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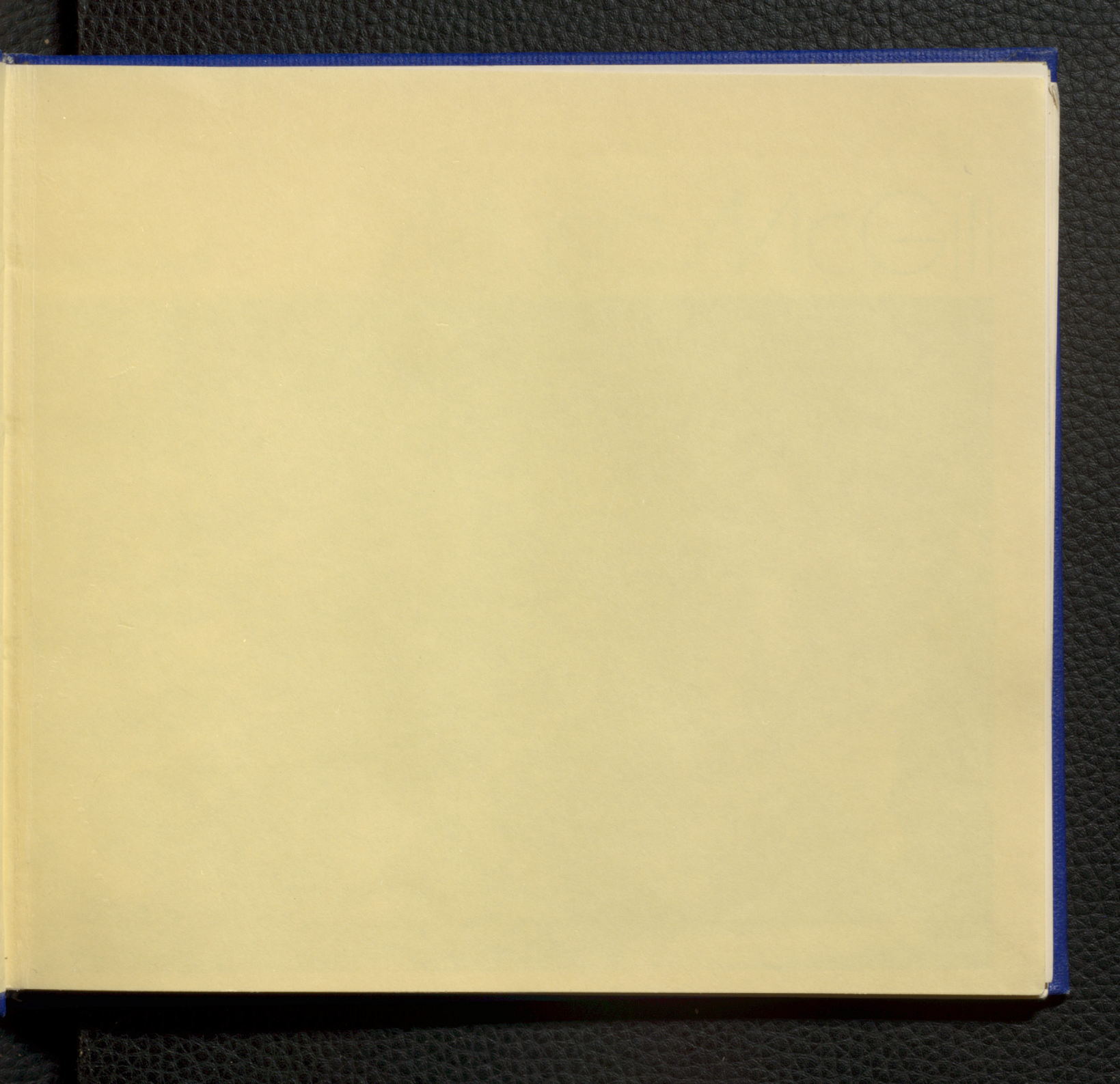


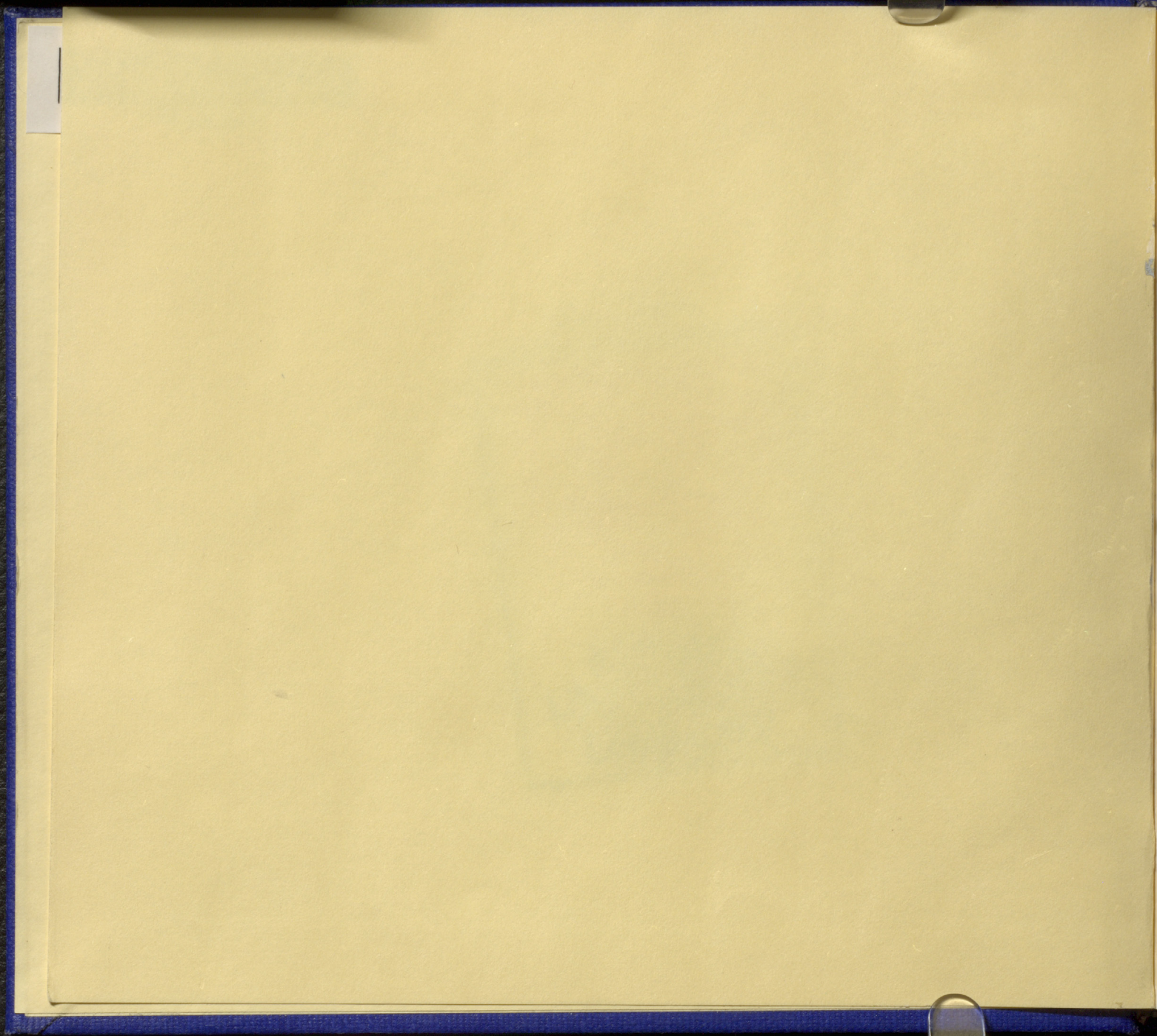
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MUSIC LIBRARY



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Fall

# Music McGill

Fall 1980, Number 8



## The McGill Wind Ensemble

The McGill Wind Ensemble, under the direction of Professor Robert Gibson, performs a repertoire ranging from the Renaissance to the Contemporary; from solo and chamber works for winds to large-scale works by contemporary composers. World premieres of works specifically written for the Wind Ensemble as well as Canadian premieres of other wind ensemble pieces have been included in its numerous and varied performances. The Wind Ensemble has toured in Quebec, Ontario and the Northeastern United States and this year is participating in a series of exchange concerts with other universities.

The first recording of the McGill Wind Ensemble will be released shortly by McGill University Records. It encompasses many styles of contemporary music. Side One of the recording begins with a classic for wind ensemble, *Tunbridge Fair* by Walter Piston. This composer has made important contributions to American musical development. His basically neo-classic music has a harmonic and linear contrapuntal strength which gives it volume and depth. The evident use of rhythmic complexity and syncopation in Piston's music is clearly revealed in *Tunbridge Fair*.

*Eidesis IV* by Alcides Lanza, given its world premiere by the McGill Wind Ensemble in 1978, follows *Tunbridge Fair* on Side One of the recording. This work for wind ensemble and tape was commissioned in 1977 by the



*Robert Gibson conducting the McGill Wind Ensemble*

Wind Ensemble with the aid of a Canada Council grant. The composer notes that one of the goals of *Eidesis IV* was to familiarize university wind ensemble performers with graphic notation, new performing techniques and the synchronization challenge of playing accompanied by an electronic tape. The language used included quarter tones, beating and phasing effects, glissandi and reading in proportional notation. The composer also wanted to achieve an "eidetic dream" — which can be defined as "a vibrating field hypnotically shared by people." The tape was realized at the Electronic Music Studio of the Faculty of Music.

The third work on Side One of the recording is Henry Cowell's *Little Concerto for Piano and Band* written in 1951. One of the most influential of the 20th century composers, Cowell first became known through his compositions that featured the use of tone clusters achieved by hitting the piano keyboard with fists, palms and forearms. Other methods for extracting unusual sounds from the piano were the use of harmonics, muted tones, pizzicati and plucking of the strings. All of these techniques are used in this concerto. Soloist Alcides Lanza performs the original piano version for this recording.

The *Symphonic Jazz Suite* (1973) by Frank Bencriscutto, given its Canadian premiere by the McGill Wind Ensemble in 1978, is presented on Side Two of the recording. The Jazz Suite is a composition for jazz-soloists, jazz-rock combo and wind ensemble. It integrates the intimacy and improvisational possibilities of the small group with the coloristic variety and larger sound of the wind ensemble. Originally commissioned by the Minnesota Orchestra, it was adapted by the composer for wind ensemble in 1973. The composer is currently Director of Bands at the University of Minnesota. The soloists featured on this recording are Pierre Béluse, percussion; Gerry Danovitch, alto saxophone; Charles Ellison, trumpet/flügelhorn; Dennis James, electric bass; and Armas Maiste, piano; all of whom are full- or part-time staff members of the Faculty of Music.

*Robert Gibson*

### **Alexander Brott Doctor of Music Honoris Causa**

At the November 1980 Convocation of McGill University, Professor Alexander Brott was awarded the Degree of Doctor of Music Honoris Causa. Alexander Brott began his professional music career as a violinist playing favorite classical encores on the Keith-Albee Vaudeville circuit at the age of 13. At that same time he began studies at the McGill Conservatorium of Music in violin and composition. Two years



*The McGill String Quartet, 1942. Edwin Sherrard, Mildred Goodman, Alexander Brott, Lotte Goetzel (Brott)*

later the young Alex was playing in the violin section of the Montreal Symphony Orchestra at its inaugural concert. Three years later he conducted his fellow students in the McGill orchestra in the premiere of one of his own compositions. Thus at the age of 18, three aspects of Alex's professional life were well established — violinist, composer and conductor. These were to be supplemented by a fourth role, that of teacher, when at the age of 24, he joined the staff of the Faculty of Music at McGill as instructor of violin and orchestration.

Alexander Brott, the violinist, soon became the concert master of the Montreal Symphony, a post that he held until 1959. In 1939 he had organized the McGill String Quartet in which he played first violin. One of the other members of that quartet was a young cellist named Lotte Goetzel. To this cellist undoubtedly belongs a major degree of credit for the present eminence of Dr. Brott, not to mention responsibility for a second generation of musically eminent Brotts — Denis the cellist and Boris the conductor.

The same year that Alex joined the Faculty at McGill and organized the McGill String Quartet also saw the beginning of his professional career as a conductor. On very short notice he was called to replace the ailing Dean Douglas Clarke as conductor of the Montreal Symphony at one of the Orchestra's regular subscription concerts. He shortly became the Assistant Conductor of the Montreal Symphony, a post that he held simultaneously with his position as concert master. In 1963, he became the conductor of the Kingston Symphony, elevating it to its present level of excellence.

He has also for four decades served as guest conductor for many major symphony orchestras throughout Europe, the Middle East and the Americas. However, without doubt Dr. Brott's greatest renown as a conductor rests with the extraordinary success of the McGill Chamber Orchestra which he founded in 1949. Under his leadership, this ensemble has acquired a national and international reputation through its concerts, broadcasts, international tours and recordings. The Orchestra has commissioned many new works and has given over 50 Canadian compositions their first performances.

On occasion, these first performances have been of new works by Alexander Brott, the composer. Dr. Brott's compositions number in excess of 100 and include works for all media, ranging from solo repertoire to works for large orchestra. It is undoubtedly his orches-

tral works, which have been performed by orchestras throughout the world, that have brought him his international reputation as a composer. Throughout all of this performing, conducting and composing activity there exists another Alexander Brott — the teacher who for 41 years at McGill has nurtured the talent of many students who have gone on to important music careers of their own.

### **The Marvin Duchow Music Library**

"It was Marvin Duchow who, in the late fifties, gathered together the scattered and battered assortment of scores and books, hastily shoved into shower cubicles and airless basements, into an organized and inventoried local music collection." So spoke Chief Judge Alan B. Gold, the Chairman of McGill's Board of Governors, in his dedicatory address, May 4, 1980 — the day on which the McGill Music Library officially became the Marvin Duchow Music Library.

Occasionally, Professor Duchow used to reflect on the fluctuations of the Faculty's fortune and referred often to its nomad-like character between the years 1950 and 1971. Shortly after the Music Library's official constitution as an entity within the University Library System in 1965, it has had to move in its entirety three times. In 1971 the Music Library moved to its present location in the

Strathcona Music Building. Former students will remember the first facilities: the reading room with its table and six chairs and the listening area comprising four booths. How luxurious seemed the furnishings in 1971: 90 reading units and audio-equipment to accommodate 60. It was only with the promised period of permanence in the Strathcona Music Building that the Library staff could finally settle down to the serious business of building a collection and providing uninterrupted service to its users.

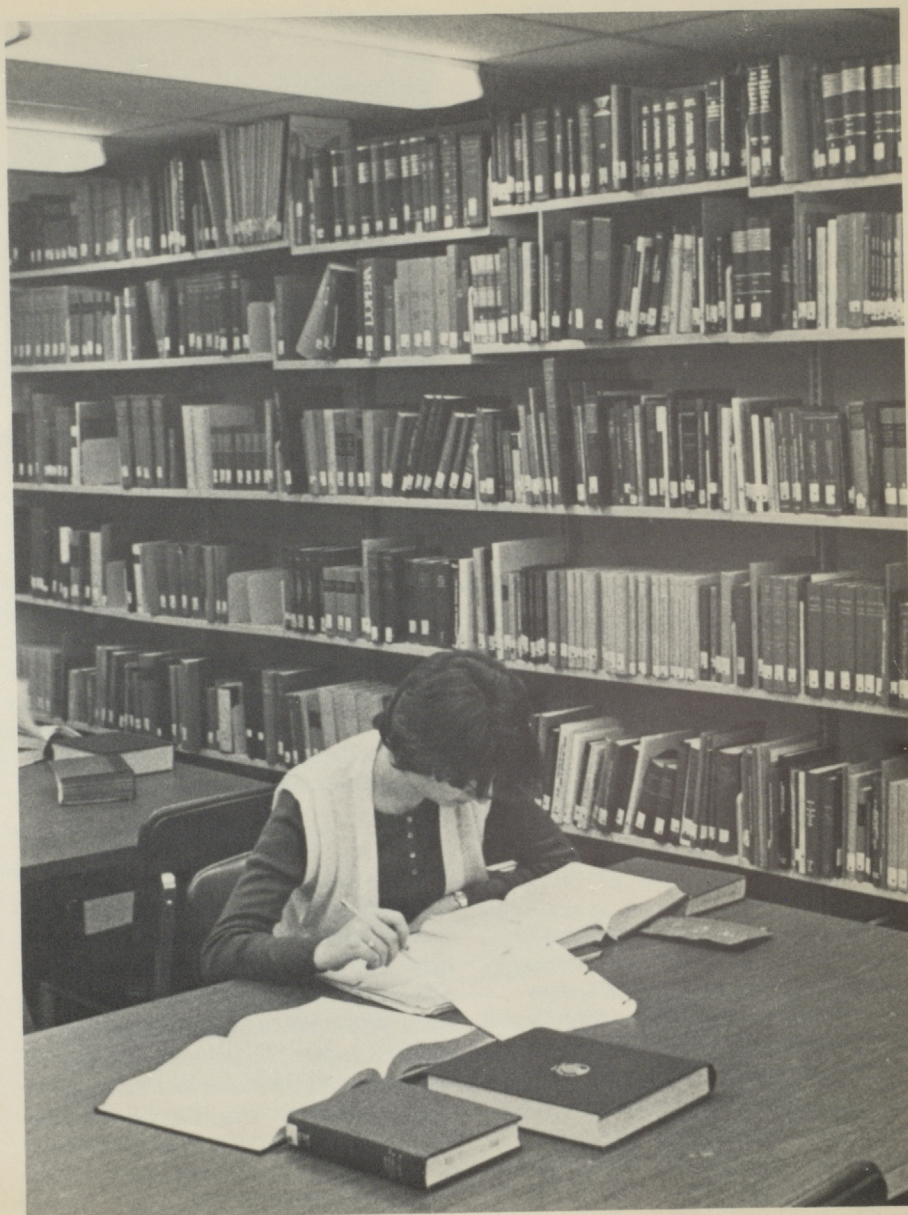
At its inception, the Library's collection was very meagre: 2000 monograph volumes, 700 bound journals, 2000 scores, 2000 volumes of recordings and a substantial inventory of uncatalogued material, housed in two other buildings. Aided by an adequate annual budget, several grants and the McGill Development Fund, the collection has grown over the years to include some 12,000 monograph volumes, 3200 bound journals, 15,500 scores, 11,000 volumes of recordings and 2100 microform units.

In addition, the Library has acquired several noteworthy collections. In 1975, the Library purchased the manuscripts, papers and publications of the composer Julius Schloss. Born and educated in Vienna, Schloss was a close associate of Alban Berg, a relationship which is reflected in the collection of letters and scores annotated according to Berg's instructions. Kelsey Jones, Professor of Fugue and Counter-



point in the Faculty, a member of the former Montreal Baroque Trio and a prominent Canadian composer, donated his manuscripts and papers to the Library. Then, last spring the Duchow family informed the Faculty of its intention to donate Marvin's collection to the Library. To date, the Library has received several boxes, all containing material related to research and documentation. A glance through the contents reveals so much of the man's devotion as a teacher and researcher.

An analysis of the user-population of the Marvin Duchow Music Library, which last year neared the 100,000 mark, shows that while most are staff and students of the Faculty of Music, many others come from the larger university community and other universities. Indeed, the Library is quite proud of its reputation as a major bibliographic centre for musical research within the Province of Quebec. It is perhaps because of this reputation that the Library receives so many telephone calls for assistance from all sectors of the population: quiz-show enthusiasts, FM listeners who missed the composer's name but who can whistle the tune and even, occasionally, local music critics who require confirmation of their data or need further information pertinent to their journalistic endeavours. Probably the strangest plea came from a former student who asked that the librarian bring a copy of a Bruckner symphony to the 'phone and then sing the first two pages. Sometimes the nature of the request or the urgency of the work



*Reference Section, Marvin Duchow Music Library*

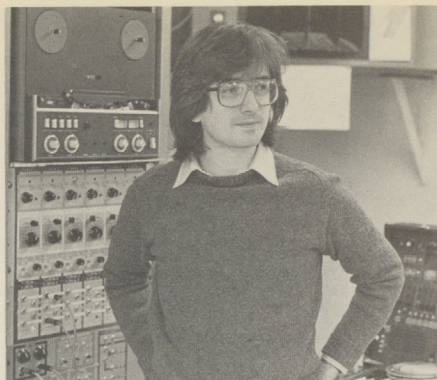
at hand makes it impossible for the staff to respond but in most cases, an effort will be made either to answer the requester directly or to refer him or her to an alternate source, such as a local library.

During one Faculty Council meeting in 1970 when discussion centered on the proposed graduate programs, one of the professors announced that the success or failure of the programs rested not on the shoulders of the teaching staff, nor on the calibre of students, but on the growth and development of the Library. An ominous statement fraught with responsibility. Hopefully, the Library has met and will continue to meet, in the years ahead, its commitment to the Faculty firstly, and to all others involved in the research, performance or just plain enjoyment of music.

*Kathleen Toomey*

## New Staff

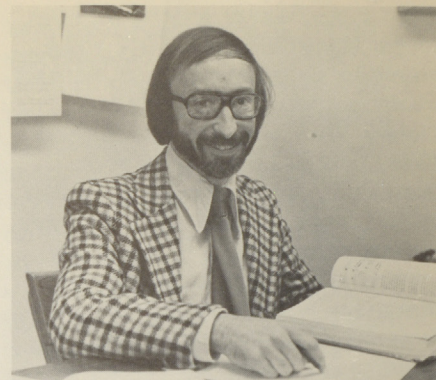
**John Burke** joined the Department of Theory this fall as a Visiting Lecturer. Upon graduating from McGill University with a B.Mus. degree in 1974, he received a Hennessy Fellowship for post-graduate study. He continued his training at the University of Michigan where he is currently completing a doctorate in composition. In 1978-79, with support from the Canada Council,



*John Burke*

he spent a year in Paris where he studied with Eugene Kurtz. He has won prizes for four of his recent compositions in both the 1978 and 1980 CBC National Radio Competition for Young Composers. Another of his works was a prize-winner in the 1980 Performing Rights Organization Young Composers' Competition. Mr. Burke has recently received commissions from the Société de Musique Contemporaine du Québec, the Canadian Federation of University Women and the Guitar-Society of Toronto.

**Thomas Green**, a Visiting Lecturer in the Department of Theory, is completing doctoral studies in music history at Brandeis University. He holds a bachelor's degree in music history from McGill and a baccalauréat and maîtrise in performance (piano) from the Université de Montréal. As a graduate student, he was awarded fellowships by Imperial Oil Limited and the Social Sciences and Humanities Research Council of Canada.



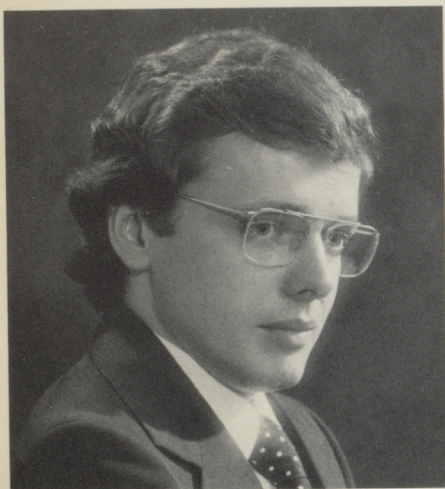
*Thomas Green*

Following a teaching appointment at the University of Windsor in 1976-77, Mr. Green spent three years studying the composing scores of Jean-Philippe Rameau at the Bibliothèque Nationale and the Bibliothèque de l'Opéra in Paris. In 1979, he edited Rameau's *Pygmalion* for the English Bach Festival; in 1980, he gave a series of ten lectures on Rameau at the Abbaye de Royaumont. His paper "La Genèse d'une Ariette de Rameau" will be published this fall by the Centre national de recherche scientifique.

**Keith Sadko** joins the staff of the Faculty of Music as Visiting Lecturer in Organ, replacing Professor John Grew who is on sabbatical leave. A native of Montreal, he has studied at Acadia University under Professor Eugen Gmeiner and at McGill University under Professor Grew where he received B.Mus. and M.Mus. degrees in Organ Performance as well as the L.Mus. diploma in Harpsichord Performance. With the aid of a grant

from the Canada Council, he has just completed a year of study in Paris, where he worked principally with Marie-Claire Alain, Kenneth Gilbert and Daniel Roth as well as with Harald Vogel and Jean Langlais.

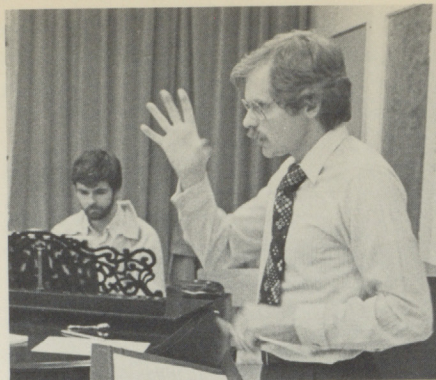
In addition to recent appearances in Canada, France, Holland and Germany, Mr. Sadko won first prizes at the



*Keith Sadko*

Montreal John Robb Organ Competition and at the Royal Canadian College of Organists National Organ Competition.

**Fred Stoltzfus** comes to McGill from the University of Iowa where he is completing a doctorate in choral conducting. After earning a B.A. in music from Goshen College (Indiana), he studied at the Staatliche Hochschule für Musik in Detmold, West Germany. For the next three years, he directed choral activities and taught voice at



*Fred Stoltzfus*

the University of Guelph. During his two years at Iowa, he studied conducting with Don V. Moses and James Dixon. He has conducted numerous ensembles, adjudicated choral festivals and most recently, conducted the All-State Music Camp of the University of Wisconsin at Green Bay. As a Visiting Lecturer in the Faculty of Music, Mr. Stoltzfus is teaching choral conducting and directing the Concert Choir.

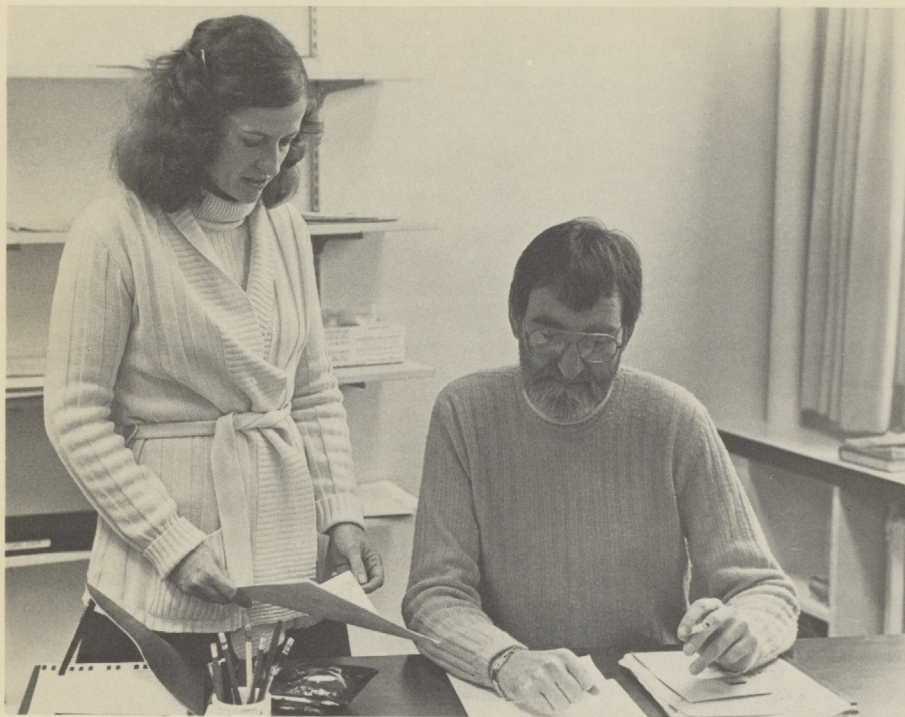
### **The McGill Conservatory of Music**

At the beginning of July 1980, the administrative structure of McGill's Conservatory of Music was revised, with Dean Paul Pedersen of the Faculty of Music resuming the position of Director and Kenneth Woodman, on staff in the Faculty's piano department, being appointed to the position of Associate Director. To improve efficiency and avoid unnecessary duplication, the office staff of the

Conservatory was integrated with that of the Faculty's Department of Performance. The combined office staff is being coordinated by Mrs. Arnee Holloway.

While the reorganization of the offices has now been realized, the completion of this reorganization did not go unremarked. Simultaneous registration in the Faculty and the Conservatory was taking place as carpenters, painters and telephone technicians did their best amidst fascinated tiny tots, harried parents and bewildered Performance students from the Faculty. As more than one person was quick to point out, it resembled a Marx Brothers' film, only better! One was never sure from day to day exactly which desk might be available for use and the non-stop ringing of telephones was further aggravated by the fact that, with the best will in the world, one often could not reach them over the displaced furniture. Citations go to both secretaries, Diana Kuilman and Jackie Fraser, for coping with this chaos. In the meantime, practical instruction did begin, as scheduled, on September 15; group instruction, the following week and by September 26 everybody was permanently ensconced in an office.

Enrolment by September 17 totaled 450 and by late registration on October 10 it had reached 500. Thirteen new teachers have been added to the Conservatory staff and three former teachers have resumed teaching for the Conservatory. Now that the basic



Arnee Holloway and Kenneth Woodman

operation is in progress, the long term plans of the Conservatory can be formulated and organized. The benefits of a closer working relationship of the Conservatory with the Department of Performance and the Faculty in general have already been felt by many of the staff. The public have been equally appreciative of this new arrangement.

With the success of the Suzuki String Program and the likelihood that some of these students will eventually enter the Faculty, similar group instruction will be given for brass and wind instru-

ments, creating the opportunity to form a concert band. The necessity of ensemble work for students not ordinarily involved in such a situation (e.g. pianists) will be taken care of through a choral program. In addition to this, every attempt will be made to provide exposure to music-making for young children, be it in Kodaly, Orff or recorded classes, at a minimum cost to parents. In all of these areas the Conservatory has the qualified and enthusiastic staff required to instruct and direct the programs.

Early registration in May 1981 for the

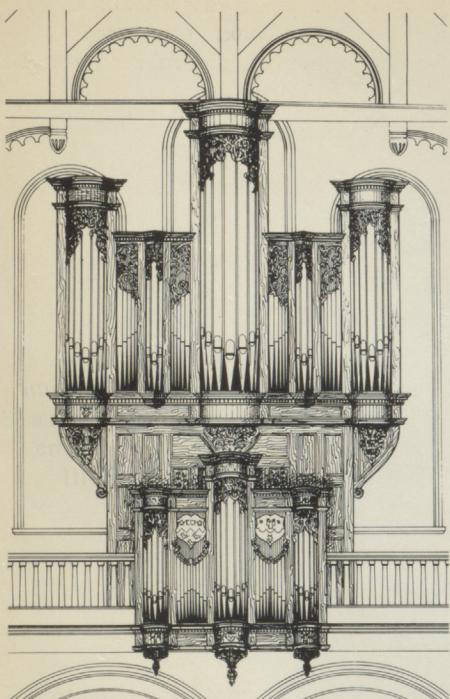
following academic year is planned, with the aim for next year being a larger enrolment and a broader variety of course offerings.

*Kenneth Woodman*

### L'Orgue à notre époque – The Organ in Our Time May 26 - 28, 1981

An international symposium, *L'Orgue à notre époque – The Organ in Our Time*, will take place at the Faculty of Music from May 26 to 28, 1981 to mark the inauguration of the Hellmuth Wolff French classical organ. The building of the organ was made possible through a most generous anonymous gift to McGill. The organ will be installed in the balcony of Redpath Hall early in 1981.

The organ symposium is expected to attract about 400 specialists: distinguished organists, organ builders, composers and musicologists from Europe, Canada and the United States. Papers and panel discussions will be concerned with two major themes: *New Directions in Contemporary Organ Building* and *The 20th Century Composer and Historic Instruments*. Those presenting papers include Peter Williams (Edinburgh), Elisabeth Morin (Montréal), Kenneth Gilbert (Paris), Fenner Douglass (Duke University), Pierre-Yves Asselin (Paris), Erich Schwandt (Victoria), Charles Fisk (Gloucester, Massachusetts), Marie-Claire Alain (Paris), Michael Kearns (Toronto), Antoine



*New Redpath Hall organ*

Bouchard (Québec), Owen Jander (Wellesley, Massachusetts), David Fuller (Buffalo, New York), Pierre Hardouin (Paris), Luigi Ferdinando Tagliavini (Bologna), and Jacob Schmidt (Lucerne).

In addition, Hellmuth Wolff, the organ builder, will present his instrument to the gathering with John Grew giving a demonstration program. Marie-Claire Alain, Kenneth Gilbert and Luigi Ferdinando Tagliavini will also give evening recitals on the new organ.

The proceedings and papers will be published immediately after the sym-

posium so that a permanent record will be available to the participants and other interested parties.

## People

Gambist **Mary Cyr** and harpsichordist **John Grew** performed the complete Bach *Sonatas for Viola de Gamba and Harpsichord* at the International Festival in Ljubljana, Yugoslavia in July.



*Mary Cyr and John Grew*

**William Caplin** presented his paper "The Genesis of the Countersubjects for the *Grosse Fuge*" at the conference of the Canadian Association of University Schools of Music in Montreal last spring.

**Bo Alphonse** presented a paper entitled "A Computer Approximation of Decision Procedures in Music Analysis" at the 3rd International Conference on The Physiological and Neuro-Psychological Foundations of Music in Ossiach, Austria last August.

**Louis-Philippe Pelletier**, who in the past year has given numerous recitals both in Europe and Canada including a performance of the Schönberg *Piano Concerto Opus 42* with the Utrecht Symphony Orchestra, has been designated Performer of The Year by the Canadian Music Council.

**Mary Cyr** presented a paper entitled "The Double Bass in Rameau's Operas" for the annual meeting of the American Musical Instrument Society at the Metropolitan Museum, New York last May.

*Hangman's Reel*, a ballet by **Donald Patriquin** was included in the repertoire of Les Grands Ballets Canadiens for their Canadian and American tours in September and October.

This past year **Olga Gross** placed second in the Canadian Music Competition in Edmonton, first in the Quebec Music Festival in Montreal and also won first place in the National Competitive Festival of Music.

The **Morton-Master** Piano Duo gave their first Canadian performance of Bartok's *Suite Opus 4b* in their recital at Pollack Hall last April.

**Gisela Depkat** has given numerous recitals and broadcasts in Canada and Europe during the past year including solo appearances with orchestras in Canada, Finland and Iceland.

**Charles Reiner** performed with Henryk Szeryng in Carnegie Hall last winter.

The Gerald Danovitch Saxophone Quartet, comprised of **Gerald Danovitch**, **Peter Freeman**, **Abe Kestenberg**, and **Nancy Newman**, gave the world premiere performance of Michel Perreault's *Esquisses Québécoises* at Pollack Hall in October.



*The Gerald Danovitch Saxophone Quartet*

**Mariano Etkin** is one of the 12 composers selected to participate in the 6th International Seminar for Composers on Advanced Music Language and Intelligibility in Switzerland this fall.

*Strata* by **Bengt Hambraeus**, which was commissioned for the Netherlands Chamber Wind Ensemble, was given its premiere in Stockholm, Sweden this September.

## Publications

**William Caplin.** Harmony and Meter in the Theories of Simon Sechter. *Music Theory Spectrum*, Vol. 2 (1980), 74-89.

**Mary Cyr.** A review of *The Cello* by Elizabeth Cowling (London and Sydney, c.1975). *Journal of the American Musical Instrument Society*, Vol. IV (1978), 136-138.

**Mary Cyr.** Early Music in the Schools: Some Personal Reflections. *Proceedings of the McGill Symposium in School Music Administration and Supervision*, E. Jorgensen, editor. McGill University, Montreal, (1980), 87-94.

**Estelle R. Jorgensen.** Selected Indexes of the Academic and Professional Preparation of Music Supervisors in Canada. *Journal of Research in Music Education*, 28/2 (Summer, 1980), 92-102.

**Estelle R. Jorgensen.** The Scope and Nature of the School Music Supervisor Role in Canada. *The Canadian Music Educator*, 21/2 (Winter, 1980), 14-21.

**Estelle R. Jorgensen.** The Preparation of School Music Supervisors in Canada. *The Canadian Music Educator*, 21/3 (Spring, 1980), 10-13.

**Estelle R. Jorgensen.** On Resource Allocation in School Music. *Proceedings of the McGill Symposium in School Music Administration and Supervision*, E. Jorgensen, editor. McGill University, Montreal, (1980), 20-41.

**Alcides Lanza.** McGill University: Its Electronic Music Studio Complex. *Interface*, Vol. 9 (1980), 59-69.

**David Nelson.** The School Music Orchestra: A Neglected Option. *Proceedings of the McGill Symposium in School Music Administration and Supervision*, E. Jorgensen, editor. McGill University, Montreal, (1980), 105-109.

**Gwyn Richards.** The Choral Conductor and the Score. *Proceedings of the McGill Symposium in School Music Administration and Supervision*, E. Jorgensen, editor. McGill University, Montreal, (1980), 95-104.

**Joel Wapnick.** The Perception of Musical and Metronomic Change in Musicians. *Psychology of Music*, 8/1 (1980).

**Joel Wapnick.** Implications of Experimental Research in Music Performance for School Music Programs. *Proceedings of the McGill Symposium in School Music Administration and Supervision*, E. Jorgensen, editor. McGill University, Montreal, (1980), 42-61.

**Joel Wapnick.** Pitch, Tempo and Timbral Preferences in Recorded Piano Music. *Journal of Research in Music Education*, 28/1 (1980), 43-58.

**Joel Wapnick and Peter Freeman.** The Effect of Dark-bright Timbral Variation on the Perception of Flatness and Sharpness. *Journal of Research in Music Education*, 28/3 (1980).

## Proceedings of the McGill Symposium in School Music Administration and Supervision

### Contents:

**Gerard L. Knieter.** "Current Issues and Future Directions in Music Education"

**Ronald H. Tali.** "Politics and the School Curriculum Supervisor"

**Estelle R. Jorgensen.** "On Resource Allocation in School Music"

**Joel Wapnick.** "Implications of Experimental Research in Music Performance for School Music Programs"

**Cornelia Yarbrough.** "Competency-Based Conducting: An Exploratory Study"

**Edward L. Koch.** "Clinical Supervision: An Analysis"

**Mary Cyr.** "Early Music in the Schools: Some Personal Reflections"

**Gwyn Richards.** "The Choral Conductor and the Score"

**David J. Nelson.** "The School Music Orchestra: A Neglected Option"

This book is a "must" for your library and a valuable reference for undergraduate and graduate music education courses. It is available now at \$5.95 Canadian (plus \$1.00 postage and handling) from:

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Faculty of Music, McGill University  
555 Sherbrooke Street West  
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## Recordings



### McGill Wind Ensemble

McGill University Records #79008

Director: **Robert Gibson**

Walter Piston: *Tunbridge Fair*

**Alcides Lanza:** *Eidesis IV*

Henry Cowell: *Little Concerto for Piano and Band*

Soloist: **Alcides Lanza**

Frank Bencrisutto: *Symphonic Jazz Suite*

Soloists: **Pierre Béluse, Gerry Danovitch, Charles Ellison, Dennis James, Armas Maiste**

### Jazz Canada Europe 79

Radio Canada International #RC1 503

**Armas Maiste**, Musical Adviser and piano lead

Don Thompson, contrebasse; Terry Clark, drums; Alan Penfold, trumpet; P.J. Perry, alto sax; Butch Watenabe, trombone

### The Maros Ensemble

Caprice CAP 1176 stereo

Miklos Maros: Oolit

Ake Hermanson: Stadier opus 5

Sven-David Sandström: Out of

Atli Heimir Sveinsson: Aria

**Bengt Hambraeus:** Mikrogram for alto flute, viola, vibraphone and harp (1961)

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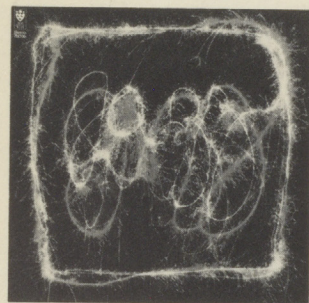
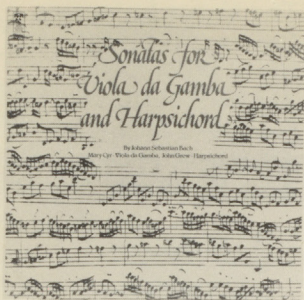
The McGill Wind Ensemble

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**Sonatas for Viola da Gamba and  
Harpsichord by Johann Sebastian Bach**

Stereo 78007

Mary Cyr — Viola da Gamba,  
John Grew — Harpsichord

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

**McGill Jazz Band**

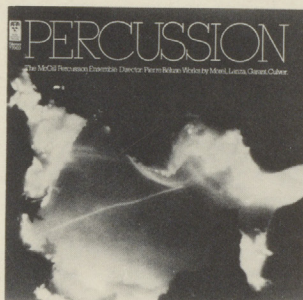
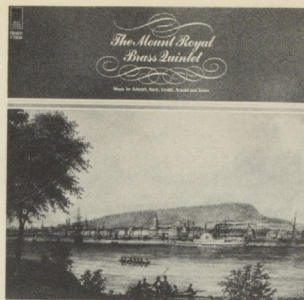
Stereo 78006

Director: Gerry Danovitch

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

*Graceful Ghost Rag and  
Last Rag*

Bruce Mather, piano



**The Mount Royal Brass Quintet**  
Stereo 77004

Scheidt: *Canzon "Bergamasca"*  
Bach: *Contrapunctus I*  
*(The Art of Fugue)*

Victor Ewald: *Quintet, Opus 5*  
Malcolm Arnold: *Quintet*  
Kelsey Jones: *Passacaglia  
and Fugue for Brass Quintet*

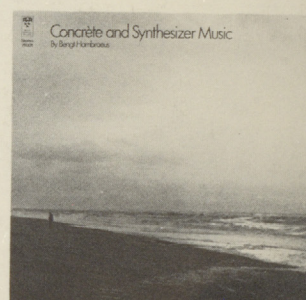
**The McGill Percussion Ensemble**

Stereo 77003

Director: Pierre Béluse

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

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



**Mather-LePage Piano Duo**  
Stereo 77002

Wyschnegradsky: *Quarter-Tone  
Piano Music*

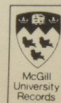
Mather: *Sonata for Two Pianos*  
Hambraeus: *Carillon*

**Concrète and Synthesizer Music**  
by Bengt Hambraeus  
Stereo 76001

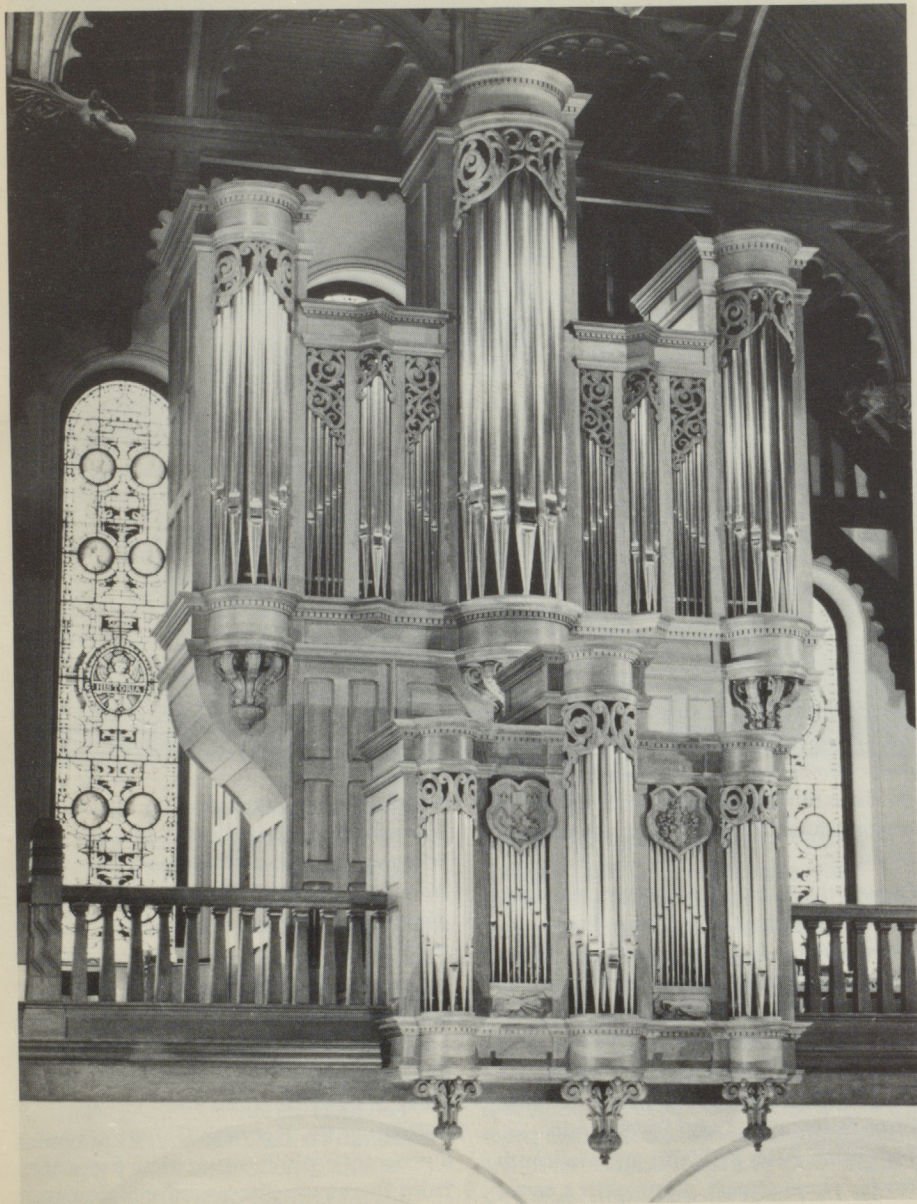
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# Music McGill

Fall 1981  
Number 9

### *L'Orgue à notre époque* – An International Symposium

For the first time in the history of music at McGill a major conference, bringing together some four hundred musicologists, composers, organists and organ builders from North America and Europe, was held in the Pollack Concert Hall and in Redpath Hall on May 26, 27 and 28, 1981. This event was planned by Professors John Grew and Donald Mackey to mark the inauguration in Redpath Hall of a French classical organ – the magnificent gift of an anonymous friend of the University.

The new organ was built by Hellmuth Wolff of Laval, who worked in consultation with John Grew and Donald Mackey in order to create, for the first time in Canada, an instrument entirely faithful to the tradition and practice of the great 18th century period of French organ building. Some features of the instrument are the beautiful French-style voicing, the pipe-scales and action drawn from Dom Bédos' treatise, *L'Art du facteur d'orgues (1766-1778)*, the unequal temperament according to d'Alembert, the French pedal board with reed stops *en ravalement* three notes lower than the flue stops, and the exquisite carved oak casework which was inspired by the classical French organ cases in the Parisian churches of St. Etienne-du-Mont and St. Germain-des-Prés. Pierre-Yves Asselin (B.Mus '75, and presently a doctoral student at the University of Paris) contributed in large measure to determining the temperament of this new organ, chiefly because



*Bengt Hambraeus, Hellmuth Wolff, Donald Mackey and John Grew*

of his extensive research in the fields of historic tuning systems and the physics of music.

During the symposium papers were presented by Marie-Claire Alain, Pierre-Yves Asselin, Antoine Bouchard, Fenner Douglass, Charles Fisk, David Fuller, Elisabeth Gallat-Morin, Kenneth Gilbert, Bengt Hambraeus, Pierre Hardouin, Thomas Harmon, Owen Jander, Michael Kearns, Jakob Schmidt, Erich Schwandt, Luigi Ferdinando Tagliavini, Peter Williams and Hellmuth Wolff. These papers, along with a sum-

mary of panel discussions on *The Twentieth Century Composer and Historic Instruments* and on *New Directions in Contemporary Organ Building* are to be published in the autumn.

The recitals on the new organ were, of course, the highlight of the conference and these began with the organ builder, Hellmuth Wolff, giving a presentation and explanation of his instrument with illustrations played by John Grew. Subsequently, Kenneth Gilbert played a program entirely devoted to excerpts from the newly-discovered manuscript

*Le Livre d'Orgue de Montréal* — the first performance of this French organ music since sometime in the 18th century; Luigi Ferdinando Tagliavini played a program of Italian and Spanish music and Marie-Claire Alain played music by J.S. Bach, Nivers, de Grigny and Couperin.

The above mentioned manuscript of more than 500 pages of late 17th century French organ music constitutes a major source of keyboard music. It was the subject of papers by Elisabeth Gallat-Morin, its discoverer, and by Kenneth Gilbert. (*La Fondation Lionel-Groulx* has produced a beautiful facsimile of this important manuscript.)

In honour of the symposium and largely due to the efforts of John Grew, Elisabeth Gallat-Morin and Antoine Bouchard, a unique exhibition of 50 manuscripts and printed works, all of which were brought to Canada during the French régime, was presented in the McLennan Library from May 26 to June 13. This exhibition, *Témoins de la vie musicale en Nouvelle-France*, included the manuscript of *Le Livre d'Orgue de Montréal*, the only known masses by de Valentin de Bournonville and d'Artusaux-Cousteaux, and one of the two known manuscripts of Louis Marchand's *Pièces d'Orgue*.

The Ursulines, the Augustines de l'Hôtel Dieu, le Séminaire de l'Archevêché de Québec, the department of rare books at Laval University, the Gentlemen of St. Sulpice, the Château de Ramezay museum, the Lionel Groulx Foundation, the Lande Collection at the Department of Rare Books at McGill

University and les Archives Nationales du Québec all contributed various pieces.

Organ music, motets and cantatas, plainchant and liturgical music (including a mass in Indian language), theoretical works and pieces for flute were included. The best-known French composers of the period were represented: Campra, Marchand, Nivers, M.-A. Charpentier, Couperin, Montclair, Jacquet de La Guerre. A catalogue, published by les Archives Nationales du Québec describes each item in its historical context.

Donald Mackey

### *Livre d'Orgue* by Bengt Hambraeus

Composed during the fall of 1980 and spring of 1981, *Livre d'Orgue* was inspired by two important things. One was the tradition of the classical French *livres d'orgue* from the 17th and 18th centuries, and the other was the new organ being built by Hellmuth Wolff in Redpath Hall. The relation between this organ and the *livres d'orgue* is obvious, because the instrument has been built in accordance with the detailed descriptions in Dom Bédos de Celles' important treatise *L'art du*

*facteur d'orgues* (1766-78). His chapter on performance practice and organ registration is directly related to the traditions both in French organ building and in the repertoire most common at Dom Bédos' time. There was clearly a very close relation between organ theory, organ building and contemporary music at that time.

The idea behind my *Livre d'Orgue* was nurtured by my almost lifelong experience with organs and organ music, not only as a performer but also as a musicologist and composer. In spite of the "historic" nature of the new Redpath Hall organ, it is nonetheless an instrument which was built in our time. The fact that it is excellently well suited to serve an old repertoire does not eliminate its potential to function for a new repertoire. Being a composer in our time, I find it absolutely necessary that an historic instrument be re-explored by creative composers today and not only limited to the performance of old repertoire. We are dealing with real-time sound and not with a museum piece! At the same time elements of the old tradition from the French *livres d'orgues* can be revived.

One of the most important features of all the old *livres d'orgue* is their didactic purpose. They were meant as *praxis*, to instruct organists how to tackle various technical and sound problems. They belong to the category of so called "Musical Art Books" which were common during the 17th and 18th centuries and composed to demonstrate different music structures or theories. Well-known examples of the "art book" idea

are Bach's *Das wohltemperierte Clavier*, and later, Bartok's *Mikrokosmos*.

Many of these art books were in my mind when I planned the *Livre d'Orgue*. It consists of 48 pieces in four cahiers, each one containing 12 movements. Each such group of 12 forms a complete suite (or *ordre*, to use Couperin's term) with its own prelude and postlude. There is a gradual development from easier to the most difficult, yet there is a clear connection between all the four sections so that a piece in an earlier cahier actually prepares the musician for a more difficult task to come. At the same time, the form of the whole work is completely open: movements may be interchanged, and it is not necessary to perform all the pieces in a given cahier. The performer may select what is needed for a certain occasion.

There are no indications for dynamics because there are no swellboxes in this kind of organ, nor is there any register-crescendo pedal. The indicated stop or combination of stops gives sufficient information. When the work is performed on another type of instrument, the organist may easily adjust the sound balance for his instrument according to the indications in the score.

I have dedicated the work to my son, Michael and to McGill University. Michael, who has for some years been doing private research in Canadian organ history, gave me the idea to compose this *Livre d'Orgue*, and together we discussed and planned much

of it. McGill University generously granted me a sabbatical which made it possible to realize the project.

Bengt Hambraeus

### Kenneth Gilbert, Doctor of Music *Honoris Causa*

The eminent harpsichordist, organist and former McGill teacher, Kenneth Gilbert, was honoured at the June, 1981 convocation where he was awarded the Degree of Doctor of Music *Honoris Causa*.

Although he has yet to reach his fiftieth birthday, Kenneth Gilbert can already look back on a career filled with achievement. Born and raised in Montreal, he is today a Musician of the World, selected to edit music of the French masters in France and to perform and record the German repertoire in Germany.

His professional life has for a long time comprised four distinct areas which, like the equal arms of a Greek cross, he strives to keep in balanced proportion. He has been and continues to be active as a performer, giving last year 60 organ and harpsichord concerts in Europe and North America; an editor, whose 34 volumes of the music of Couperin, Rameau, Scarlatti, Bach and others rank among the best available; a pedagogue, whose skills have drawn

him to teaching posts, master classes, and workshops in a dozen different countries; and finally as a recording artist, whose recent alliance with the *Archiv Production* of the *Deutsche Grammophon Gesellschaft* makes him the first Canadian artist to have been offered an exclusive contract with this prestigious series.

He has on numerous occasions been a member of various international harpsichord juries for competitions in Bruges, Paris, Amsterdam and Ottawa. In 1978, the Canadian Music Council acclaimed him "Musician of the Year" and designated his recording of the *Complete Keyboard Works of Rameau* as "Best Foreign Recording of the Year by a Canadian Artist". In addition to hundreds of solo recitals, he has performed with other artists such as Alfred Deller, Jean-Pierre Rampal, Julius Baker, Steven Staryk, Jordi Savall, Ton Koopman and Wieland Kuijken and has appeared as soloist with the symphony orchestras of Chicago, Montreal and Toronto, the Academy of Saint Martin-in-the-Fields, I Solisti Veneti, and others.

Yet with all of this international activity he retains close ties with Canada and particularly with Montreal. Twenty-three years ago he successfully persuaded the parsimonious Scots of Queen Mary Road United Church to purchase for the first time in Canada a *mechanical action organ* based on historic models for the edifice, rather than an instrument of more eclectic design such as was popular in Canada at that time. This step, taken by the



Richard Lawton and Kenneth Gilbert

eminently reasonable businessmen of Hampstead, signaled to other congregations that a tracker organ was indeed a sound investment, and within a few years instruments employing this mechanism were being installed at l'Oratoire Saint-Joseph and l'Eglise de l'Immaculée Conception. Since that time, dozens of such instruments have been acquired by institutions across the country. Thus, almost single-handedly, Kenneth Gilbert launched in Canada a movement which had already begun to gain momentum in Europe. In the words of a contemporary, "He was to the organ reform movement in Canada what Saint Paul was to the early Christian Church". In May of this year at the symposium inaugurating the new mechanical action organ recently installed in our own Redpath Hall, Kenneth Gilbert presented a recital of pieces from the recently discovered *Livre d'Orgue de Montréal*, giving this collection its first hearing since the 18th century and affirming once again his ties to this, his native city.

Within 48 hours of the convocation ceremony, Dr. Gilbert was off once again to Monaco, where he was to give a recital in the presence of their Highnesses, Prince Rainier and Princess Grace. We look forward already to his next visit with us.

Richard Lawton

## Trombone/Tuba Workshop

Again, on the last weekend in March this year, the Faculty of Music hosted The Montreal Trombone and Tuba Workshop. This three-day event is unique in Canada, both as to concept and as to size. *Ted Griffith*, bass trombonist of the Montreal Symphony Orchestra and trombone professor at McGill, is the Director of the Workshop and has created a full program for both the classical or "legit" player as well as those with interests in the jazz and commercial fields.

Gathered together this year were 200 enthusiastic trombone, tuba and euphonium players ranging in age from 15 to 59 and in ability from novice to professional. They were kept very busy from nine in the morning to eleven at night attending concerts, clinics, lectures and demonstrations given by internationally renowned artists and experts in this field.

Denis Wick, Ron Baron, Gordon Sweeney, Damien Boivin and Stewart Taylor, who are principal trombonists with the London Symphony Orchestra, Boston Symphony, Toronto Symphony, l'Orchestre symphonique de Québec and the Montreal Symphony Orchestra respectively, were all featured at this year's session. Tubists Roger Bobo of the Los Angeles Philharmonic, Lance Nagels of L'Orchestre de Québec and Ellis Wean of the Montreal Symphony Orchestra brought their expertise to the workshop as well.

In the popular and jazz field, the renowned Bill Watrous of Los Angeles

and Ian McDougall of Toronto were the trombone clinicians, while jazz tuba was capably presented by Rich Matteson of Texas.

These and other artists from the Montreal area were assisted in their performances by the McGill Wind Symphony, directed by Robert Gibson, the McGill Jazz Bands led by Gerry Danovitch and the McGill Trombone and Tuba Studio, a group of 27 low brass, under the direction of Ted Griffith.

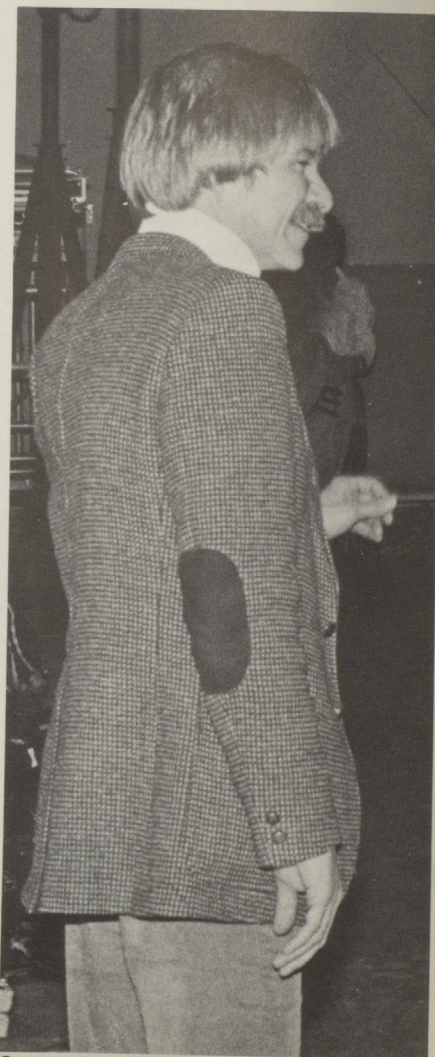
Participants in the clinics found the informal atmosphere encouraged them to meet with the artists to discuss their specific problems and ask questions. Interesting lectures and demonstrations concerning audition preparation and procedures, special performance techniques, instrument manufacture and repair and music publishing were well attended. A large display area of instruments, accessories, books, music and records gave everyone the opportunity to browse, try out and purchase the latest in low brass paraphernalia.

These past two workshops have done much to encourage a healthy and vigorous interchange of ideas amongst trombonists and tubists from many parts of Canada, the United States and Europe. As well, they have provided an excellent opportunity for players from relatively small centres to keep in touch with new developments in the field.

While in the coming year the Faculty will host instead a trumpet and possibly

french horn workshop of similar magnitude, plans are already underway for the 1983 McGill Trombone and Tuba Workshop.

*Rita Griffith*



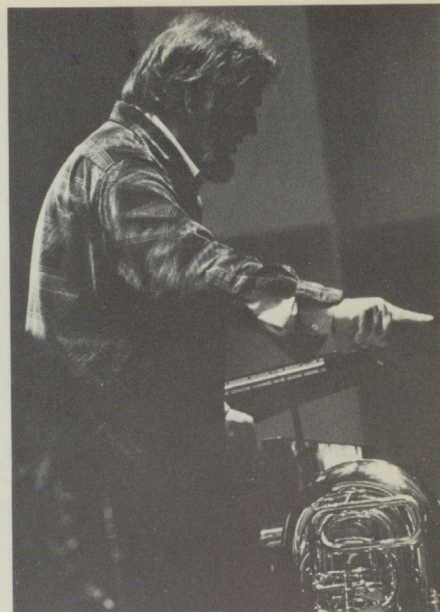
*Gordon Sweeney*



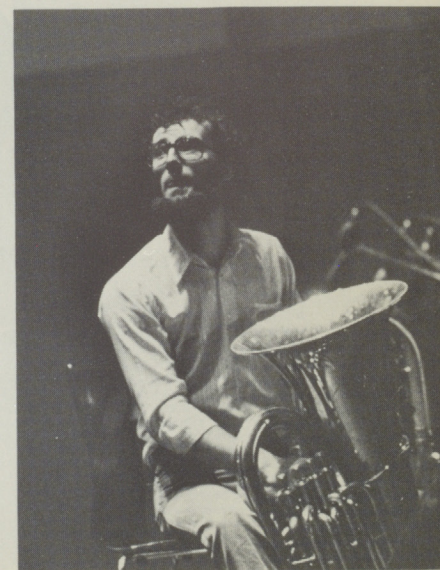
*Emil Subirana*



*Bill Watrous*



*Roger Bobo*



*Alain Cazes*



*The McGill Trombone Studio — Ted Griffith, Director.*





Ted Griffith and Ian McDougall

## People

**Wieslaw Woszczyk** presented a paper entitled "A Microphone Technique Applying the Principle of Second Order Gradient Unidirectionality" to the 69th Audio Engineering Society convention held in Los Angeles in May.

*Triolet* by **Brian Cherney**, which was commissioned for the CBC, was given its premiere in the Pollack Concert Hall last February.

**Kelsey Jones, Charles Reiner and Luba Zuk** received plaques for their McGill chairs at the annual reception of the Quarter Century Club.

Nancy DeLong, a four-year student of **Betty Doroschuk** and of the McGill Opera Studio, has recently signed a contract with The Montreal Opera Company to sing *Suzuki* in *Madama Butterfly* in October 1981 and *Alicia* in *Lucia di Lammermoor* in November 1982.



Edith and Luciano Della Pergola

In honour of their long and distinguished service to opera in Montreal and at McGill, **Edith and Luciano Della Pergola** received the "Special Award" of the Concert Society of the Jewish Peoples' Schools and Peretz Schools

in a presentation held at Place des Arts last May.

In addition to being invited to give a harpsichord master class on the music of D'Anglebert and Couperin at the Second International Keyboard Institute in August, harpsichordist **John Grew** played an all-Bach organ recital on the 75-stop Casavant Organ in the Basilica at Cap-de-la-Madeleine last fall. This recital marked the opening of the 10th anniversary celebrations of the Pro-Organo Society.

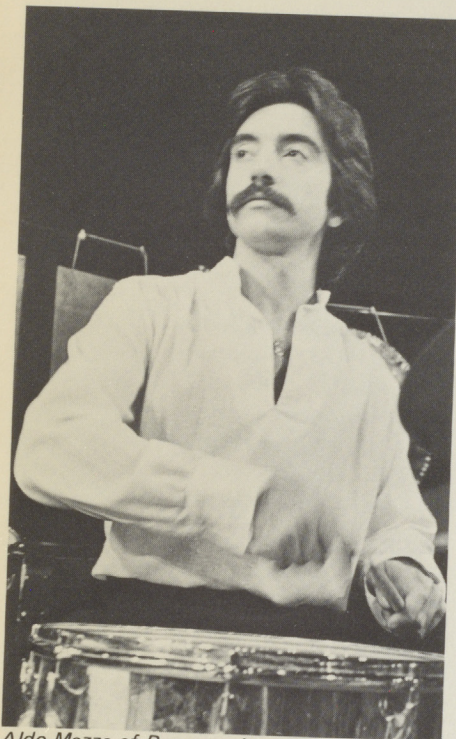
Jonathan Bayley's (B.Mus '75) *Yelyab II* received its radio premiere on September 25, 1980 over CKVA Radio in Edmonton. *Chameleon*, a collaborative work by J. Bayley and Ted Dawson (M.M.A. '74), was recently recorded on the CAPAC record label by Mr. Bayley.

**Paul Helmer** presented a paper entitled "The Piano Music of Maurice Ravel" for the Quebec Music Teacher's Association last March.

During the past year, the McGill Symphony Orchestra gave the premiere performances of *For Madmen Only* by **Donald Steven**, *Hommage à Vasarely* by **John Rea**, and *Adieux* by **Brian Cherney**. These works were also recorded by the Orchestra for release on the McGill University Record label.

Sound Recording students David Kelln, Harold Kilianski, and Serge Perron (assisted by Daniel Vachon and Frank Opolko) have earned two "Deebee Outstanding Performance Awards" in the category of Best Engineered Live Recording, College Division 1981. The

competition is organized annually by Down Beat Magazine but this year was the first McGill participated.



Aldo Mazza of Repercussion

Repercussion has been very active recording and touring extensively for the past two years. Recently returned from a successful European tour, the group is now planning their second album. Members of the group are Michel Drapeau, Robert Lepine, Chantal Simard and Aldo Mazza. All except Drapeau have studied at McGill under the direction of Pierre Béluse.

Recent activities of Alcides Lanza included April performances of

*plectros I (1962 - II)* at the Second International Forum of New Music in Mexico City and *Acufenos I (1966 - III)* at the Inter-America Music Festival in Washington. On a commission from The Canada Council, he recently completed *Acufenos V (1980 - II)* for trumpet, piano and computer-electronic music. The piece will be premiered next season.

Performances by **Tom Plaunt** included recitals in Montreal, Waterloo, Edinburgh and London. In June he presented his paper on "Ives' Concord Sonata" in Queen's Hall, Edinburgh.

**Estelle R. Jorgensen** presented a paper entitled "On a choice-based instructional typology in music" to the Canadian Music Research Council in Winnipeg in May.

Pianists **Louis-Philippe Pelletier** and **Armas Maiste** appeared as soloists in Bartok's *Concerto for 2 pianos and orchestra* with The Montreal Symphony Orchestra in December 1980.

Recent papers presented by **Mary Cyr** are "*Basses and basse continue* in the Paris Opera Orchestra, 1700-1764", for the annual meeting of the American Musicological Society in Denver on November 8, 1980; "Declamation and expressive singing in recitative", for the International Symposium on Opera Seria in Dallas on November 31, 1980; and "Carl Friedrich Abel's solos: a musical offering to Gainsborough?", for the annual meeting of the Canadian University Music Society in Halifax on May 22, 1981.

**Luba Zuk** participated in four special concerts marking the Healey Willan Centennial in Kingston and Montreal at the end of last year.



Paul Stewart

Paul Stewart, a student of **Charles Reiner** who will graduate this fall, substituted at several days' notice and played the Gershwin *Piano Concerto in F* with the Toronto Symphony on April 16. He was invited to return to play the Grieg *Piano Concerto* on July 15.

## Publications

**Bo Alphonse.** Music Analysis by Computer — a Field for Theory Formation. *Computer Music Journal*, 4/2 (1980), 26-35.

**Mary Cyr.** Thirty articles, including *Paris, 1723-1789*, 17th and 18th century cellists, gambists and the work list and bibliography for Jean-Philippe Rameau in *The New Grove Dictionary* (London, Macmillan, 1980).

## Proceedings of the McGill Symposium in School Music Administration and Supervision

### Contents:

**Gerard L. Knieter.** "Current Issues and Future Directions in Music Education"

**Ronald H. Tali.** "Politics and the School Curriculum Supervisor"

**Estelle R. Jorgensen.** "On Resource Allocation in School Music"

**Joel Wapnick.** "Implications of Experimental Research in Music Performance for School Music Programs"

**Cornelia Yarbrough.** "Competency-Based Conducting: An Exploratory Study"

**Edward L. Koch.** "Clinical Supervision: An Analysis"

**Mary Cyr.** "Early Music in the Schools: Some Personal Reflections"

**Gwyn Richards.** "The Choral Conductor and the Score"

**David J. Nelson.** "The School Music Orchestra: A Neglected Option"

This book is a "must" for your library and a valuable reference for undergraduate and graduate music education courses. It is available now at \$5.95 Canadian (plus \$1.00 postage and handling) from:

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**Estelle R. Jorgensen.** On the Development of a Theory of Musical Instruction. *Psychology of Music*, 8/2 (1980), 25-30.

**Alcides Lanza.** Music Theatre: a mixed media realization of Kagel's *Iudwig van . . . Interface*, 8/4 (1979), 237-248.

**Donald Steven.** Images (for Chamber Ensemble). *Les Editions Québec-Musique 1981*, EQM 109.

## Recordings



**Jean Carignan & l'Orchestre des Grands Ballets Canadiens**  
McGill University Records #80010  
Directeur Musical: Vladimir Jelinek  
**Donald Patriquin: Hangman's Reel** — a ballet consisting of traditional fiddle tunes played by Jean Carignan, accompanied by orchestra.  
Music for fiddle and piano: Jean Carignan with Gilles Losier, piano

## Music for Flute and Guitar

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DWLP 79112

Jonathan G. Bayley: *Music for Pan*  
Andrew Creaghan: *Focusing the Lights*  
Eric Satie: *J'aime mon pays*  
Other works by Handel, Gluck, Bach, Pessard, and Ibert

## Repercussion

Les Productions CARM Ltd. #CR2001  
Vincent Dionne: *Chaka, Château de Cartes*

Harry Breuer: *Four-Stick Joe*  
André Gosselin: *Rag'n Roll*  
J.S. Bach: *Fugue in G Minor*

## The York Winds

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**Brian Cherney, Notturmo**

for Quintet and Piano

Piano: **Tom Plaunt**

**John Rea: Reception and Offering**  
Music for Quintet and Percussion

Percussion: Russell Hartenberger

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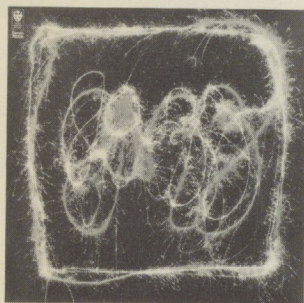
The New Redpath Hall Organ  
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Editor: Gina Volpe Tedone

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**Sonatas for Viola da Gamba and Harpsichord by Johann Sebastian Bach**

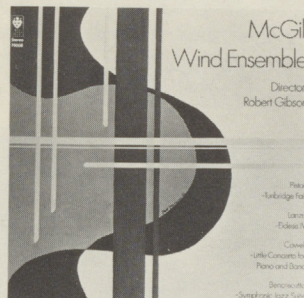
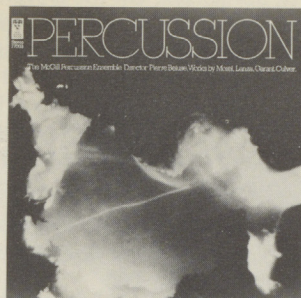
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Mary Cyr — Viola da Gamba,  
John Grew — Harpsichord

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*Sonata No. II in D major (BWV 1028)*  
*Sonata No. III in g minor (BWV 1029)*

**McGill Jazz Band**  
Stereo 78006  
Director: Gerry Danovitch

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

*Graceful Ghost Rag* and  
*Last Rag*  
Bruce Mather, piano



**The McGill Percussion Ensemble**  
Stereo 77003

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

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Malcolm Arnold: *Quintet*  
Kelsey Jones: *Passacaglia and Fugue for Brass Quintet*

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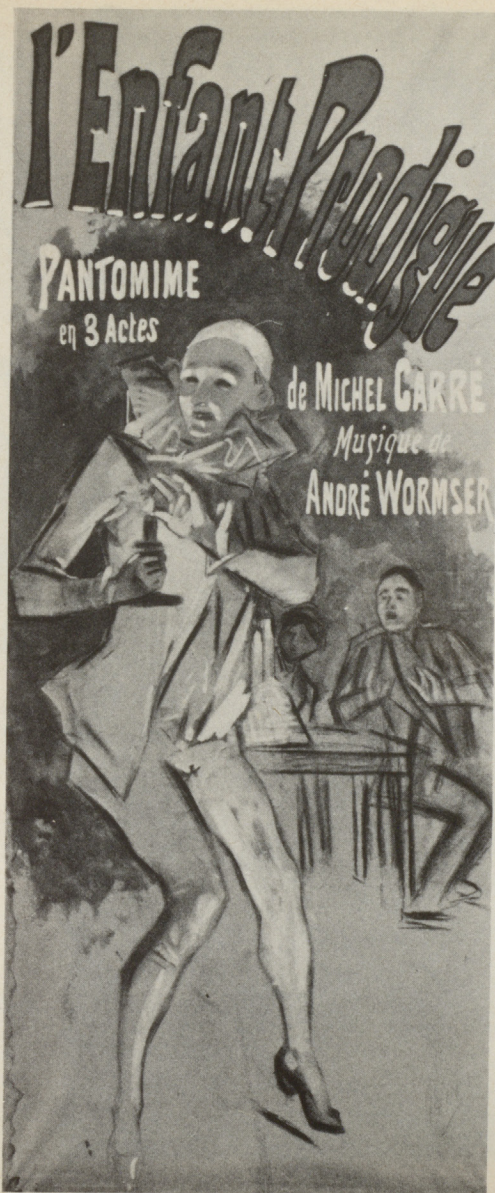
# Music McGill

Winter 1981-82  
Number 10





La Chérette



L'Enfant Prodigue

## Art Donations to the Faculty of Music

The entrance of Pollack Concert Hall is now adorned with the works of Jules Chéret, an artist whom Edgar Degas called "le Watteau de la rue." Several McGill officials attended a short unveiling ceremony last September when two original Chéret posters were donated to the University by Mrs. Monique Tavernier, a French business-woman from Marcilly-sur-Eure.

Chéret's poster designs are so distinctive and poignant that anyone who has visited Paris will no doubt be familiar with his design, if not actually aware of his name. The sensation of déjà vu is particularly apparent when viewing the graceful red skater which is hung on the right hand side of the Pollack Concert Hall entrance. She is very representative of Chéret art, being none other than the personification of gaiety. According to Jane Abdy, author of *The French Poster - Chéret to Cappiello*, the Parisians adored this laughing, twirling, sparkling young lady and called her "La Chérette".

The other Chéret poster which Mrs. Tavernier donated to McGill advertises *L'Enfant prodigue*, pantomime en 3 actes de Michel Carré, musique André Wormser which features a white Pierrot on a blue background.

Mrs. Tavernier's gift to McGill gives us the flavour of Paris at the end of the 19th Century. Chéret was an artist most happily born into the right age,

and his philosophy of carefree gaiety was most appropriate to the time in which he lived.

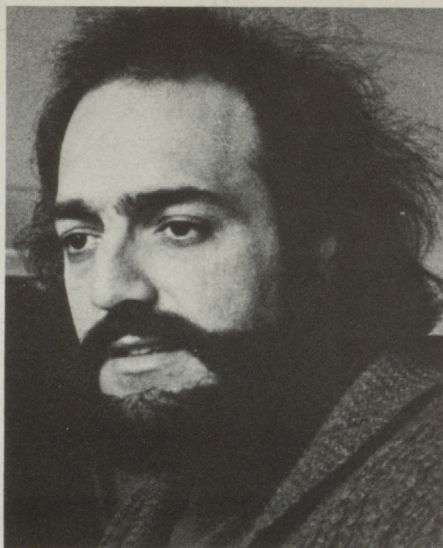
Recently, an extensive bequest of art was received by McGill from the Montreal Standard and Thomson Newspapers. Seven works given to the Faculty of Music include a batik by Thérèse Guité and paintings by Leon Bellefleur, Marcelle Ferron, Eileen Fox, Louis Jaque, Pierre LaVarenne and Stewart Wilson. They will be displayed in the Recital Hall, the foyer and other public areas of the Strathcona Music Building.

Another donation which now graces our Recital Hall is a tapestry by Jane Buckles depicting four musicians. This lively and whimsical work was donated by a number of the friends of the Faculty of Music in the Montreal area. A photograph of this tapestry is on the front cover of this issue of Music McGill.

### The Jules Léger Prize

Created in 1978 by the late Jules Léger during his term as Governor-General in order to encourage Canadian composers to write for chamber ensembles and to foster the performance of Canadian music by these groups, the "Jules Léger Prize for New Chamber Music" has been awarded twice to composers on the staff at McGill: Bruce Mather in 1979 and, most recently, John Rea.

Mather's winning composition, *Musique pour Champigny*, was originally commissioned by the "Collectif musical international de Champigny" in France and received its first performance in

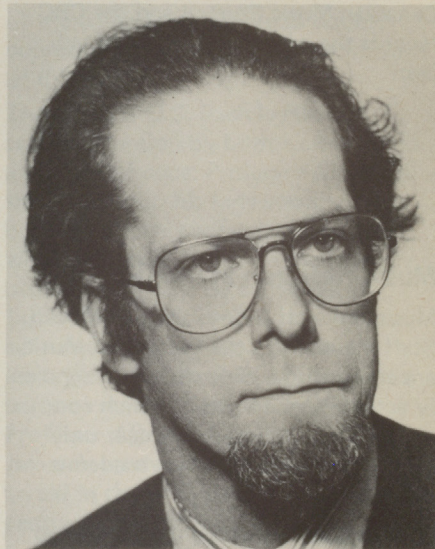


John Rea

March 1977 by the Ensemble "2E2M" directed by Paul Méfano. The twenty-one minute work, scored for soprano, mezzo-soprano, contralto, clarinet, horn, piano, harp and marimba, is particularly notable for its exclusive use of a vocalise in the singers' parts, a stylistic feature which has gradually evolved to occupy a significant place in Mather's other vocal compositions, *Madrigals II-V* and *Au Château de Pompairain*.

John Rea's *Com-possession* (. . . *daemoniac after-images in the theatre of transitory states* . . .) was commissioned by the Canadian Broad-

casting Corporation and premiered last April in Montreal. Scored for a string trio, guitar, bowed guitar and a similar off-stage ensemble (or alternatively a tape recording prepared in advance by the first group), Rea's eighteen minute work was in fact conceived as a ballet. In the music for



Bruce Mather

*Com-possession* one would seem to be witnessing an ancient exorcism, a session of tarantulism, and to be hearing the sounds designed to accompany a trance of possession just as the very victim herself hears them.

As with the other recipients of the Léger Prize to date, R. Murray Schafer in 1978 and Serge Garant in 1980, both Mather and Rea attended concerts in their honour held in Ottawa at Rideau Hall, the home of His Excellency, the Right Honourable Edward Schreyer.

Following the performance of the prize winning work, a trophy designed by the Montreal sculptor Louis Archambault and an award of \$5,000 offered by the Canada Council were presented to the composer by the Governor-General. Since its inception, the Léger Prize is administered by the Canadian Music Council and the CBC records the winning work for broadcast.

### Music Research at McGill

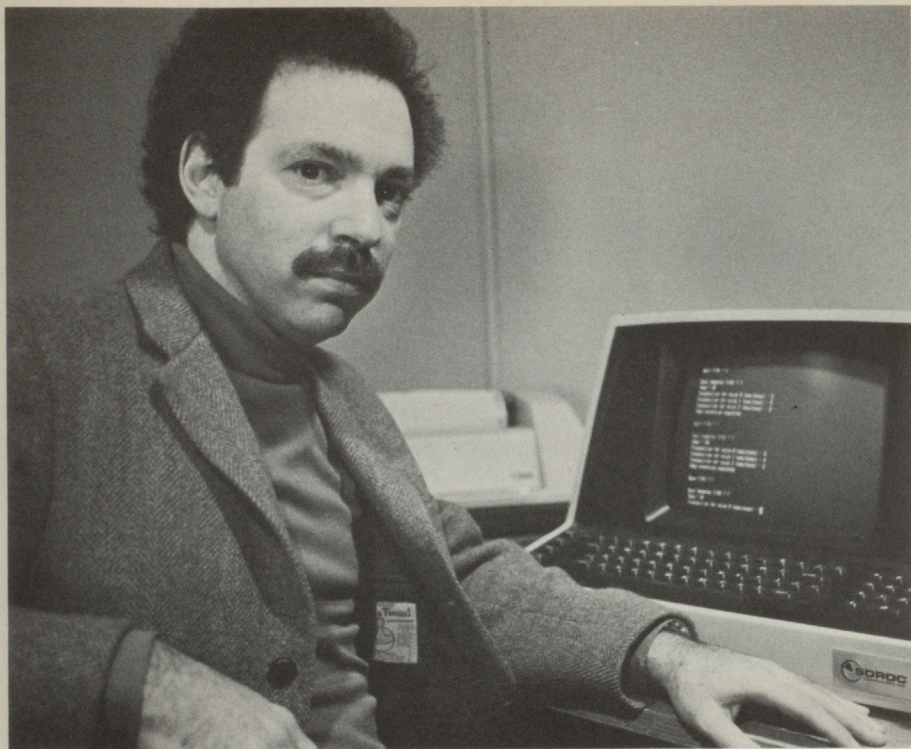
Music research is flourishing at McGill. Staff members in the Faculty of Music are engaged in a wide variety of scholarly activities, the fruits of which continue to be published by major university presses and leading academic journals.

Of particular relevance to performing musicians is the preparation of historically accurate musical editions. Mary Cyr, a specialist on baroque performance practice, is currently editing three solo motets by François Martin and a collection of seventeenth-century English solos for the lra viol, the latter with the aid of a Canadian government grant. Fred Stoltzfus is preparing an edition of hitherto unpublished choral music by Johann Nepomuk Hummel, an important contemporary of Beethoven, and Michelle Fillion will be traveling to



*Michelle Fillion*





*Joel Wapnick*

Berlin this year in order to investigate various versions of C.P.E. Bach's chamber music with obligato cembalo, with the aim of producing modern editions of these works. In addition, Professor Fillion is writing a number of studies dealing with the early Viennese keyboard trios in connection with the Haydn Year 1982.

Problems of musical form are being investigated by a number of scholars at McGill. Although continuing his work in the history of harmonic and

rhythmic theory, William Caplin has recently turned his attention to refining the categories of formal analysis of music in the classical style, and Janet Schmalfeldt is engaged in studying the relationship of the theories of Heinrich Schenker to formal procedures in the late works of Franz Schubert. Professor Schmalfeldt's research plans also include a study on how the analysis of form and tonality can be useful to the musical performer. Formal issues in music of an earlier period are the concern of Christopher

Reynolds, whose research indicates that Italian madrigals of the Renaissance are more formally unified and less text dependent than has previously been thought. In addition, Professor Reynolds is examining the sketches to Beethoven's Violin Sonata, Op. 30, No. 1, in order to show the influence of the composer's studies in double counterpoint and fugue on the finale of this work.

The music of J.S. Bach is receiving special attention by both Kelsey Jones and Bo Alphonse. Professor Jones will shortly publish his long-awaited textbook on Bach's contrapuntal practice, while Professor Alphonse has recently begun exploring how conventional figured-bass progressions function as substructures governing the voice-leading and harmony in works by this baroque master. At the same time, Professor Alphonse is continuing his research on the use of computers as an aid in the analysis of twentieth-century compositions.

Although most musical research is undertaken in the library or in the scholar's own private study, some important experimental work is being conducted in a number of McGill's special laboratories. Joel Wapnick is using the new School Music Research Laboratory to create controlled listening situations in which he can better measure musician's capabilities of perceiving intonation and rhythmic accuracy. Wieslaw Woszczyk draws on the resources of the McGill Recording Studio as well



*Charles Reiner & Friends*

as the anechoic chamber at the Faculty of Engineering in order to conduct acoustical experiments evaluating loudspeaker design and microphone placement techniques.

An interest in musical acoustics has also stimulated Bengt Hambraeus to examine how acoustical factors have influenced orchestral practice and organ registration in French music of the late nineteenth century. Influences of a more exotic kind are being explored by Paul Helmer in his research on the use of the *Kuhreihen* theme (a melodic idea associated with Swiss herding culture) in European art music of the late eighteenth and early

nineteenth centuries. In a second project dealing with European folk music, Professor Helmer is investigating Bulgarian harvest songs and their relationship to medieval organum.

Finally, note must be taken of Estelle Jorgensen's ongoing studies in the history and sociology of music pedagogy. Most recently, Professor Jorgensen has focused her work on William Channing Woodbridge, an influential educator who changed the course of American music instruction through his application of innovative European pedagogical techniques.

**William Caplin**

### **Gala Concert – Charles Reiner and Friends**

To celebrate Charles Reiner's 30th anniversary of his arrival in Montreal, a gala concert was given in his honour on November 20, 1981 in Pollack Concert Hall. Performers included both long-time associates Joan Patenaude-Yarnell (soprano), Richard Verreau (tenor), George Terebesi (violin), Robert Verebes (violin), Denis Brott (cello); and former students, all well-known on the international music scene, Mikael Eliassen, Michael McMahon, André Sebastien Savoie, and Paul Stewart. Congratulatory telegrams and messages from artists Henryk

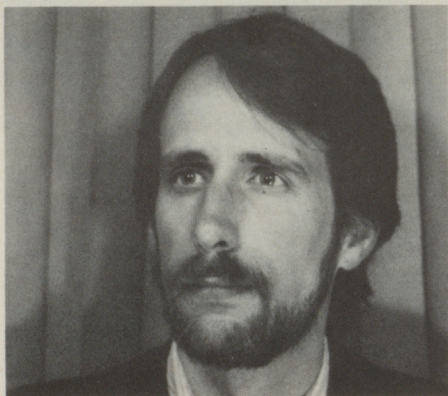
Szeryng, Antonio Janigro and Ruffiero Ricci were read by the master of ceremonies, radio personality Pierre Rolland.

The program opened with a thunderous arrangement of Beethoven's *Egmont Overture* for 2 pianos, 8 hands, followed by *Arias* from Handel's *Messiah*, Mozart's *Don Giovanni*, and from Menotti's *The Consul*. Then came sonatas by Mozart and Debussy, an *Adagio* by Kodaly, songs by Rossini, Gershwin, and Verdi, and a piano duet by Schubert. The program came to a close with a two-piano piece titled *I've got Rhythm* by Gershwin and finally an excerpt from Verdi's *La Traviata*, a duet entitled *Un di felice* with Joan Patenaude and Richard Verreau. Professor Reiner played in all but two of the selections on the program. The celebration, which *Le Devoir's* Gilles Potvin called "a family gathering with invited public", continued with a reception in the East Lounge of Pollack Hall.

Charles Reiner was visibly touched by the enthusiastic collaboration of his friends on stage and the warm tribute from the audience. He expressed heartfelt thanks to the Faculty; Ms Nadia Turbide, Professor at Vanier College of Music and Chief Concert Organizer; Mrs. Maria Jerabek, Ms Susan Kenney and Ms Mary McCutcheon from the Faculty of Music; Mrs. Francis Wainwright from the CBC; and to all the artists who gave their talent and time so generously.

## New Staff

**Christopher Reynolds** comes to McGill from the University of Illinois where he was a Lecturer in Music for two years and conducted the University Madrigal Singers. He received a B.A. degree in



*Christopher Reynolds*

Music from the University of California at Riverside (1973), and an M.F.A. degree (1975) and a Ph.D. degree (1981) in Music History from Princeton University. In addition, he studied piano with Peter Weiss in Denmark; vocal accompanying with Oswald Jonas and conducting with Michael Senturia, both in California; and Tabla with Dr. Lalmani Misra in Pennsylvania. In 1978 he received a fellowship from the Martha Baird Rockefeller Fund for Music to write his thesis, *The Music Chapel at San Pietro in Vaticano in the Later Fifteenth Century*. His research interests include the early polyphonic Mass, the Italian madrigal, and Beethoven's compositional process.

## People

**John Winiarz** (M.Mus. '81) was the 1981-82 recipient of the Canadian Federation of University Women Creative Arts Award in November. The Award takes the form of a commission for a work for chamber ensemble.

Last Summer the *Five Limericks* by **Kelsey Jones** were performed by the Elmer Isler Singers at the Canadian League of Composers concert in Windsor, Ontario.

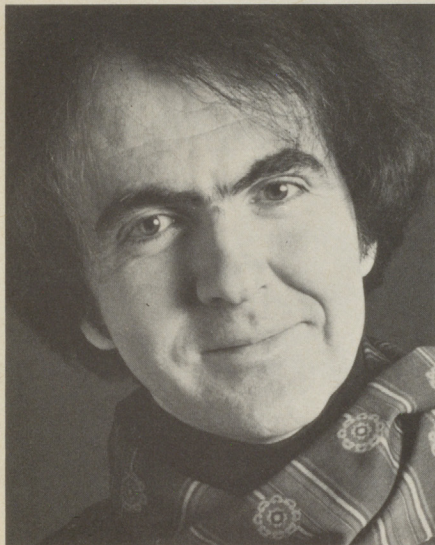
**Robert Silverman** (L.Mus. '60 & B.Mus. '64) appeared with the Chicago Symphony Orchestra in the final concert of the 1981 Ravinia Festival. At the August concert he performed the Tchaikovsky *Piano Concerto No. 1* in B-flat minor.

**Christopher Reynolds** presented a paper entitled "Music and Liturgy in the Roman Renaissance" for the regional meeting of the American Musicological Society in New York last October.

**Penny Marrett** (B.Mus. '80), our Concert Office Secretary until last Spring, was appointed orchestra manager of the Kitchener-Waterloo Symphony in May.

Recent activities of **Bengt Hambraeus** have included two seminars at Université Laval: one on the relation between organ and orchestration in early 20th century French music; the other on his own recent organ works. In addition, his work titled *Voluntary*

on a Swedish Hymn Tune from *Dalecarlia for Organ (1981)* was given its premiere on November 9, 1981 at Augustana College, Rock Island, Illinois.

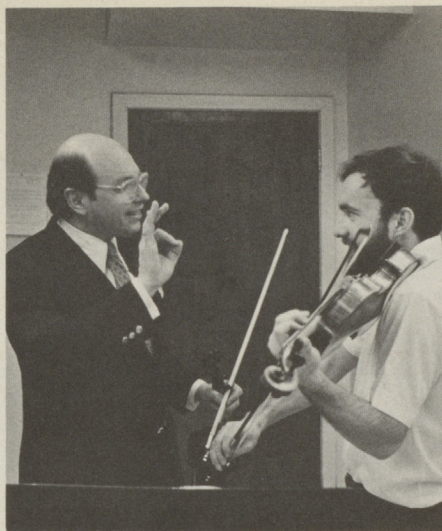


Tom Plaunt

**Tom Plaunt's** performance of *Ives' Concord Sonata* was aired on CBC-FM Arts National just after his return from a concert tour with the Vega Wind Quintet of Britain, which included Oxford's historic Holywell Music Room, Guelph, Kitchener-Waterloo, London, Sault St. Marie, and Toronto's prestigious Women's Music Club. His recent recording of **Brian Cherney's** *Dans le crepuscule du souvenir* . . . will be a part of a CBC documentary on **Professor Cherney**.

**Mariano Etkin's** *Paisaje* for string orchestra was given its world premiere by the Municipal Orchestra of La

Plata, Argentina in May 1981.



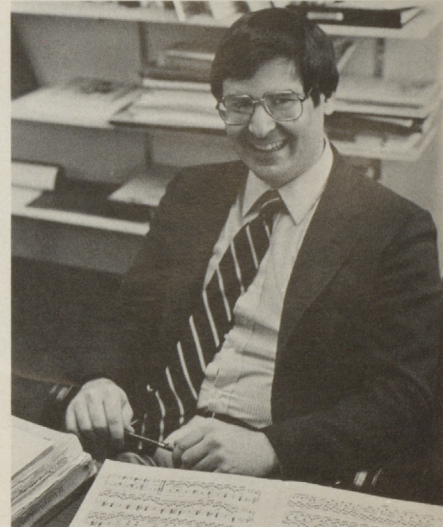
Mauricio Fuks

This past summer **Mauricio Fuks** taught violin and chamber music at the Bourdoin Music Festival in Maine and at the Chamber Music Conference in Vermont.

**Donald Steven** was the Music Director (Arranger and Conductor) of the Canadian (CBC) entry to the Nordring International Popular Music Festival held in the Channel Islands, U.K. last September. The Festival was broadcast to, among other countries, Finland, Canada, Norway, West Germany, and Sweden. Music was arranged for the McGarrigle Sisters, Stan Rogers, Graham Townsend, and BBC Radio Orchestra.

**Alcides Lanza's** *Ekphonesis IV (1971-III)* and *Penetrations VII (1972-III)* were performed at the Third International Forum of New Music in Sala Ponce, Mexico.

A recital performed and recorded at Pollack Hall in October 1980 was replayed on Music from Montreal, CBC Radio in September 1981 with **Jo-Anne Bentley**, mezzo soprano and **Judy Hoenick**, piano. A recital of works by Schubert, Wolf, Barber, and de Falla was also performed on Music from Montreal with **Kathleen Broderick**, soprano and **Michael McMahon**, piano.

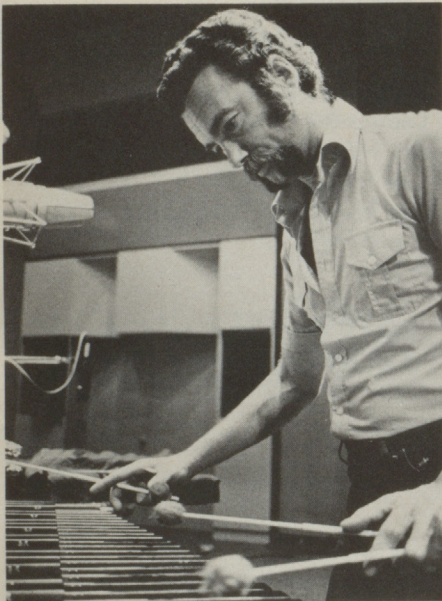


William Caplin

**William Caplin** received his Ph.D. degree in the History and Theory of Music from the University of Chicago with a dissertation entitled "Theories of Harmonic-Metric Relationships from Rameau to Riemann".

The **Morton-Master Piano Duo** recently gave the Montreal premiere of Stravinsky's two piano version of *Petrouchka* at a McGill-CBC concert in Pollack Concert Hall.

The Classical Trio consisting of **Olga Gross**, piano, **Ross Edwards**, clarinet, and **Chris Best**, cello won first prize at the Canadian National Competitive Festival in Edmonton last September.



Pierre Béluse

**Pierre Béluse** and Concept Neuf were guest clinicians at the Percussive Arts Society International Convention held in San José, California on November 14, 15 and 16, 1980.

Several works by **Bruce Mather** have recently been performed. *Ombres* was performed by the Toronto Symphony Orchestra in September with Andrew Davis, Conductor; in Brussels *Regime Onze Type A (two pianos)* was performed at the International Society for Contemporary Music also in

September; and *Musigny* was given its premiere by the Nouvel Orchestre Philharmonique in Metz, France in November.

**Anthony Genge** (M.Mus. '81) was the winner of the Robert Fleming Award for Young Composers, and **Brian Sexton** and **Wanda Kaluzny** (B.Mus. '76) were awarded Canada Council Arts Grants.

In the 1981 P.R.O. Canada Young Composers' Competition, **John Burke** (B.Mus. '74) won first prize for his composition titled *A la Source d'Hyprocrène* written for large chamber ensemble, and **Robin Minard** won second prize for his composition *Des Cadences* written for large chamber orchestra and 11 voices. Awards were also presented to **David Scott Lytle** for his two works *Dialogues*, a string trio, and *Gloria*, for soprano, baritone and eight instruments; and **Jan Eric Jarvlepp** (B.Mus. '78) for a work titled *1980* and his *Cello Concerto*. Honourable mention went to **David Malcolm Eagle** (B.Mus. '79).

**Robert Mayerovitch** (B.Mus. '70) received rave reviews for a recent all-Bartók recital at Carnegie Hall in New York. He is currently on staff at the Baldwin-Carter Institute of Music in Cleveland.

## Publications

**Mary Cyr.** Eighteenth-century French and Italian singing: Rameau's writing for the voice. *Music and Letters*, 61/3 (July/October 1980), 318-337.

**Michelle Fillion.** Sonata Exposition Procedures in Haydn's Solo Keyboard Sonatas, in *Haydn Studies: Proceedings of the International Haydn Conference*, Washington, DC, 1975. Ed. J.P. Larsen et. al. New York: Norton (1981), 475-481.

**Bengt Hambraeus.** *Livre d'orgue Vol. I-IV* (1981). Editions Jacques Ostiguy Inc., St. Hyacinthe, Quebec.

**Estelle R. Jorgensen.** An Analysis of Selected Music Supervisor Tasks in Canada. *The Alberta Journal of Educational Research*, 27/2 (1981), 107-113.

On a Choice-Based Instructional Typology in Music. *Journal of Research in Music Education*, 29/2 (1981), 97-102.

School Music Performance Programs and the Development of "Functional Musical Literacy": A Theoretical Model. *College Music Symposium*, 21/1 (1981), 82-93.

**Bruce Mather.** *Musique pour Rouen* (1971). Les Editions Québec-Musique, EQM 104.

**Christopher Reynolds.** Prometheus Bound: A New Cantata by Andrew Imbrie. *American Choral Review*, XXIII (1981), 3-10.

# Recordings



## Polychoral Brass Music

performed by the Mount Royal Brass Quintet

**Nona Gainsforth**, horn; **Richard Lawton**, trombone; **Ellis Wean**, tuba; **Robert Gibson** and **James Thompson**, trumpets.

McGill University Records #80009  
Giovanni Gabrieli: *6 Canzonas and Sonatas*

Thomas Tallis: *Spem in alium*  
Ludwig Senfl and Heinrich Fink:

*Sixteenth Century Carmina*

Johann Kessel: *Sonata*

Alessandro Stradella: *Concerto in C*  
Baroque and Renaissance brass music of up to 40 parts performed by the five members of the Quintet using multi-track recording technology.

## LePage-Mather Piano Duo

RCI 464 (Radio-Canada)

**Richard Hunt**: *Merkabah*

**John Hawkins**: *Etudes for Two Pianos*  
**Bruce Mather**: *In Memorium Urinsky, Fantasy*

## Between the Silence

BCd Music 81001

**Jonathan G. Bayley**: . . . 'from within'  
(solo alto flute)

**Andrew Creaghan**: *Star Children, Night Side*

G. Sanz: *Pavanas (solo guitar)*

Other works by B. Marcello, C. Corea, M. Giuliani, F. Kuhlau, C. Saint-Saens, & A. Gretry.



## Electronic Music

McGill University Records #80011

**Claude Caron**: *Japa* for 4 pianos, 7 voices, 2 horns and electronic sounds

**Serge Perron**: *Fusion* for piano and tape

Soloist: **Alcides Lanza**

**Ted Dawson**: *Concerto Grosso 1* for tape

## McGill Percussion Ensemble

Director: **Pierre Béluse**

RCI 478 (Radio-Canada)

Walter Boudreau: *Les Sept Jours*

Vincent Dionne: *Château de Cartes, En Mouvement*

Claude Vivier: *Pulau Dewata*

## Music in Sweden 8

Caprice CAP 1183

Atli Heimir Sveinsson: *Landet som icke är (1978)*

Karl-Erik Welin: *Frammenti per violoncello (1972)*

Anders Eliasson: *Då sade man . . . och nu (1972)*

André Chini: *Norrskjen (1979)*

**Bengt Hambraeus**: *Mikrogram (1961)*

Cover photo:

Jane Buckles tapestry depicting four musicians

Editor: Gina Volpe Tedone

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# McGill Records

## Jean Carignan & l'Orchestre des Grands Ballets Canadiens

Directeur Musical: Vladimir Jelinek  
Donald Patriquin: *Hangman's Reel* —  
a ballet consisting of traditional fiddle  
tunes played by Jean Carignan, accom-  
panied by orchestra  
*Music for fiddle and piano:*  
Jean Carignan with Gilles Losier, piano  
". . . a recorded sound that sparkles, and  
some awe-inspiring fiddling, it is a product  
that should be snapped up by all collectors."  
— The Gazette, Montreal  
#80010

## McGill Wind Ensemble

Director: Robert Gibson  
Walter Piston: *Tunbridge Fair* — Intermezzo  
for Symphonic Band  
Alcides Lanza: *Eidesis IV (1977-II) for  
Wind Ensemble and Electronic Sounds*  
Henry Cowell: *Little Concerto for Piano and  
Band*  
Piano Soloist: Alcides Lanza  
Frank Bencriscutto: *Symphonic Jazz Suite*  
Soloists: Pierre Béluse, Drums; Gerry  
Danovitch, Alto Saxophone; Charles Ellison,  
Trumpet/Flügelhorn; Dennis James, Electric  
Bass; Armas Maiste, Piano.  
". . . all most vigorously played . . . the sound  
from this recommended disc is excellent . . ."  
— Music Magazine  
#79008

## McGill Jazz Band

Director: Gerry Danovitch  
Richard Evans: *First Thing I Do*  
Willie Maiden: *A Little Minor Boogie*  
Alan Broadbent: *Bless Johnny*

Sammy Nestico: *Tall Cotton*  
Bart Howard: *Fly Me to the Moon*  
Ray Brown: *Neverbird*  
Kelsey Jones: *Jazzum Opus Unum*  
William Bolcom: *Graceful Ghost Rag and  
Last Rag*  
"Good voicing, beautiful bass work and  
excellent brass work in the finale are its  
highlights . . . Good Production."  
— Cadence  
#78006

## Sonatas for Viola da Gamba and Harpsichord

Mary Cyr, Viola da Gamba  
John Grew, Harpsichord  
J.S. Bach: *Sonata in G major*  
*Sonata in D minor*  
*Sonata in g minor*  
"Idiomatic, joyful and entrancing perfor-  
mances . . . The players' perfect timing,  
gentle passion and sense of freedom add  
up to convincing performance of the first  
rank."  
— Music Magazine  
#78007

## Romantic Flute Music

Jeanne Baxtresser, Flute  
Paul Helmer, Piano  
Franz Schubert: *Variations for Flute and  
Piano on 'Trockene Blumen' op. posth.*  
160(D 802)  
César Franck: *Sonata for Flute (arr.) and  
Piano in A major*  
"Played with a sensitivity and musicianship  
that set these people above most of their  
contemporaries."  
— Ottawa Journal  
#77005

## The Mount Royal Brass Quintet

Samuel Scheidt: *Canzon "Bergamasca"*  
J.S. Bach: *Contrapunctus I (The Art of Fugue)*  
Victor Ewald: *Quintet, Opus 5*  
Malcolm Arnold: *Quintet*  
Kelsey Jones: *Passacaglia and Fugue for  
Brass Quintet*  
"This ensemble has a sonorous, colorful tone

and plays with admirable precision . . . The  
ensemble communicates its own zest and  
enthusiasm for its music. . ."  
— Music Magazine  
#77004

## The McGill Percussion Ensemble

Director: Pierre Béluse  
François Morel: *Rythmologue*  
Alcides Lanza: *Sensors I*  
Serge Garant: *Circuit I*  
Andrew Culver: *Signature*  
Winner of first prize for the Best Chamber  
Music Recording in the 1979 Grands Prix  
du Disque-Canada.  
". . . you can hardly fail to respond to the  
immediacy, the presence of the sound. It is  
thrilling and does everything to predispose  
you to the composer's views."  
— Montreal Star  
#77003

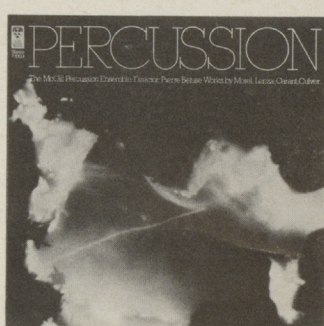
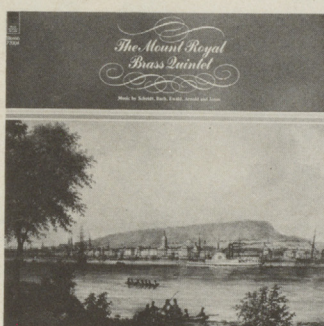
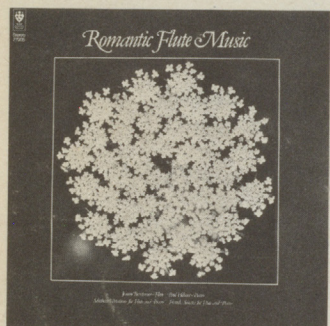
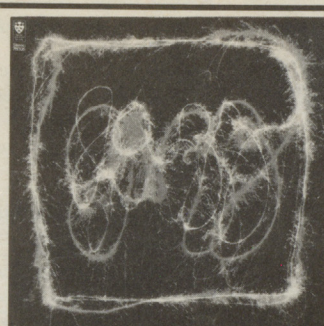
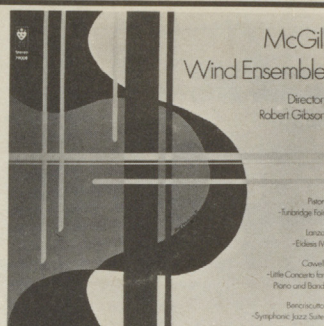
## Mather-LePage Piano Duo

Quarter-Tone Piano Music by  
Ivan Wyschnegradsky:  
*Concert Etudes, Opus 19 No. 1 & 2*  
*Fugues, Opus 33, No. 1 & 2*  
*Integrations, Opus 49, No. 1 & 2*  
Bruce Mather: *Sonata for Two Pianos*  
Bengt Hambraeus: *Carillon*  
"The piano playing is dedicated and precise.  
The piano sound is natural and clear."  
— Fanfare  
#77002

## Concrète and Synthesizer Music

by Bengt Hambraeus  
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*Tornado*  
*Tides*  
"Dans le genre, un disque qui soutient la  
comparaison avec bien des réalisations de  
l'étranger."  
— La Presse, Montréal  
#76001

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# MUSIC McGill



Fall 1982 — Number 11

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## Faculty of Music Annual Report 1981-82

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The Faculty of Music registered a modest growth in its student body for the 1981-82 academic session. The number of applications remained high at both the graduate and undergraduate levels with the acceptance rate continuing at about two out of three applicants. Our students continue to have outstanding success in their professional fields, even while still in their undergraduate programs. For example, one of our undergraduates won first prize in the Canadian National Competitive Music Festival, another was engaged for solo concerto performances with the Montreal, Toronto, Atlantic and Quebec orchestras and in the recent CBC Fifth National Radio Competition for Young Composers, seven of the ten finalists were present or former McGill students.

While our teaching programs have not changed substantially during the past year, there have been some important additions. A new course in *19th Century Performance Practice* was added which completes our sequence of Historical Performance Practice courses, the most comprehensive of its kind in Canada. The growing interest in the performance of early music has also led to the establishment of a *Collegium Musicum* which will concentrate on the performance of music from the 18th century and earlier. For this ensemble, the Faculty has begun a collection of early music instruments. This past year several baroque string instruments were purchased with the donations received from the graduates and friends of the Faculty. Moving to the 20th century, a new program was introduced offering a Bachelor of Music degree with a *Major in Jazz Performance*. While the student de-

mand for this program appears to be high, we will be able to admit only about 15 students per year. In many of our programs we are obliged to turn down well qualified applicants because of budget and space limitations.

The concert performances by our staff and students remain at a very high level both in quantity and quality. Approximately 300 concerts were given last year at McGill by our staff and students. Included were such events as the Opera Studio's highly successful production of *Rigoletto*, the week-long Contemporary Music Festival which saw the world premieres of a number of new works, the McGill Haydn Symposium which attracted scholars and performers from Europe as well as the United States and Canada, and the Montreal Trumpet Symposium which had hundreds of participants from all across North America. A number of individual staff members made solo concert tours in Canada, the United States, South America, Europe, the Near East and the Orient. In addition to public concerts, both staff and students made numerous broadcasts and recordings. McGill University Records released four new albums including the first disc by the McGill Symphony Orchestra containing the premieres of works by three composers on the staff of the Faculty. Our composition staff continues to be highly productive and successful both nationally and internationally. They receive many important commissions and their works are performed, recorded and broadcast around the world. One of our professors won the Jules Léger Prize for new chamber music, the most prestigious award of its kind in Canada. This is the second time in the four years that the prize has been given that it has gone to a McGill composer.

Scholarly research at the Faculty of Music is also growing. As is often the case in the humanities, much of the research is done by individual scholars whose primary resource is the library.

The Music Library continues to lack a sufficient acquisitions budget and adequate space to serve the Faculty's needs. In spite of these limitations both staff and graduate students have produced important research which is attracting world-wide attention through its presentation in scholarly publications and conferences. In the scientific fields related to music such as the psychology of music and musical acoustics, our School Music Research Laboratory and our Sound Recording research facility have been active and productive. Additional equipment has been obtained for both of these areas to better serve the research projects being carried out by staff and graduate students.

1981-82 was a very successful year for the Faculty of Music and the coming academic year looks very promising as the number of student applications continues to increase. We are particularly grateful for the increasing support of our graduates and friends. The donations received provide that little "extra" which does so much to raise the spirits of staff and students and which often means the difference between mere survival and excellence.

Paul Pedersen, Dean  
Faculty of Music

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## Istvan Anhalt, Doctor of Music *Honoris Causa*

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Istvan Anhalt

In the 6th century, the Roman statesman, philosopher and mathematician, Boethius, noted that *"there are three classes concerned with the musical art... The third is that which assumes skill in judging, so that it weighs rhythms and melodies and the whole song. And seeing that the whole is founded in reason and speculation, this class is rightly reckoned as musical and that man as a musician who possesses the faculty of judging, according to speculation or reason, appropriate and suitable to music, of modes and rhythms and of classes of melodies and their mixtures..."* Istvan Anhalt is a musician who not only belongs to Boethius' highest category but who also combines, in his music, passion and ecstasy with speculation and reason. His early studies in composition were with Zoltan Kodaly at the Royal Hungarian Academy of Music and then with Nadia Boulanger at the Conservatoire National de Musique in Paris after the Second World War. While Anhalt's music does not strongly reflect the stylistic idioms of his teachers, the superb craftsmanship and close attention to detail for which both Boulanger and Kodaly were famous are prime characteristics of every Anhalt score. His works mirror his unique synthesis of artist, scientist and scholar. In Anhalt's scores as well as in his theoretical writings, one can find evidence of his deep knowledge of many fields: not only music history and theory as one would expect, but also world literature, philosophy, psychology, linguistics and acoustics. All of these elements combine in a musical syn-

thesis of unique richness, expressiveness and intensity. Istvan Anhalt is truly a musician who would have received the approbation of the scholars who included music among the "quadrivium" of studies at the medieval university.

While it is undoubtedly his compositions that will be his greatest legacy, Professor Anhalt has also made major contributions to music education in Canada through his long service as teacher and administrator at McGill and Queen's Universities. The 22 years that he spent at McGill University came at a particularly crucial time in the development of the Faculty of Music. Under his chairmanship, the Department of Theory became a top-ranked centre for the study of composition and theoretical disciplines. A number of the important composers and theoreticians of the younger generation were his students, including William Benjamin, Clifford Ford, Hugh Hartwell, John Hawkins, Alan Heard and others. He was also responsible for the establishment and development of the McGill Electronic Music Studio, the second such studio in Canada. In 1971 Professor Anhalt took the position of Chairman of the Music Department at Queen's University and has there continued his outstanding service to music education in Canada.

Istvan Anhalt, composer, scholar, administrator and teacher, is a man whose works present (in Stravinsky's words) *"the profound meaning of music and its essential aim, which is to promote a communion, a union of man with his fellow man and with the Supreme Being"*.

Paul Pedersen

The above citation was read at the June 9, 1982 Convocation of McGill University when the degree Doctor of Music, *Honoris Causa*, was conferred on Istvan Anhalt.

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The McGill Haydn  
Symposium

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*McGill's Baroque Orchestra  
Conducted by Mary Cyr*

On March 4-6 the Department of Theory hosted a symposium to honour the 250th anniversary of the birth of Joseph Haydn. Visiting scholars and musicians joined forces with McGill staff and students to celebrate the man of humble origin who, as Kapellmeister to the



The Amadé Trio

Esterházy family, rose to a level of international recognition enjoyed by no other composer in the late 18th century.

The Planning Committee, coordinated by Michelle Fillion with the able support of Bruce Minorgan and Mary Cyr, assembled a varied program of music and lectures for the occasion. The symposium opened on a festive note with a Thursday evening concert by the McGill

Baroque Orchestra under the direction of Mary Cyr, featuring enthusiastic performances of Haydn's *Symphony No. 8, Le Soir*, and the *Concerto for harpsichord and orchestra in F major, Hob. XVIII:3*, with soloist Sandra Mangsen. The following evening a program of five Haydn piano trios was performed on original instruments by the celebrated Amadé Trio of Cornell University. Featuring fortepianist Malcolm Bilson, violinist Sonya Monosoff, and cellist John Hsu, this Trio is rapidly gaining an international reputation for its fresh, original interpretations of the great Viennese classical trio repertory. This concert was made possible through the generous cooperation of Radio-Canada, who taped it for broadcast on the morning of Haydn's birthday, March 31.

Dean Pedersen's welcoming remarks on Friday morning opened the series of six lectures by recognized European and North American Haydn scholars. Their presentations, incorporating new research and insightful reinterpretations of Haydn's career and music, sparked controversy and animated discussion. The key-note speaker was Georg Feder, Director of the Joseph Haydn Institute in Cologne and Editor-in-Chief of *Joseph Haydn Werke*, the new scholarly edition of Haydn's complete works. Dr. Feder presented a panoramic view of the scope, issues, and directions of "Recent Haydn Research". Malcolm Bilson vividly demonstrated in words and music the relationship between editions and performance choices, using as his model Haydn's *Sonata in e minor, Hob. XVI:34*. Bilson delighted the audience with his brilliant performance of this sonata on his fortepiano, a reproduction of the Anton Walther instrument now housed in the Mozart museum in Salzburg. Some of the symposium's most provocative moments were provided by James Webster of Cornell University with his bold study of "Haydn's Irony". Reinter-

pretations of Haydn's artistic career, especially of the critical years from around 1767 to 1780, formed the basis of the lecture on "Haydn's Creative Periods" by Columbia University scholar, Elaine R. Sisman. In "Haydn's Early Keyboard Trios and Viennese Tradition", Michelle Fillion presented a new view of the origins of the piano trio in Vienna, linking the early trios of Haydn and his Viennese contemporaries with the native traditions of trio sonata and string trio. The distinguished Viennese musicologist Eva Badura-Skoda, a Visiting Professor in the Department of Theory this past spring, brought the lecture series to a stimulating conclusion with her broadranging study of "Haydn and the Siciliano". The papers of James Webster and Eva Badura-Skoda provided much of the fuel for the closing round-table discussion chaired by McGill theorist William Caplin.

Supported by grants from the Faculty of Graduate Studies and Research of McGill and the Social Sciences and Humanities Research Council of Canada, the McGill Haydn Symposium attracted a large, enthusiastic audience. McGill students, both undergraduate and graduate, were notable for their active participation in all aspects of the symposium. For all of us, it was a memorable musical and intellectual experience.

Michelle Fillion

## McGill's Baroque Instruments

Concerts played on original instruments are no rarity today, but modern listeners probably react quite differently to them than 17th-century listeners did. The cantankerous English theorist Thomas Mace, for example, lamented the modern popularity of the violin in 1676, complaining that it overwhelmed the softer viols and lutes with its "High-Priz'd Noise". More suited to tavern and street playing, the violin was "fit to make a Man's Ears Glow, and fill his brains full of Frisks..."

Today, on the contrary, when heard alongside the more powerful modern violin, the baroque instrument seems soft by comparison, but particularly well-suited as a partner to other baroque instruments. When matched with a bow of appropriate weight and design, the baroque violin is capable of subtle dynamic nuance, lively attack and vigorous expression. A sensitive player finds the music alive with new vitality when played on the instrument for which it was written.

The Faculty of Music has recently acquired several fine reproductions of baroque instruments, and students enrolled in the Early Music Ensembles and the newly-formed Collegium Musicum currently use them in performances in the Faculty's Pollack Concert Hall. In addition to three one-keyed wooden flutes (one by Hans Coolsma and two by Thomas Prescott) and six viols (comprising a traditional consort or "chest" of viols), the Faculty now owns several baroque instruments of the violin family. Two violins were built by Rowland Ross (England) after a Stradivari model of 1715. A large viola after Gasparo da Salò (ca. 1600) and a cello after Gastagneri (1743) were built by Dominik Zuchowicz (Canada). Another violin and a smaller viola are scheduled for delivery in early 1983. A

*Professor Mary Cyr playing the violone built by D. Zuchowicz*

six-string, fretted violone, also built by Zuchowicz, is a fine copy of a large Italian instrument by Linarolo (ca. 1585), which adds ample contrabass support to the string ensemble.

Each of these instruments is a modern reproduction of a fine old instrument with a shorter neck than that of a modern instrument, a lighter and flatter bridge, and a shorter bass bar. In addition, these instruments use both wound and unwound gut strings held at a lower tension, and they play at pitches lower than A, 440. These features sometimes pose technical challenges to the performer, who must cultivate flexibility in his approach to technique and sound production as the style of the music demands.

At the core of McGill's Collegium Musicum is an ensemble of baroque strings, to which harpsichord, organ, baroque flute, and voices are also added. Plans for 1983 include a performance of the complete cycle of chamber music by Jean-Philippe Rameau, marking the 300th anniversary of the composer's birth. The first concert in the series will take place in March 1983 in conjunction with an international symposium on Rameau's early career, which is being planned by the Department of Theory.

Mary Cyr

The baroque violins, violas, cello and violone mentioned in the above article were purchased with the donations received by the McGill Development Office that were designated for the Faculty of Music.

## Contemporary Music Festival

McGill's first annual Contemporary Music Festival was held March 16-19. Under the organization of Alcides Lanza and John Rea, the four-day event attracted large and appreciative audiences. This is a sure sign that, during the last decade at the Faculty, the presence of twentieth century music in concerts of unusual variety and scope has made an impact upon the student body and the Montreal public at large. As a result of bringing together six new music events and concerts under the general Festival theme of "...around keyboards...", our listeners and student participants were presented with many fresh perspectives on the media of film, electronic and live instrumental music as well as sound poetry all intertwined with the ever-present keyboard instruments. Moreover, two works especially commissioned for the Festival through the Canada Council were premiered: *Rahamiwami* by John Winiarz and *Trikaya* by Steven Gellman.

Start with a bang it did as the Festival opened with a concert given by the McGill Percussion Ensemble under the direction of Pierre Béluse. Not only did listeners hear the keyboard extravaganza of Frederic Rzewski's *Les Moutons de Panurge*, but they also heard the John Winiarz composition, a sensitive and beautifully structured almost impressionistic work for four players, each featured on glockenspiel, marimba and vibraphone.

During the concert of the Contemporary Music Ensemble and Soloists, a magistral performance by Tom Plaunt was given of Brian Cherney's *Dans le crépuscule du souvenir...* The 30-minute five movement work, which takes its title

from a line in a poem by Mallarmé, focused on the role which different levels of memory play in the way listeners experience music. The CME, under the direction of Bruce Mather, gave the first performance of *Trikaya* by Ottawa composer Steven Gellman. Scored for piano, percussion, clarinet and violin, Gellman's work, which takes its title from a Sanscrit term meaning three bodies, planes or levels, was highly expressive and appropriately mysterious.

The Electronic Music Studio concert featured Harry Kirschner's *Celebration Medley* for guitars and tape as well as Bernard Gagnon's *Gwendolyne Descendue*, a work which later won for its composer second prize in the CBC Young Composers Competition. *Lyra* by David Keane for piano, tape and electronic extensions was given a very convincing performance by Alcides Lanza.

In two other concerts, whose nature and substance was such that great expectation and excitement were generated well in advance, the Catalonian pianist/performer/composer Carles Santos presented four of his musical films and gave a one-man show entitled "Vive le piano!" Romantic minimalism, a term which to most of us would seem like a contradiction, is perhaps the best label for the work of Santos. Working with a mere handful of notes or vocal sounds, Santos also uses additive techniques which allow a phrase to change only in extremely gradual increments. Such techniques were apparent as well in his films, the last of which was entitled "Laremilafaremido..." Here the polysyllabic chain of 48 solfeggio names also referred to the 48 times the 48-note melody was played by Santos under different disguises ranging from a Wagnerian hero to a frogman to a bullfighter.



Bruce Mather, John Beckwith and Joel Wapnick

For the final concert in the Festival, multiple keyboard compositions were featured. Not only were there works for 2 pianos (Bengt Hambraeus' *Carillon* played by Pierrette LePage and Bruce Mather), and 3 pianos (Earle Brown's *Corroboree* played by Anat Benor, Roger Lord and Margaret Wada), but also 4 pianos (John Celona's *Player Piano II* played by Alcides Lanza, Pierrette

LePage, Bruce Mather and John Rea). There was even a piece entitled *One Player and 4 Keyboards* by Jocy de Oliveira performed by Alcides Lanza. But, without a doubt, the most unique work on the program was *Keyboard Practice* by John Beckwith. The work is scored for 10 different keyboard instruments: a portative organ, a harmonium, a two-manual harpsichord, a clavichord, grand piano, upright piano, celeste, electronic piano, a practice

piano and a dummy piano. The four performers were Pierrette LePage, Bruce Mather, Joel Wapnick and Robert Craig.

Plans for next season's Festival, the general theme of which is "...around strings...", are well underway. Many new and provocative works will be heard and, among other groups, the McGill Symphony Orchestra will participate.

John Rea



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## Montreal Trumpet Symposium

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On March 27 and 28 the McGill Faculty of Music was the host for the 1982 Montreal Trumpet Symposium, organized by Robert Gibson. Participants and observers came from across Canada and the United States to hear concerts, lectures, clinics, master classes and to see instrument exhibits from England, the United States, Japan and Germany. On Saturday students from McGill and the Montreal Conservatoire were participants in a master class devoted to solo repertoire for the trumpet. Composers represented were Loeillet, Hindemith, Tartini, Enesco, and Hummel. The second master class, taught by Roger Voisin, formerly Principal Trumpet of the Boston Symphony and currently Professor of Music, Boston University was devoted to orchestral

repertoire. McGill participants were Christian Stewart-Patterson, Bruce MacNab, Jean-François Phaneuf, Alain Pontiorli, Lucie Wilcott, Manon Dufresne, Dany Lesage, and David Dando. A workshop presented by the Montreal Symphony Trumpet Section included James Thompson, Jean-Louis Chatel, Robert Earley, and Frank Sergi. The panel discussed such topics as blending within the orchestra, tone color, intonation, articulation, and orchestral dynamics.

The first concert of the symposium featured the McGill Brass Choir directed by Robert Gibson and James Thompson, and the McGill Jazz Band directed by Gerald Danovitch. The featured artists for the evening were Charles Ellison from Montreal and Dominic Spera of Indiana University.

The following day, the first clinic was taught by Mr. Spera and included such topics as jazz techniques for trumpet, improvisation, and tone production for

jazz. A presentation by Mel Broiles, Principal Trumpet of the Metropolitan Opera, consisted of slides, a lecture and comments on the topic of playing the trumpet in the Metropolitan Opera. The third clinic was devoted to embouchure, breathing, and the teaching theories of Claude Gordon, a noted author and pedagogue from Los Angeles, California. The evening saw the Festival of Trumpets Concert, featuring the trumpet choirs of McGill and Concordia Universities, and the McGill Wind Ensemble, the Montreal Symphony Trumpet Section, Barbara Maxedon, James Thompson, Robert Gibson, Ralph Salamone, and Mel Broiles. The concert featured trumpet music from the Renaissance to the Contemporary, from solo to large trumpet ensembles. Following the concert there was a reception for visiting artists and participants in the Recital Hall.



(Left) McGill Wind Ensemble with Fred Stoltzfus conducting  
(Right) Christiane Stewart-Patterson, Bruce MacNab and Clinician Roger Voisin



## Rigoletto

Under the direction of Edith and Luciano Della Pergola, Giuseppe Verdi's masterpiece, *Rigoletto*, was presented by the McGill Opera Studio on January 22, 23 and 24 in Pollack Concert Hall. The performances were led by the recently appointed Music Director of the Edmonton Symphony, Uri Mayer, who, until the spring of 1981, was a member of the teaching staff at McGill. Three performances were not enough for the large public of Montreal opera lovers, as two weeks before the premiere not a single ticket was available.

The four act opera, set in 16th century Italy to a libretto by Francesco Maria Piave, is based on Victor Hugo's play *Le Roi s'amuse*. The production featured a total of 112 performers comprising principals, minor characters, chorus, players in the three instrumental ensembles, and ballet. In addition, more than 25 people assisted with backstage work, coaching, and general production.

The sets were designed by Felicity Blatt with costumes being furnished by the Place des Arts. Fred Stoltzfus was the chorus-master, Richard Lawton directed the stage orchestra, and the ballet was trained and led by Marie Moscato.

The cast included: Glenda Balkan, *Gilda*; Gaston Harnois, *Rigoletto*; Jerry Glower, *Il Duca di Mantova*; Berthier Denys, *Matteo Borsa*; Linda Pavelka, *La Contessa di Ceprano*; Morton Hyson, *Il Conte di Ceprano*; Steven Lecky, *Marullo*; Jean-Michel Sereni, *Il Conte di Monterone*; Evelyne Lamonde-Gilbert, *Giovanna*; Darquise Bilodeau, *Il Paggio della Duchessa*; Michèle Gaudreau, *Maddalena*; and André Sandor, *Sparafucile*.

*Rigoletto* was the 39th complete opera presented by the McGill Opera Studio since its inception in 1956. Plans are now underway for the production in March 1983 of Offenbach's *Les Contes d'Hoffmann*.

Gaston Harnois (*Rigoletto*),  
Jerry Glower (*The Duke of Mantua*),  
two pages and one halbardier.



## People



**Jo-Anne Bentley** performed Murray Schafer's *Minnelieder* (13 songs with medieval German texts) with the ensemble Concertante at a concert held last February in Pollack Hall.

**Michelle Fillion** received her Ph.D. degree from Cornell University in May with a dissertation entitled "The Accompanied Keyboard Divertimenti of Haydn and His Viennese Contemporaries (c. 1750-1780)."

**Olga Gross**, a student of **Dorothy Morton's**, won the prestigious Langelier-Valiquette Competition in April.

In April **William Caplin** presented a paper entitled "Moritz Hauptmann: Contributions of the Leipzig Theorist", at the International Mendelssohn-Schumann Conference, Chapel Hill, N.C.

During the past academic year former students **Sandra Mangsen** (M.Mus.'81) taught musicology and directed the Collegium Musicum at Queen's University in Kingston; **Caryl L. Clark** (M.A.'81) was a part-time lecturer at Wilfrid Laurier University in Waterloo; and **Frédéric Liessens** was percussionist with the Winnipeg Symphony Orchestra.

**Burt Bacharach** received his second Oscar for the song *The Best That You Can Do* from the film *Arthur*. **Bacharach** is a graduate of the Faculty of Music and was also given an Honorary D. Mus. in June 1972 by McGill University.

**John Winiarz's** most recent composition *Rahamiwami* for percussion ensemble was commissioned by the 1982 McGill University Festival of Contemporary Music with a grant from the Canada Council. The piece was premiered on March 16 in Pollack Concert Hall by the McGill Percussion Ensemble, with **Pierre Béluse** conducting.

**John Grew's** debut recital in Wigmore Hall in March received rave reviews. He performed such pieces as Rameau's *Silly Man of Sologne*, D'Anglebert's *Tombeau de Chambonnières*, and Couperin's *Allemande la Ténébreuse*. Later in March he also performed in the Small Hall of the Musikhalle in Hamburg.

In February **Luba Zuk**, piano, **Thomas Williams**, violin, **Stephen Kondaks**, viola and Tina Williams, cello presented a concert of Ukrainian chamber music in Pollack Hall. The program featured North American premieres of *Quartet in D minor* by Mykola Kolessa and *Prelude, Arietta and Dance* by Hennady Lashenko. The Montreal premiere of *Dumka, Humoresque and Lullaby* by

Wassyl Barwinskyj was also performed. The CBC recording of this concert was broadcast on "Music from Montreal" in May.

**Glenda Balkan**, a student of **Margaret Kalil's**, was awarded first prize in the MSO Voice Competition last season and a performance in January as soloist in two arias with the MSO at Place des Arts. Her Concert Diploma Recital in Pollack Hall in April was recorded for broadcast by the CBC.

**Susan Cottrell**, a student of **Mauricio Fuks**, made her professional debut on the Debut Series in March. She also played the *Max Bruch Violin Concerto No. 1* in May with the Edmonton Symphony, with **Uri Mayer** conducting.

At Les Concerts Gala held at Place des Arts in October, **Louis-Philippe Pelletier** performed Stravinsky's *Concerto for piano and wind instruments* with the Montreal Symphony Orchestra, with Charles Dutoit conducting.

The **Morton-Master Duo** gave concerts last fall in Edmonton and Ottawa and were broadcast over CBC on both "Arts National" and "Music from Montreal".

In the CBC's Fifth National Radio Competition for Young Composers, seven of the ten finalists were former or present McGill students. Winners were: *Sonergie* by **Alain Thibault** and *Gwendolyne Descendue* by **Bernard Gagnon**, both for second prize in the electronic music category; and *Nightflower* by **John Winiarz** (M.Mus.'81), second prize in the category of compositions requiring up to 12 performers. Other finalists were: *Jomo* by **Paul Théberge**, *Angels* by **Patrick Cardy** (D.Mus.'81), *Borrowed Black* by **David Scott Lytle** and *A Litany in Time of Plague* by **Roger Savage** (M.Mus.'81).

**Dina Maria Narici** (stage name Maria Gilda d'Alcamo) (1894-1982), well-known soprano and professor at the conservatories of Milan and Quebec as

well as McGill, passed away in May. Born in Naples, she learned her art at home in her native country. In recognition of her work the title of "Baronne" was conferred upon her by her native city. Prior to her contracting incurable bronchitis which ended her singing career in 1933, she performed in North America at Carnegie Hall and with the Philadelphia Orchestra. She continued to teach until the spring of 1981.

*Surfaces*, a work by **Harry Kirschner** commissioned by Le groupe de La Place Royale dance company, was premiered by the group at the National Arts Centre in Ottawa in March.

In April **Christopher Reynolds** was presented with the Louise Goucher Memorial Award by the American Choral Foundation for his work on the formal structures of the Italian madrigal; and, in July, he presented a paper entitled "Ends and Means: A Contrapuntal Struggle in Beethoven's Op. 30, No. 1" at the Second Biennial Conference on 19th Century Music at the University of Southampton, England.

Violist **John Moffat** (B.Mus.'75) recently completed a tour with The Vienna Philharmonic Orchestra. The tour included London, Portsmouth, Bristol, and Japan.

**Pierre Béluse** was percussion instructor for the Canadian Youth Orchestras Festival held in Banff from April 4 to 14.

Recent activities of **Margaret Kalil** have included a Faculty recital with **Paul Helmer** in October as well as two performances last December in Monroe, LA in Christmas Music Programs with Chamber Quartet and Organ.

**Karl Steiner** delivered a lecture for the Liberal Arts College of Concordia University entitled "The Second Viennese around Schoenberg, Berg and Webern: Thoughts of a Participant". This lecture was filmed for a documentary on 20th century music.



**Paul de Marky** (1894-1982), who taught piano at the McGill Conservatorium from 1929 until 1937, passed away in May. Montreal had been his home since before 1930. He was a pianist of international repute and was also known as a composer. Although he withdrew from the Montreal music scene around 1950, he was one of its most glamorous figures in the 1930's and 40's.

At Pollack Concert Hall in April **The Gerald Danovitch Saxophone Quartet** performed the world premiere of *Three Preludes and Fugue* by **Kelsey Jones**. Also receiving its world premiere was *The French Baroque Suite* which was arranged by Mordecai Rechtman especially for the **Quartet**.

May marked the anniversary of the first public appearances of **Ensemble Arion**, first heard in Montreal as part of the McGill Organ Symposium. The **Quartet's** members are: **Betsy MacMillan** (viola da gamba), **Hank Knox** (M.Mus.'79) (harpsichord), **Claire Guimond** (B.Mus.'79) (baroque flute), and Chantal Rémillard (baroque violin). Following the Symposium, **Ensemble Arion** embarked on a 10-day tour of Nova Scotia and New Brunswick. In June the **Ensemble** travelled to Boston to perform in the final round of the Erwin Bodky Competition for Early Music.

In addition to appearing on a television program entitled *Les Beaux Dimanches* last February, **Mary Cyr** also performed in a recital with **John Grew** in Wigmore Hall, London where they received rave reviews. **Cyr** received an SSHRC Leave Fellowship for 1982-83 to prepare prefaces for two Rameau operas to be published in facsimile by Pendragon Press.

**Betsy MacMillan** has been awarded the Belgian Government Fellowship to study viola da gamba with Wieland Kuijken at the Royal Conservatory in Brussels.

Several works by **Alcides Lanza** recently received their premiere performances: *acúfenos V (1980-II)* was performed by **Robert Gibson**, trumpet and **Alcides Lanza**, piano in Pollack Hall during the Contemporary Music Festival in March; and *ekphonesis V (1979-I)* was performed at the Mandeville Centre in La Jolla, California during the Pan American Music Festival in April with actress-singer Meg Sheppard and electronics by **Alcides Lanza**. **Lanza** was also one of

the coordinators of the Mini Festival of Latin American Music held last February in Pollack Hall, Redpath Hall and at the Conservatoire. He conducted the final event with the SMCQ Ensemble, including pieces by **Mariano Etkin** and himself.



Alcides Lanza

In the fall of 1981, **Elise Bédard** (M.Mus.'79) performed the Radio premieres of works by **Anne Lauber** and **Shawn Ferris** (B.Mus.'82) on Radio-Canada and in May sang the Montreal premiere of **Bruce Mather's** *Les Grandes Fontaines* in Pollack Hall with François Couture (B.Mus.'81).

The Canada Council announced that 26 grants were awarded last December in the semi-annual competition of the Commissioning of Canadian Composers program. Successful McGill applicants were: **José Evangélista**, commissioned by the Association de Musique Actuelle de Québec and Narcisco Yepes (Spain); **John Winiarz** (M.Mus.'81), commissioned by the Contemporary Music Festival at McGill University; **Clifford Ford** (M.Mus.'81), commissioned by Willis Noble (Sackville, NB); **Alcides Lanza**, commissioned by Orchestra of our Time (NY), and a second piece for organ and two percussion players, commissioned by Leonard Raven (NY Philharmonic Orchestra); **Michel Longtin**, commissioned by the Société de Musique Contemporaine du Québec; **John Rea**, commissioned by the Société de Musique Contemporaine du Québec; and **Bruce Mather**, commissioned by Days, Months and Years to Come (Vancouver).

Recent activities of **Anthony Genge** (M.Mus.'81) include premieres of the following three works: *The Crest of the Wave I* last January in the Recital Hall at the University of Victoria with Salvador Fereras, Robert Caldwell, Daniel Scheidt, percussion; *Music for String Quartet*, commissioned by the CBC, last January in the Recital Hall at the University of British Columbia with the Purcell String Quartet; *Time Shadows* in December at the Treppenhaus des Wenzingehauses in West Germany with Rod Sharman, flute, Alexander Wernet, clarinet, Ihno Folkerts, violin, Deborah Parker, cello, and Yuko Hayashida, piano.

## L'Orgue à notre époque

The papers and proceedings of the Symposium of May 26-28, 1981: a bound volume, illustrated with photographs, diagrams and drawings, edited by Donald Mackey with articles by:

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## Publications

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**Bengt Hambraeus.** *Ulrich Schmiedeke: Der Beginn der Neuen Orgelmusik 1961-62.* Die Orgelkompositionen von Hambraeus, Kagel und Ligeti. Berliner Musikwissenschaftliche Arbeiter, Vol. 19. Musikverlag Emil Katzbichler (München, Salzburg, 1981).

**Christopher Reynolds.** The Origins of San Pietro B 80 and the Development of a Roman Sacred Repertory. *Early Music Journal* 1 (1982), 254-303.  
Beethoven's Sketches for the Variations in Ed, Op. 35. *Beethoven Studies III*, Ed. Alan Tyson (Cambridge, 1982), 47-84.

**Mary Cyr.** Basses and basse continue in the Paris Opéra orchestra, 1700-1764. *Early Music*, (April 1982), 155-170.

**Alcides Lanza.** *Ekphonesis V* (1979-I), for voice, lights, electronic sounds and electronic extensions. Editions Shelan Publications.

*Acúfenos V* (1980-II), for trumpet, piano, electronic and computer sounds. Editions Shelan Publications.

*Eidesis V* (1981-I), chamber orchestra. Editions Shelan Publications.



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## Recordings

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McGill Symphony Orchestra  
Conducted by Uri Mayer

McGill University Records No.81013  
**Donald Steven:** *For Madmen Only*  
—*Magic Theatre for Cello & Orchestra*  
Cello Soloist: Tsuyoshi Tsutsumi  
**Brian Cherney:** *Adieux*  
**John Rea:** *Hommage à Vasarely*

*Spectra*

Centrediscs CMC 0281

**Clifford Ford:** *Mass*

Oscar Morawetz: "Who has allowed us to suffer?"

Harry Somers: *Five Songs of the Newfoundland Outports*

The Elmer Iseler Singers

Elmer Iseler, conductor

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Cover Photo: Joel Wapnick, Pierrette LePage,  
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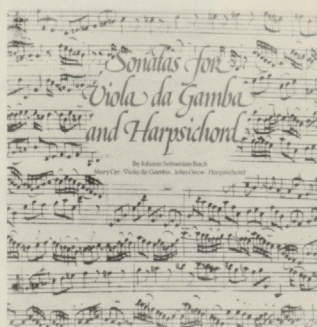
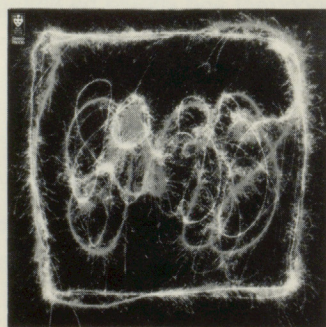
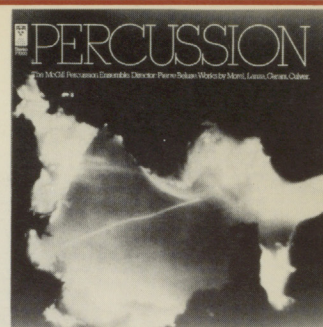
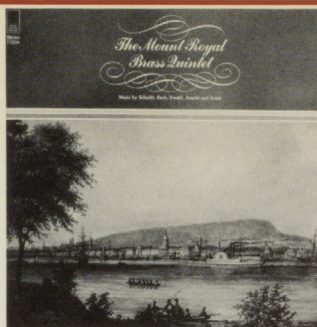
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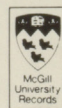
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