student. But that was the way Jean was. He didn't teach for money, or for power or control.

"Those of you here today who witnessed or participated in his classes knew that Jean taught because he genuinely loved it, and it showed. He had truly found his calling, and nobody did it better. I used to affectionately call Jean, mostly behind his back mind you, a true Suzuki 'zealot.'

"Now the word 'zealot' often conjures up negative images, but in Jean's case I meant the term in a most positive light. Jean, more than anyone I have ever met, understood the term 'talent education' and the philosophy and principles behind Suzuki's book *Nurtured by Love*. What's more, he lived his life by these universal principles. He was a gentleman, he was patient, loving, humorous, and eminently qualified.

"Only God knows what Jean Tremblay might have accomplished had fate allowed him a normal lifespan, but I know one thing: in the world of Suzuki education Jean Tremblay will be irreplaceable. I would like to conclude by reading a short quote taken from the preface of Shinichi Suzuki's *Nurtured by Love*: 'A living tree brings forth buds; on each branch blooms lovely flowers. It is the splendid course of nature. Man, I believe, should follow Mother Nature and bring forth fruit.' Jean dedicated his life to this philosophy, and the evidence is all around us here today."

Hommage à Anton Webern: An Historical Concert

Dominique Roy

1995 marks the fiftieth anniversary of the death of Anton Webern (1883-1945). To commemorate the occasion, a special concert was held in Pollack Hall on the evening of 8 February 1994.

The concert, which featured no less than 30 performers, presented a rich variety of styles, and included compositions dating from 1906 to 1936. In the first half of the program, the following pieces were heard: *Three Little Pieces for Cello and Piano*, Opus 11; *Three "George" songs*; and *Quartet*, Opus 22.

The Cartier String Quartet began the second half with *Six Bagatelles*, Opus 9. They were followed by the *Four Songs*, Opus 12. A vocal ensemble, formed especially for the occasion, then performed *Entflieht auf leichten Kähnen*, Opus 2. The McGill Contemporary Music Ensemble closed the concert with the *Concerto*, Opus 24.

A recording and a program of the concert, along with the names of all the people who participated, were sent to the Paul Sacher Foundation in Switzerland, and have been added to the Webern archives as part of the collection. It is interesting to note that a concert which began as a simple musical tribute ended up receiving some attention outside of the country. A point was made not to have too much publicity. We did not want to attract people by saying that it was going to be an "event," as is frequently done by organizers eager to sell tickets. The focus was really on the music itself; we wanted people to come just to hear Webern's compositions. And from what I read about him (and to use an old cliché), I think he would have liked it that way.

PAUL SACHER STIFTUNG
FONDATION PAUL SACHER
PAUL SACHER FOUNDATION

4 janvier 1995

M. Dominique Roy:

Votre lettre du 12 décembre 1994 avec la copie du programme "Hommage à Anton Webern" et l'enregistrement du concert nous est bien parvenue et nous vous en remercions.

Votre documentation sera certainement appréciée des chercheurs qui viennent consulter nos archives. Nous sommes heureux de pouvoir l'intégrer à la bibliothèque/phonothèque de la Fondation.

En vous remerciant nous vous prions d'agréer, cher Monsieur, nos meilleurs vœux pour 1995.

Dr. Felix Meyer
Fondation Paul Sacher

Musicians for the concert:

Dominique Roy (BMus '92, MMus '94), piano
Caroline Huot, cello
Marie-Annick Béliveau (BMus '94), mezzo-soprano
Sandra Murray, piano, Patrice Arsenault, clarinet
Peter Wightman (Lic '88, BMus '89, MA '94), tenor saxophone
Claude Géliveau (BMus '94), violin
Joey Pietraroia (Lic '88, BMus '89, MA '92), conductor

Members of the *Cartier String Quartet*:

Cory Balzer (BMus '93), Marie Lacasse
Jim Legge, Tim Halliday

Four Songs:

Michiel Schrey, tenor (BA '92, BMus '93)
Marc Couroux, piano (BMus '92, MMus, '94)

Vocal ensemble members:

Joey Pietraroia, conductor
sopranos: Marylin Arsenault (BMus '92), Mary-Beth Campbell,
and Pamela Reimer (BMus '92)
altos: Marie-Annick Béliveau (BMus '94), Huberte Lanteigne
(BMus '91, MMus '94), and Emanda Richards (BMus '93)
tenors: Michiel Schrey and Dominique Roy
basses: Marc Couroux and Christopher Wilson (BMus '93)

Contemporary Music Ensemble:

Prof. Bruce Mather, conductor
Gary Arbuthnot, flute, Sarah Cardwell, oboe,
Patrice Arsenault, clarinet, Nadia Côté, horn,
Marlowe Bork, trumpet, Jennifer Raine, trombone,
Claude Géliveau, violin, Jonathan Der, viola,
Leonardo Boccaccio, piano

A History of Hockey

Dominique Roy

The Genesis: 1989-90

Unfortunately, there isn't much known about the identity of the players back then. The main driving forces of the team were: Gilles Neault, captain, Patrice Richer and Dirk Sion on defense, Christian Thivierge in the net, David Bruley, James Fellows, Martin St-Pierre and Bernard Leblanc as forwards. Overall, the team did not do so badly, despite quick elimination in the playoffs. One player, better known for his trumpet playing than his hockey skills, Brian O'Kane, is responsible for coming up with the team's name: "Ernie's Vacuum." (There was no one named Ernie on the team.)

The Year of the Champions: 1991-92

James Fellows became the second captain in the Music Faculty's short-lived hockey history. Returning veterans David Bruley, Gilles Neault, Dirk Sion and Martin St-Pierre were helped by a few fresh rookies: John Laporte, Barry Yamanouchi, Sean Terriah, Jason Fowler, Carl Weins and Jamie Sharpe. With new goalie Earl Macdonald and superstar forward Dylan Hoey, anything was possible. Brian O'Kane, who missed a great deal of the season due to a heavy gigging [ed. note: giggling?] schedule, was forced to retire and become the team psychiatrist. The emotions behind the team's eventual success were best described by David Bruley in a 1992 write-up:

"Who said musicians don't excel in sports? These guys put it all together at the end of an above average season to go all the way to the finals where they won a hard fought battle against the Management Faculty (Force M)." The final score was 4-2 for the Vacuum.

Also worthy of mention was the severe bone-crushing defeat they dealt to the Engineering Faculty (Beer Raiders) in the semi-final match. The Vacuum sent them away licking their wounds with a final score of 6-3. The Vacuum had no trouble in the elimination rounds beating the Faculty of Arts (Sexual Chocolate) and the Faculty of Education (The Educators)."

The Next Generation: 1993-94

With a handful of hockey-craving musicians, I formed the "Sharpshooters." The team had a new face, with the exception of Sean Terriah. Paul Vaillancourt and Mark Donnelly shared the goaltending while the rest of the players were Martin Auguste, Tommy Babin, Chad Geekie, John Jackson, Steve Kaldestad, Paul Kennedy, Dieter Limebeck, Andrew McIntosh, Densil Pinnock, Jeff Sheridan, Nigel Smith, Geoff Tiller and Tim Spence. The loss of Eric "Green Skates" Smeaton halfway through the season was heavy, and is now known by hockey theorists all over the world as one of the determining factors in the collapse of the team in the third round of the playoffs. Even coach D'Arcy Gray's brilliant game plans weren't enough to make up for it. The team nevertheless holds an all-time Faculty record, losing only two of their season games.

The Voyage (to Longueuil): 1994-95

Not being able to find a place in the McGill Intramural League, the team decided to look elsewhere. This year, the Music Faculty is one of the expansion teams in the OSM League in Longueuil. After a tough start in the pre-season, we're all hoping for a big comeback in the season ahead. If not well...who knows!...Maybe at least we stand a chance of getting some OSM gigs out of it...

Student Officers

The Music Undergraduate Students Association held its annual elections in March, 1995. The 95-96 officers are:

President	Chad Sichello
VP Academic	Gavin Whiteley
VP Administration	Sophie Morin
VP External	Natasha Sharko
VP Finance	Roslind Lewis
VP Gig Coordinator	Brian Rice
VP Internal	Phillip Edgar
VP Publicity	Ramona Gilmour
VP's Recreation	Elizabeth Hedgecock
	Kayko Dreidger
Editor, The Strat	Roeland Denooy
Senator	Erick Beaudry

Members of Ernie's Vacuum, 1994-95: back row, l-r: David Packer, Paul Kennedy, Jeff Sheridan, Dieter Limebeck, Densil Pinnock, Gilles Neault. Front row: Dominique Roy, Bobby Closener, Christian Thivierge, Sean Terriah, David Bruley.



McGill Records in the International Arena

Abe Kestenberg

I received a letter in November 1992 from **Bang & Olufsen (B&O)**, one of the pre-eminent producers of high-quality stereo systems, with a request to send all of the CDs that we produced using **Natural Surround Sound**. I should mention that Natural Surround Sound was researched and developed right here at the Faculty of Music under the guidance of Professor Wieslaw Woszczyk.

Shortly thereafter I received another letter stating that B&O would like to use some of the tracks from our CDs along with tracks from other companies' CDs to make a demonstration compact disc that would not be commercially available, but would be sent to dealers around the world selling B&O equipment in order to demonstrate their latest state-of-the-art surround sound systems.

Along with our company, **McGill Records**, B&O wanted to use CDs from **PolyGram, Sony, BMG, EMI and RCA**, (pretty good company, eh!).

After a year of trying to get permission from various artists and their companies, B&O produced a tremendous demonstration compact disc which included music from: **MCA, RCA Victor, BMG, Concord Records, Metro-Goldwyn-**

Mayer and McGill Records.

Among the artists performing on this *demo* CD are: **Bobby McFerrin, The Commitments, Sticks "N" Fire, Henry Mancini, Pancho Sanches, Frank Wess** and from **McGill Records, The Gerald Danovitch Saxophone Quartet**

If you ever have the opportunity of hearing this demonstration CD you will hear that our tracks are amongst the best. The **McGill Records** compact disc used for the **B&O demo** CD is; *CELEBRATION, One Hundred and Fifty Years of the Saxophone, 750042-2*, and the tracks used are "The Arrival of the Queen of Sheba" and the first movement of Bach's *Italian Concerto*. This CD was produced by **Daniel Vachon**, engineered by **Wieslaw Woszczyk** and performed by **Gerald Danovitch, Peter Freeman, Abe Kestenberg** and **Nancy Newman**.

I would like to thank **Prof. Woszczyk, Daniel Vachon** and the members of the **Gerald Danovitch Saxophone Quartet** for the quality of their work as it did all of us proud competing at an international level.

A Winter's Weekend: Pour le Piano

Tom Plaunt

While the weather certainly made it more of a *Winterreise*, those warm and elegant Victorian spaces, Redpath Hall and Christ Church Cathedral, provided a backdrop for the Piano Area's special series of Concerts/Master classes/Workshops held on February 4th and 5th...which we called, naturally enough, *Pour le piano*. Chairman Louis-Philippe Pelletier masterminded the event.

As the first flakes fell Saturday morning, technician Lloyd Wagner and guest Oliver Esmonde-White led a group of professors, students and guest teachers through some pitfalls and pratfalls of piano ownership in a workshop entitled: "You, Your Piano and Your Technician." The informative and lively session was chaired by Prof. Tom Plaunt. We emerged convinced that the old adage: "Don't shoot the piano player" should be extended to technicians as well!

Afternoon flurries looked serious as Prof. Dale Bartlett began his Masterclass, "Chamber Music with piano" for three excellent ensembles from the Graduate Department of Performance, before an admiring audience. A fine Ravel Trio, an extraordinary sonata for saxophone and piano by the Russian composer Denisov, and well-played trio excerpts from Beethoven and Brahms gave Professor Bartlett the opportunity to impart acute yet practical and stimulating ideas to all musicians present.

Montréal in full blizzard provided us with a refreshing stroll down to Christ Church Cathedral for a 5:00 PM concert in the series, *Divertissements*. Professor Marina Mdivani was able to create *frissons* of her own in performances of Haydn's G major concerto, and Shostakovich's poignant and witty Concerto in C minor. She was ably accompanied by the Cathedral Chamber

Orchestra which is a student group assembled and conducted by Prof. Eugene Plawutsky. Steven Van Gulik, a student of Douglas Sturdevant, performed the Shostakovich trumpet obligato with great precision and flair.

Arctic air and blowing snow trumpeted down McTavish as we struggled through drifts to the Sunday Morning Masterclass Repertoire for Solo Piano given by Professor Mdivani. Pianists from the Conservatoires of Montréal and Trois Rivieres, from private Montréal studios and from McGill, participated in a four hour marathon of fine playing and excellent teaching. A wind chill of minus 47 Celsius hastened us into Redpath Hall for the final concert on Sunday Evening. Dale Bartlett put practice to his previous day's preaching in performances of two piano quintets, by Dohnanyi and Dvorak, in which he partnered the very exciting Quatuor Claudel. It was a stellar concert (Did you catch the CBC/RC broadcast?) warmly received, and a fitting conclusion to *Pour le piano*. And the stars were out over campus...

Bravo participants and guests! Bonus points for being intrepid!

New Staff:

John Baboukis

John Baboukis holds degrees in composition and orchestral conducting from Haverford College, the State University of New York at Stony Brook and Indiana University, where he also did extensive study in Early Music

Although Professor Baboukis is from New York, he comes to Montréal from Saint Paul, Minnesota, where he directed several choirs and chanted at a Greek Orthodox Church. His duties at McGill include conducting the Concert Choir and Women's Chorale, directing Capella Antica, and teaching Choral Conducting at the undergraduate and graduate levels. He has been asked to serve as a conductor with Opera McGill. This year he holds a MacKnight Composition fellowship, and he is under commission with a company in Minnesota to compose an opera for performance in 1996.

John lives in Outremont with his wife and two children.

Chuck Dotas

Chuck Dotas comes to McGill from Colorado, where he is completing his Doctor of Arts degree in Trumpet and Jazz Studies. Originally from Minneapolis, Minnesota, Chuck holds a bachelor's degree in Music Education from the University of Wisconsin—Green Bay, and taught in the Wisconsin public schools for six years before earning a Master's degree in Jazz and Contemporary Media from the Eastman School of Music. While at Eastman, Chuck played lead trumpet in the acclaimed Eastman Jazz Ensemble. He joined the Faculty of Music at McGill University in September, '94, where he teaches Jazz Arranging, Advanced Jazz Arranging, Jazz Composition, Jazz Pedagogy, and directs the McGill Jazz Ensemble.

Professor Dotas has studied composition and arranging with Ray Wright, Manny Albam, Bill Dobbins, Fred Sturm and Samuel Adler. His music has been performed in Germany, New Zealand and throughout the United States by such artists as Clark Terry, Slide Hampton, Phil Woods and Steve Kuhn.

Olga Makarios

Olga Makarios became the Secretary for the Theory Department in September, 1994. She comes to the Faculty with certificates in Management, Human Resources and Fitness Instruction. For eight years she led a basic fitness program for the Naval Reserves and gave aerobics and fitness classes at the YMCA. Now she prefers the solitude and relative ease of running and hiking.

Ms. Makarios and her husband recently adopted a son, now three years old, from Moscow. In her spare time she studies Psychology at Concordia.

MaryAnn Mongeau

Mary Ann Mongeau grew up in Port-au-Prince, Haiti, where she attended the American school. Moving back to her birthplace Montréal for university was a bit of a shock until she discovered the Island City Singers, a local choral group, and cross-country skiing. She has a BA from Marianopolis College and a BFA and Diploma in Art Education from Concordia.

As well as working in the concerts and publicity office of the Faculty, Mary Ann is the (part-time) art teacher at the Montréal Oral School for the Deaf.

Joey Pietraroia

Joey Pietraroia, Lic '88, BMus '89, MMus '92, began saxophone studies in 1982. By 1989, he had graduated with Licentiate and Bachelor degrees from McGill's Faculty of Music, both with high distinction. Joey later studied orchestral conducting with Prof. Timothy Vernon and earned a Master of Music degree in 1992.

Since 1983, Mr. Pietraroia has been active as a soloist, having given recitals in venues such as Pollack Hall, Christ Church Cathedral, the National Arts Center in Ottawa and Roy Thompson Hall in Toronto, where he performed as soloist with the McGill University Symphony Orchestra. As well Joey has been featured on both the French and English radio stations of the CBC. Joey has been a member of the Mark IV Saxophone Quartet since 1986.

Joey is the Assistant Gig Coordinator at the Faculty. An initiative of the Dean's Office and the MUSA, the position was set up to seek out professional performing opportunities for student musicians. In addition to helping students, the Gig Office serves the Montreal community by providing a bank of student soloists and ensembles for various engagements.

Anthony Tremain

Anthony Tremain is a philosopher (BA '89) who later worked as a stockbroker. In 1990 he returned to McGill to study music and received his BMus in '94.

Mr. Tremain is responsible for managing Music McGill and the new office of Student Affairs. The Student Affairs Office will assist students and the administration through recruiting, entrance auditions, working with the MUSA and keeping in touch with graduates.

In his spare time, Tony studies organ and coaches rowing for McGill: "It keeps me in shape." He has been heard playing trumpet at the odd Gilbert & Sullivan show around town and with his brass quintet.

In Memoriam

Marie-Claude Desloges

Fred Stoltzfus

Marie Claude Desloges, BMus '86, MMus '88, was killed in an automobile accident near Notre Dame de Bois on 27 November 1994. Since graduating from McGill she had completed all but the written dissertation for a DMA in Choral Conducting at the University of Illinois. As an undergraduate at McGill, she distinguished herself both as a singer and talented conductor. She sang early music with particular ease and flair. As a masters student in choral conducting she quickly demonstrated a fine talent for musical direction. She served as assistant conductor to the McGill Chamber Singers and her work was particularly important in the recent compact disk on the Caprice label of Bengt Hambraeus' *Symphonia Sacra*. Since returning to Montréal from her doctoral work at the University of Illinois she quickly assumed a leading role in the choral world of Montréal. She taught and conducted in the Music Department of Concordia University. She was director of the Choeur de Laval and the Ensemble Vocal Art de Québec, and she was Associate Director of *Le Studio de Musique Ancienne de Montréal*.

The death of Marie Claude has been felt by all who knew her. The tragedy for her family is even more profound because Marie Claude's sister, Isabelle was travelling in the same car and was also killed instantly. The family has requested that donations be made to the Canadian Multiple Sclerosis Society in Marie Claude's memory.

Gary Letourneau

Marci Alegant

Last year, McGill faculty and students were saddened to learn of the death of Gary Letourneau due to complications from AIDS.

While at McGill, Gary was actively involved in all aspects of the university community; he was known as a student, conductor, teacher, and activist for equal rights. He brought to each role a spirit and dedication which touched the lives of all who knew him.

Specialising in late 19th century Viennese culture, opera, and philosophy, Gary took a multi-disciplinary approach to his research, questioning in particular the values and sensibilities which have historically shaped our understanding of the aesthetic object and its cultural values. His most recent work, "Kitsch, camp, opera: *Der Rosenkavalier*," was awarded the Proctor Prize in 1994 and has recently been published in the *Canadian University Music Review* 14 (1994), pp. 77-97.

Gary's smile and zest for life will be sadly missed.

People

Alumni

In January, The Mount Stephen Club started a series of Sunday brunches with live musical entertainment. Three McGill students and alumni have been among the performers: **Yan Yan Mok**, **Véronique Poulin**, Lic '91, BMus '93, and **Ian Babb**, BMus '94.

Thomas Annand, BMus '89, MA '90, and **Jeff Jubenville**, MMus '94, were featured in the *Pro Organo* concert series in Ottawa. On November 18, Mr. Annand played at Église St. Anne, and on March 3, Mr. Jubenville played at Église St.-Anne.

Glenda Balkan, BMus '81, began singing in the Toronto production of *The Phantom of the Opera* in '89, as a member of the chorus. Since 1993, she has played the lead role of Christine Daaé.

Wende Bartley, MMus '89, released *Claire-voie*, a compact disc of her electronic music compositions. iMedia IMED 9414-CD (1994).

John G. Bayley, BMus '75, published "Flute Care and Maintenance" in *Musicom* (Alberta Band Association), 26 (1994).

Sylvie Beaudette, BMus '87, MMus (Temple), DMus (Eastman), was recently appointed a member of the Piano Faculty of the Music Department of the California Sate University in Chico.

Debbie Best, BMus '93, DipEd '94, is teaching elementary music at Willingdon Elementary School in NDG, where she conducts two choirs and a small Orff ensemble.

Marie Bouchard, MMus '89, Lic '89, is a member of *Les Boréales*, the Baroque quartet which recently released its first CD entitled *Baroque: Sonates virtuoses du XVIIe siècle*. Atma ATM 2 9731.

Sean and Sherry Ferguson are the proud parents of a baby girl, Brynne, born on February 28, '95

Gilles Gobeil released *La mécanique des ruptures*, a CD of his electroacoustic music. iMedia IMED 9421-CD (1994).

Sharyn Goldberg (née Robins), BMus '68, was recently appointed to the Cultural Advisory Board for Metro Toronto Council; she plays in many Toronto orchestras and chamber groups and teaches the violin.

Stewart Grant, BMus '71, was commissioned by the CBC to write *Spring came Dancing* for the ensemble Thirteen Strings of Ottawa. It received its premiere in October and was broadcast on January 10, '95 on CBC's *Mostly Music*. Mr. Grant also conducted the Newfoundland Symphony Orchestra performing *Symphony (et in terra)* in St. John, Newfoundland, in February '95. In March, '95, *Excursions* was performed by the Kitchener-Waterloo Symphony Youth Orchestra.

Jan Jarvlepp, MMus '78, was named Artistic director of Espace/Musique, Ottawa,

Richard King, MMus '91, works for Sony Classical as a recording engineer. He engineered several tracks on the on the *Immortal Beloved* soundtrack, and was the Music Editor for a four-part documentary called *Marsalis on Music*, which aired on PBS recently. Mr. King has also recorded the LA Phil with Esa-Pekka Salonen, the Stern/Ma/Ax/Laredo Piano Quartet, the Juilliard String Quartet, Murray Perahia, and Jessye Norman.

Katrina Mills-Pecknold, BMus '92, DipEd '93, accepted a teaching position with the Lakeshore School Board and at the McGill Conservatory's new Macdonald Campus location.

Nicole Paiment is an Assistant Professor of Music at the University of Western Ontario.

Carolina Pek, BMus '93, is teaching music for the Vancouver School Board.

Daniel Taylor, Lic '92, will be singing Handel's *Messiah* with the Portland Baroque Orchestra and the Winnipeg Symphony in 1995. He also performed Bach's *Christmas Oratorio* with the Winnipeg Symphony this past Christmas and sang the role of the evangelist in Bach's *St. John Passion* in Ottawa, in March, '95.

Kathleen Tucker, BMus '61, Lic '62, MMus '80, received her Doctor of Music in Piano Performance/Pedagogy, from Northwestern University (Evanston, IL) in August, '93. In the

winter and spring of '94, she gave a Chopin lecture/recital at the Polish Consulate in January, and at the Felician College (Montclair, NJ) in March. She was an Adjudicator at the Kiwanis Music Festival in Ottawa in April, 1994.

Rebecca Whitling, BMus '90, is a member of the Plymouth String Quartet, the Quartet-in-Residence at Florida International University, where the members perform, teach privately and coach chamber music.

Susan Wise-Regenstreif, BMus '80, is a music specialist for the Vaughan County School Board (near Toronto, ON). She also teaches Suzuki piano.

Administration

Admissions Secretary **Johanne Froncioni** and her husband Danny are the proud parents of a baby girl, Sarah, born on February 21, '95.

Electronic Music Studio Technician **Alain Theriault** and Louise Crapin had a baby boy, Alexis, on February 22.

Faculty

Tom Talamantes, MMus '89, has been chosen adjudicator and clinician for music festivals this Spring in Toronto, Regina, Calgary, Ottawa, Kingston, Chicago, Virginia Beach and Williamsburg.

Compositions

SEAN FERGUSON

River Reflections, for two pianos, was performed in July, 1993 during the Banff Festival of the Arts by pianists Audrey Andrist and Bernadine Blaha, and at Pollack Hall in April, 1994 by pianists Sherry Elias and Coreen Morsink, BMus '94.

Envolée, for solo piano, performed by pianist Marc Couroux June 6, 1994, during the "June in Buffalo" festival. It was also performed during the Edmonton New Music Festival, March 8 and 9, 1995.

Middle Ground, for percussion ensemble and solo piano, was performed August 9, 1994, during the Banff Festival of the Arts.

BENGT HAMBRAEUS

Rapsodia I—con aluni riflessi della tempesta di 31:2 (1802), for pianoforte, was performed at the College of Music Concert Hall in Malmö, Sweden, on Oct. 30, 1994.

Rapsodia II—quasi una leggenda, drammatica, for pianoforte, was performed in Oslo, Norway, in August, 1995.

Triptyque pour orgue, avec MIDI (Nenies - Péripétie - Dithyrambe), In Memoriam Michael Hambraeus (1961-1994), was performed at the Jack Singer Concert Hall, Calgary, on October 12, '94.

JAMES HARLEY

Kaleidarray (Jazz III), for chamber ensemble, was performed by ArrayMusic, with Michael Baker, conductor, in Toronto on October 30th, 1994. The composition was commissioned by ArrayMusic with assistance from the Canada Council.

DONALD PATRIQUIN

CommuniCations FunFAre 4 trumpEts, was commissioned by McGill for the opening of the new McGill Cultural Studies building. It was performed on October 6, 1994, by McGill students, as part of the opening ceremonies.

Concerts

GERALD DANOVITCH

Gerald Danovitch gave a solo alto saxophone recital at the Ottawa Chamber Music Festival in July, 1994. The Gerald Danovitch Saxophone Quartet also gave a concert at the Festival.

DOUGLAS KIRK

Music of Orlando di Lassus, with the Boston Shawm and Sackbut Ensemble, was presented at the Tage alter Musik Festival, Regensburg, Germany, May 1994 and at Wellesley College, Wellesley, Mass, October 1994, with Dr. Kirk, cornetto.

The Italian Madrigal and its Influences was performed by the ensemble Les Sonneurs in Redpath Hall, October 12, 1994, with Dr. Kirk, cornetto.

Dr. Kirk was the cornettist for three performances of Claudio Monteverdi's *1610 Vespers for the Virgin Mary* with the ensemble Magnificat of San Francisco. The concerts were in Palo Alto, Berkely, and San Francisco, CA, in December 1994.

ALCIDES LANZA

alcides lanza was the live electronics performer for the following concert appearances:

plectros II [1996-I], for piano and electronic sounds. With Stephen Clarke at the Royal Conservatory of Music, Toronto, September 30, 1994 (broadcast on *Two New Hours* (CBC) on November 13, 1994).

piano concerto [1993-I] for MIDI piano and chamber orchestra. The original MIDI version was performed in Aarhus, Denmark, during the International Computer Music Conference '94, by the Aarhus Symphony Orchestra with Philip Mead as piano soloist and conductor Soren Hansen, on September 18, 1994.

interferences III [1983-V], for chamber ensemble and tape, at Corcoran Gallery, Washington DC, Washington Composers Forum, October 6, 1994.

vöo [1992-I], for actress-singer and tape, was performed at Purchase College, NY, on November 7, '94, and again at Renée Weiler Concert Hall on November 10.

arghanum V [1990-I], version for piano and tape, was performed on October 20, 1994, at Vanier College Auditorium, with Marc Couroux, piano.

arghanum V [1990-I], for accordion and tape, was performed on December 15, 1994, at Espace/Musique, Ottawa, with accordionist Joseph Petric.

penetrations II [1969-IV], for chamber ensemble and tape, was performed at Pollack Hall as part of the g.e.m.s./Vanier concert on November 8, 1994, and again at Vanier College Auditorium on November 24, 1994.

TOM PLAUNT

Since completing his solo series, "Four Evenings with Schubert" (twenty recital appearances in Québec, Ontario and the Maritimes, several CBC broadcasts, lectures, and workshops) **Tom Plaunt** has adjudicated Festivals as far-flung as Vancouver, Edmonton, and Kitchener-Waterloo.

ELEANOR STUBLEY

Eleanor Stublely was the Guest Conductor with Mahu Chorale, for a Radio-Canada presentation of music by Canadian women composers, Dec. 11, 1994, at Erskine & American Church, Montréal.

LUBA ZUK

The piano duo of Luba & Ireneus Zuk recently performed at the following concerts in 1994:

"Music at the Institute Concert Series" in New York on March 12.

Concert tour in Ukraine—October-November. Piano Duo Recitals and Guest Appearances in Chamber Music Concerts with the Kiev Saxophone Quartet

Third International Music Festival *Organum*, Sumy Duo Recital, October 9, Chamber Recital, October 10.

First International Chamber Music Festival, Shostka Chamber Recital, October 11, Duo Recital October 12, Kyiv, P.I. Tchaikovsky State Conservatory, October 13, Lviv, Lyssenko State Conservatory Conference, October 20.

Uzh'horod, Uzh'horod Music Academy, October 24, Chernivci, Chernivci State Philharmonia, November 2. Besides works from the standard repertoire, the above concerts included works by **Donald Patriquin**.

The festival piano duo recital in Shostka and an interview with the Zuk Duo were broadcast on State Television.

Papers

STEVEN HUEBNER

"Between Anarchism and the Box Office: Gustave Charpentier's *Louise*", at the Annual Meeting of the American Musicological Society in Minneapolis, October 31, 1994.

DOUGLAS KIRK

"The Lerma Codex: The Earliest Wind Band Manuscript from Renaissance Spain," at the International Historic Double-Reed Symposium of the Utrecht Early Music Festival, Utrecht, Holland, August 1994.

"Use and Innovation in Instrumental Traditions at the Cathedral of Palencia, Spain, in the Seventeenth and Eighteenth Centuries" at the Historic Brass Symposium, Amherst College, Amherst, Mass, August 1994.

ELEANOR STUBLEY

"Music and the Visual Arts: Shared Visions," Advocacy through Partnerships, Canadian Society for Education Through Art, Regina, Sask, Oct 27, 1994 (read in absentia).

"Where Has All the Music Gone? Defining Musical Performance as Subject Matter," University of London, Institute for Studies in Education, London, England, Oct. 24, 1994.

"Re-Defining the Role of the Music Educator in Changing Times," District Supervisors Conference, Essex, England, Oct. 22, 1994.

"The Performer and the Score," workshop with Electra Chamber Orchestra, London, England, October 17, 1994.

"Play and the Field of Musical Performance: Implications for Practice in Music Education," The Philosophy of Music Education International Symposium II, Toronto, On, June 16, 1994.

"A New Look at Education and Performance: Community Outreach," Association of Canadian Orchestra Conference, Ottawa, On, May 12, 1994.

LISE VIENS

«Le modèle joycien et la pensée musicale des années cinquante et soixante.» *Musik als Text: 11. Internationals Kongreß der Gesellschaft für Musikforschung*. Freiburg im Breisgau, 1993.

LUBA ZUK

"Piano works by composers of Ukrainian origin residing in Canada and the USA." at the Third International Conference of the European Piano Teachers Association of Ukraine, Lviv, Ukraine, October 19, 1994.

"Canadian Piano Music—works and performances". Interview and commentary on the World Service of Radio Ukraine, November 22, 1994.

"Performances of Canadian and Ukrainian piano music by the Zuk Duo". Interview and commentary on State Radio Kyiv, International Sector, November 28, 1994.

Premieres

SEAN FERGUSON

Vox Machina for soprano, chamber ensemble and digital sounds. Premiered April 15, 1994 by the g.e.m.s. ensemble, Marie-Annick Béliveau, soprano, Joey Pietrarroia, conductor.

Envolée for solo piano. Written for pianist Marc Couroux and premiered by him May 16, 1994 in Pollack Hall. Broadcast on CBC Montréal's "Music from Montréal," December 11, 1994.

Two Digital études (Objets Bougés). Digital musique concrete realised on a NeXT workstation. First performance October 17, 1994, in g.e.m.s. studio exchange with the University of Alberta, Clara Lichtenstein recital hall.

The Persistence of Memory for two pianos and percussion. Commissioned by the CBC for the Hammerhead Consort and premiered by them in Edmonton, November 12, 1994.

Marées for solo piano. Commissioned by the CBC as the imposed piece for the 1995 CBC Young Performers Competition. Premiered by the competition finalists on May 15 and 16, 1995, in Ottawa.

DOUGLAS KIRK

Sabbath, for big band jazz ensemble, was performed by CEGEP St. Laurent, with Philippe Keyser, director, on December 8, 1994. Canadian Premiere

VERONIKA KRAUSAS

Nocturnus for double bass, violin and piano commissioned by Andrew Miller and premiered at the Ottawa Chamber Music Festival, July 28, 1994. The concert was recorded by the CBC.

Dondi, for choir and harp was commissioned and performed by the Hart House Singers in Toronto, December 2nd, 1994.

DONALD PATRIQUIN

Antiphon and The Child of Mary, was performed by the Musicians of Melodious Accord under their conductor Alice Parker. The work was written for Daniel Taylor, Lic '92. The American premiere took place on November 19, 1994.

LUBA ZUK

Luba and Ireneus Zuk, piano duo, performed the following premieres:

Wolfgang Bottenberg: *Elements of Nature* (1990) in Lviv, Ukraine, May 20, 1993. European Premiere.

Halyna Owcharenko (Ukraine) *Hopak—Piece de Concert* (1993), New York, March 12, 1994. World premiere.

Hennadiy Lashenko: *Idem per Idem* (1992), New York, March 12, 1994. North American Premiere.

Donald Patriquin: *Earth Peace* (1987), New York, March 12, 1994. New York Premiere.

Halyna Owcharenko: *Hopak—Piece de Concert* (1993), Kyiv, October 13, 1994. European Premiere.

Publications

NANCY BERMAN
PER F. BROMAN.

Composer's Folser on Bengt Hambraeus. (In English and German, including a Work List) Stockholm: Nordiska Musikförlaget Fazer Music, 1994.

PER F. BROMAN

"Jan Sandström och Modernismen." (In Swedish) *Nutida Music*, 4 (1994): pp. 51-58.

SEAN FERGUSON

"Extra Sensory Percussion: the percussion music of Alcides Lanza" in *MusicWorks* 61, (1995).

DOUGLAS KIRK

Review of *Keith Polk: German Instrumental Music of the Late Middle Ages in Historical Performance*, 7 (1994): pp. 120-122.

"The Cornett," in *A Practical Guide to Historical Performance*, ed. Jeffrey Kite-Powell. New York: Schirmer, 1994, pp. 79-96.

Recordings

DOUGLAS KIRK

Michael Praetorius. *Mass for Christmas Day* with the Gabriel Consort and Players of London (England), Paul McCreesh, director. Deutsche Grammophon Archiv 28973 92502, 1994.

BRUCE MATHER

Elegy (1983) for flute, cello, piano, percussion. Centredisks CMC-CD 5094, 1994.

Hommage à Wyschnegradshy SNE 589 CD. Professor Mather's contributions to the CD include *Yquem* (1991) for four pianos and four ondes martenot; he conducted Wyschnegradshy's "Cosmos," Op. 28 for 4 pianos, Provost: Ein Horn for soprano and four Ondes Martenot, and was the pianist for Wyschnegradshy's *Transparencies I and II* op. 36 and 37, both for Ondes Martenot and 2 pianos.

DONALD PATRIQUIN

Jean Carignan. McGill, 750045-2. Music for the ballet *Hangman's Reel*, commissioned by Les Grands Ballets Canadiens. Re-release of LP produced by McGill Records in 1981.

Research Grants

Veronika Krauzas received a fellowship from the Acanthes Centre (Paris) to attend summer studies in Avignon, France, in 1995.

Convocation

Issue 25 listed the 27 October 1993 Convocation without the recipients of the PhD in Musicology and Masters of Arts (Music). The Editors apologize for this error.

27 October 1993

Faculty of Graduate Studies and Research

Doctor of Philosophy

Douglas Karl Kirk, Churcing the Shawms in Renaissance Spain: Lerma, Archivo de San Pedro Ms. Mus. 1. Deans Honour List

Master of Arts

Kharim Manuelle
Frédérique M. Hogan

Convocation

2 November 1994

Doctor of Music, *Honoris Causa*

Dr. Paul Sacher

Faculty of Graduate Studies and Research

Doctor of Philosophy

Maria Anna Harley. Space and spatialization in contemporary music.

Master of Arts

Elizabeth Ekholm
Jason Drew Vantomme

Faculty of Music

Master of Music

Hugh Mitchell Cawker (Performance - Piano Accompaniment)
Marc Couroux (Performance - Piano Solo)
Geoffrey Martin (Sound Recording)

Antonio Oliart (Sound Recording)
Roy Wayne Patterson (Performance - Jazz)
May Phang (Performance - Piano Solo)
Stephanie Rogers (Sound Recording)
Dominique Roy (Performance - Piano Solo)
Jean Paul Vialard (Sound Recording)

Artist Diploma

Jillian Snyder (Performance) High Distinction in Voice

Bachelor of Music

Vanessa Ann Avruskin (Performance - Clarinet)
Marie-Annick Béliveau (Honours in Performance) Distinction in Voice; Dean's Honour List
Dominique Bellon (Honours in Composition)
Krista Anne Coleman (Performance - Violin)
Sherry Elias (Honours in Performance; Distinction in Piano; Dean's Honour List)
Marnie Kim Ferguson (Performance) High Distinction in Cello
Claude Géliveau (Performance) High Distinction in Violin
Lori-Ann Tina Hall (Honours in Music Education - General) Distinction
Jason Allan Hunter (Jazz Performance) Distinction in Saxophone
Yuan Ju Lan
Steve Joseph Daniel Laplante (Performance) Distinction in Organ
Andrew Laubstein (Performance) High Distinction in Trombone
Young-Jee Lee
Sophie Lefebvre
Lauri-Ann Loreto (Music Education)
Linda Joanne Purves (Composition)
Sylvie Roux (Theory)
John Sadowy (Jazz Performance) High Distinction in Piano
Jeffrey Thomas Sheridan (Music History)
Joanne Tait
Johanne Trudeau (Music History)

Licentiate in Music

Martha Renner (Performance) Distinction in Voice
Christopher Todd Skitch (Performance) High Distinction in Flute

Lost Graduates of the Faculty

In order to invite all of our graduates to celebrate our 75th anniversary, we are trying to locate those graduates whose addresses have become unknown to us due to erosion and weathering.

Listed below are the graduates for whom we have no valid address. This list has shrunk from 450 names last summer to 215 as of printing. Can you help us to make it even shorter?

If you know the current whereabouts of any of the graduates listed below, please contact the Music Development Office in room E223 of the Music Building or call (514) 398-8153.

Thank you for your assistance.

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Karen Adams (BMus '77)
Janet Allen (BMus '70)
Renée Allen (BMus '78)
Leslie Ann Atkinson (BMus '83)
Normand Babin (BMus '86)
Samuel Baptiste (BMus '78)
Fred Barker (BMus '71)
Marlene Basarab (BMus '80)
Mrs. I. Lynda Basmadjian (BMus '79)
Mrs. Hans Bauer (LMus '51; BMus '56)
Carmen Beaulieu Boisvert (BMus '77)
J. Robert Bedard (BMus '72)
Sylvain Bedard (BMus '84)
Serge Belanger (BMus '82)
Susie Bell (BMus '88)
Pierre Benichou (BMus '83)
Diane Louise Bergstrom (BMus '72)
Bryan Jeffery Bessner (BMus '73)
Linda Bierbrier (BMus '78)
Natalie Boisvert (BMus '86)
Julie Boivin (BMus '73)
Christine Bonin (BMus '78)
Louise Bourbeau (BMus '79)
Hannah Brickman (LMus '74)
Edmund Philip Brownless (MMus '84)
Katherine Anne Budd (BMus '87)
Alan James Butcher (BMus '86)
Maurice Carignan (BMus '83)
Jeffrey A. Carl (BMus '86)
Marie-Andrée Carrière (BMus '87)
Felipe Carvajal-Aguilera (BMus '86)
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Sharon Chazan (BMus '71)
Kate Clarke (BMus '27)
Philip Coiteux (BMus '84)
Louise Corbeil (BMus '88)

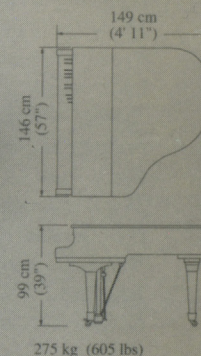
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 Chantal Daigle (BMus '83)
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 Cecile Desrosiers (BMus '84)
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 Manon Dufresne (BMus '83)
 Alain Duguay (BMus '86; LMus '88)
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 John Dupuis (BMus '90)
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 Coleen Flanagan (BMus '87)
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