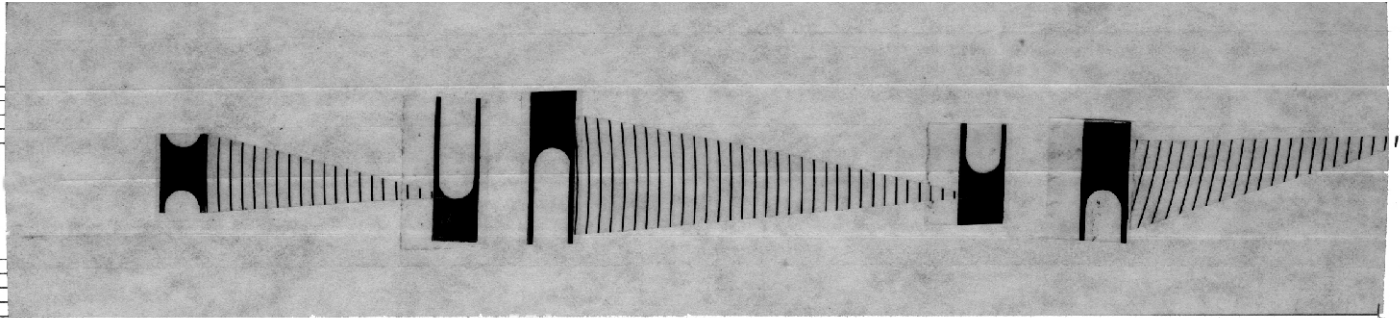


# Library and Archives Canada Music Division



Handwritten musical score for "THE MICHEL LONGTIN FONDS". The score is written on five staves. The top staff is for Clarinet (Clar), the second for Vibra, the third for Oboe (Oboe), and the bottom two for Piano (PIANO). The title "THE MICHEL LONGTIN FONDS" is written in large, teal, block letters across the middle of the score. The music is in 5/4 and 4/4 time signatures. The score includes various musical notations such as notes, rests, and dynamic markings like "p".



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**MICHEL LONGTIN FONDS (MUS 300)**

**Numerical List**

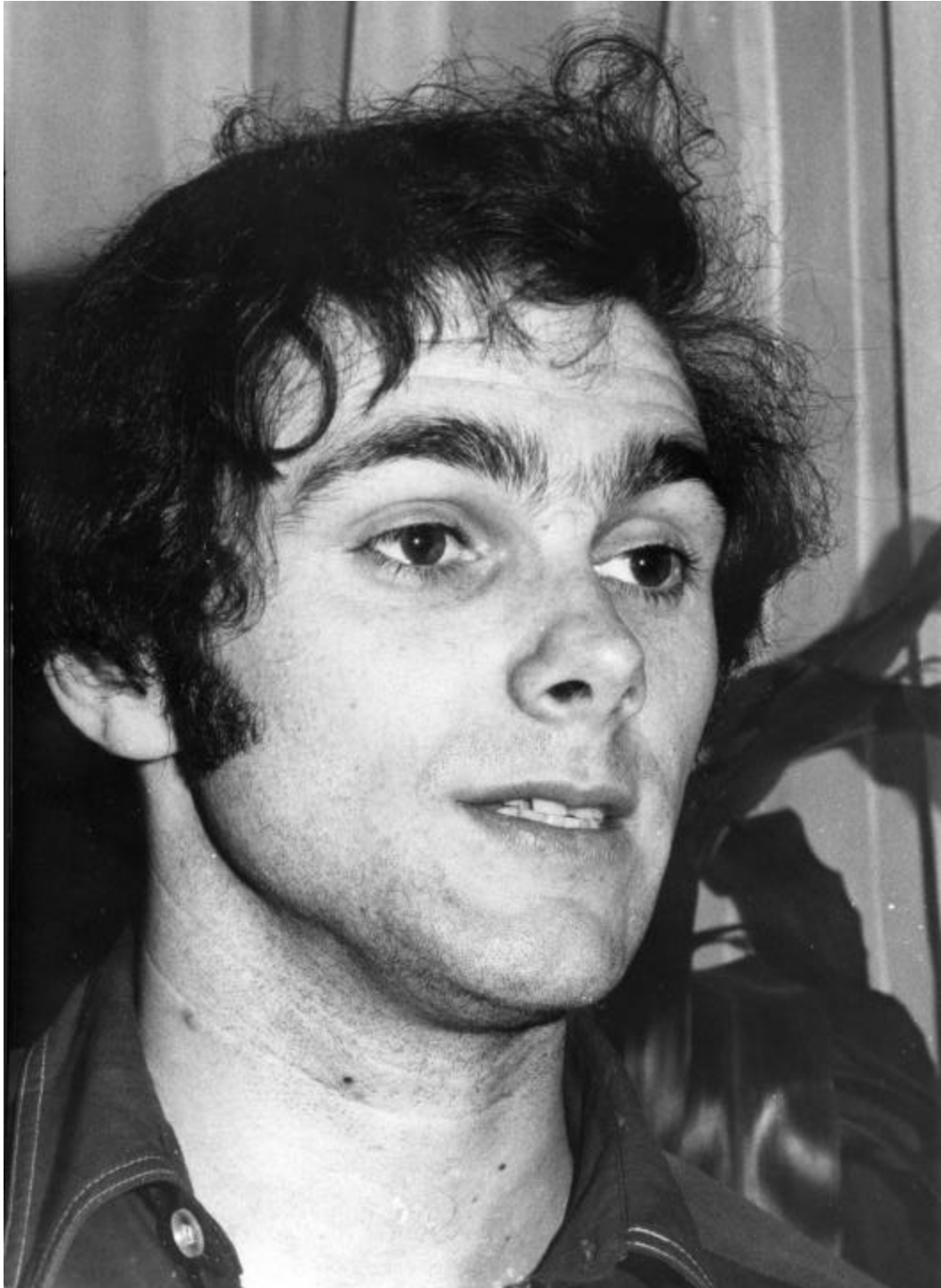
**by**  
**Stéphane Jean**

**2004**

Cover page: *Les Immortels d'Agapia*, autograph manuscript, 1972.

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Michel Longtin, 1972. Photographer : Jacques Varin.

## TABLE OF CONTENTS

<b>INTRODUCTION</b>	5
<b>ABBREVIATIONS AND ACRONYMS</b>	6
<b>ABOUT THE FONDS</b>	7
<b>DESCRIPTION OF THE FONDS</b>	9
<b>MUS 300/A Correspondence</b>	9
<b>MUS 300/B Studies</b>	11
MUS 300/B1 University of Montréal	11
MUS 300/B2 Miscellaneous	12
<b>MUS 300/C Teaching</b>	13
MUS 300/C1 University of Montréal	13
MUS 300/C1/1 Courses	13
MUS 300/C1/2 Miscellaneous	14
MUS 300/C2 Other Educational Institutions	15
<b>MUS 300/D Musical Works</b>	17
MUS 300/D1 Early Works	18
MUS 300/D2 Film and Theatre Music	19
MUS 300/D3 Orchestra	20
MUS 300/D4 Chamber Music	27
MUS 300/D5 Choir or Voice	32
MUS 300/D6 Electroacoustic Music	33
MUS 300/D7 Miscellaneous	35
<b>MUS 300/E Files Pertaining to Works</b>	37
<b>MUS 300/F Graphics</b>	42
<b>MUS 300/G Photographs</b>	43
<b>MUS 300/H Sound and Video Recordings</b>	45
MUS 300/H1 Musical Works	45
MUS 300/H2 Other	48
<b>MUS 300/I Miscellaneous</b>	51
<b>INDEX OF FILES</b>	54
<b>INDEX OF PROPER NAMES AND TITLES</b>	56

## INTRODUCTION

This finding aid is classified as a numerical list because it describes the fonds at the file level. Descriptive notes have been prepared for the overall presentation of the fonds as well as for each series. The various levels of descriptions thus enable researchers to find the information they seek by proceeding from the general to the particular.

The descriptive note for each file includes a file code, the title, the inclusive dates, the type of record (textual records, audio discs, photographs, etc.), the number or linear quantity of textual records, the number of iconographic or audio records, a description of the file's contents when it contains different types records, and a section reserved for notes, containing information about restrictions to file access and about the nature of the records (originals and copies); in the case of sound recordings, the reference number is shown. In addition to these elements, the introduction to the fonds includes biographical information, and the introductions to both the fonds and the various series include comments about the scope of the records and about the classification peculiarities of some of the series.

The present numerical list does not contain any file marked "undated." Whenever undated records were encountered a date was attributed, using one of the following forms: [1968?]: probable date; [ca. 1950]: approximate date; [197-]: decade known; [197-?]: decade unknown.

File codes, which enable a quick and accurate search of the files, are structured as follows:

### **MUS 300/C1/2,5**

MUS: Repository (Music Division)  
300: Fonds (Michel Longtin fonds)  
C: Series (Teaching)  
1: Sub-series (University of Montréal)  
2: Sub-sub-series (Miscellaneous)  
5: File (Teaching Excellence Award)

The numerical list is also accompanied by an index of proper names and titles. The references in this index are to file codes, not to page numbers. For simplicity, the first two elements of the file codes have been omitted (for example, MUS 300/C1/2,5 becomes C1/2,5). In addition, an index of files has been established to match file codes with box numbers.

Lastly, this numerical list adheres to the standards prescribed in the *Rules for Archival Description*, prepared by the Bureau of Canadian Archivists.

## ABBREVIATIONS AND ACRONYMS

A	alto	oM	ondes Martenot
al sax	alto saxophone	perc	percussion
b cl	bass clarinet	picc cl	piccolo clarinet
B	bass	picc	piccolo
b&w	black and white	S	soprano
bn	bassoon	SATB	soprano, alto, tenor, bass
ca.	circa	sec.	second(s)
cab.	cabinet	SMCQ	Société de musique contemporaine du Québec
cbn	contrabassoon	SRC	Société Radio-Canada
cel	celesta	str	strings
ch	choir	T	tenor
cl	clarinet	tb	tuba
cm	centimetre(s)	ten sax	tenor saxophone
col.	colour	timp	timpani
db	double bass	trb	trombone
dir.	director	tpt	trumpet
D <sup>r</sup>	doctor		
D tpt	Trumpet in D		
EH	English horn		
el kbds	electronic keyboards		
hn	French horn		
hp	harp		
hr.	hour(s)		
kbd	keyboard		
m	metre(s)		
Mgr	monseigneur		
min.	minute(s)		
NFB	National Film Board of Canada		
no.	number		
ob	oboe		

## ABOUT THE FONDS

**MUS 300 MICHEL LONGTIN FONDS. – ©1958, [196-]-2001. – 2.20 m of textual records. – 115 photographs: b&w and col.; 20 x 30 cm or smaller. – 4 drawings. – 70 audio tape reels (ca. 21 hrs). – 7 audio cassettes (ca. 4 hrs 40 min.). – 1 audio compact disc (26 min. 11 sec.). – 6 video cassettes (ca. 5 hrs).**

### Biographical Note

Born in Montréal, Quebec, in 1946, Michel Longtin completed his classical education at the Collège des Eudistes (1967), and began, the following year, private courses in music theory, analysis and composition with André Prévost. In 1970, he continued his studies at the Faculty of Music of the University of Montréal with various teachers, including André Prévost (composition) and Serge Garant (analysis). He received his Bachelor of Music degree in 1973, and also completed his master's degree with Prévost in 1975 and his doctorate with Garant in 1982. In speaking of his master's thesis, Bruce Mather said "Michel Longtin is a genuine creator who combines a sense of the magic of sound with the talent needed to structure a coherent whole."<sup>1</sup> To further his knowledge, Longtin also studied electronic music at the Royal Conservatory of Music in Toronto at a summer institute with Samuel Dolin (1971) and at McGill University with Paul Pedersen, Bengt Hambraeus and Alcides Lanza (1971-1975). In addition to music, he is interested in science, information technology and the dramatic arts. In the summers of 1963 and 1964 he took courses in acting, stage movement, diction and pantomime at the Banff School of Fine Arts in Alberta, and also in 1968 received a certificate in theatre production and direction from McGill University.

As a lecturer from 1973 to 1986, Michel Longtin taught composition, music literature and theory at the University of Montréal, the Cégep de Saint-Laurent, the École de musique Vincent-d'Indy, the École supérieure de danse du Québec, the Collège Marie-Victorin and McGill University. In 1987, he became a professor at the University of Montréal, where he taught various courses, particularly music composition, analysis and theory. An outstanding teacher, in 1992 he obtained the Prix d'excellence en enseignement from the University of Montréal.

Longtin, who was undeniably talented as a composer, received several awards, including the BMI Award to Student Composers (1972), for his work *Il était une fois*, an award from the Canadian League of Composers (1975), for *Le Pèlerin d'Alnéoïl* and *Brandon North*, in addition to the Jules Léger Prize for new chamber music (1986), for *Pohjatuuli: Hommage à Sibelius*. In the 1970s, the composer displayed a passion for exploring sound through intimate and profound electroacoustic music. The Groupe Nouvelle-Aire danced to some of his electroacoustic works: *Mi-é-méta* (1972) and the *Trilogie de la montagne* (1980), choreographed by Paul Lapointe and Martine Époque. He

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<sup>1</sup>Bruce Mather's comments on Michel Longtin's master's thesis, 1975 (MUS 300/B1,5).



composed several commissioned works in the course of his career, including *Kata: San Shi Ryu* (Société de musique contemporaine du Québec, 1982), *Lettre d'Étienne à Jacques* (Orchestre des jeunes du Québec, 1983), *La Route des pèlerins reclus* (Orchestre symphonique de Montréal, 1984), *Paix en migration* (Centre francophone canadien of International P.E.N., 1989) and *Sursolitudes* (I Musici de Montréal, 1994).

## **Scope and Content**

The records contained in the fonds illustrate Michel Longtin's career as a composer and teacher. The diversity of his work and his composition methods prove that the artist was capable of handling both electronic and instrumental media. Furthermore, the records pertaining to his works, along with the many sound and video recordings, are clearly indicative of the music world's and the public's interest in his music.

The fonds includes biographical records, appointment books, personal and professional correspondence, musical works, literary texts, course notes, school assignments, course transcripts, letters of standing, letters of recommendation, concert programs, program notes, posters, graphics, press clippings, photographs, primarily of Michel Longtin and various other artists, as well as sound and video recordings, primarily of Longtin's works and interviews.

The fonds comprises the following series: MUS 300/A Correspondence; MUS 300/B Studies; MUS 300/C Teaching; MUS 300/D Musical Works; MUS 300/E Files Pertaining to the Works; MUS 300/F Graphics; MUS 300/G Photographs; MUS 300/H Sound and Video Recordings and MUS 300/I Miscellaneous.

## **Notes**

Fonds acquired from Michel Longtin in 2002.

Access restrictions are stated in the series descriptions. The Music Division does not hold the copyright to the records in its custody. Researchers must therefore comply with the *Copyright Act*.

Further accruals to the fonds are expected.

Originals and copies.

## **Bibliography**

Rochon, Pierre. – "Longtin, Michel." – *Encyclopedia of Music in Canada* (Second Edition). – Toronto: University of Toronto Press, 1992. – p. 772.

Leaflet from the Performing Rights Organization of Canada Ltd., 1982 (MUS 300/I,1).

## DESCRIPTION OF THE FONDS

### **MUS 300/A CORRESPONDENCE. – 1977-2001. – 11 cm of textual records. – 3 photographs: col.; 12.5 x 18.5 cm or smaller.**

This series contains correspondence with, among others, Suzanne Anfossi, Claire Aubier, Alan Belkin, Eli Bornstein, Denise Dionne, Raymond Dumais, Mary Finsterer, Virgil Gheorghiu, Rachel Héroux, Fritz Hoppe, Henry-Louis de La Grange, François-Hugues Leclair, Robert Lemay, Louise Ostiguy, Clermont Pépin, Sylvaine Martin, Bruce Mather, Diane-Ischa Ross, Jean Sirois, Hélène M. Stevens and Michel Tétrault. The series also contains enclosures such as writings by Diane-Ischa Ross and Denise Dionne, as well as some photographs. Michel Longtin used texts written by Diane-Ischa Ross in several of his works, including *La Route des pèlerins reclus*, *Lettre d'Étienne à Jacques* and *Lettre de Roxana à Décébal Hormuz*.

The following files are subject to access restrictions: A,3; A,4; A,6; A,7 and A,10.

Originals and copies.

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MUS 300/A,1	Bornstein, Eli. – 1994-1995. – 6 textual records. Originals.
MUS 300/A,2	Dionne, Denise. – 1988-2000. – 2.5 cm of textual records. – 1 photograph: col.; 12.5 x 18.5 cm. File also contains the text <i>La Dyvan</i> by Denise Dionne. Originals and copy.
MUS 300/A,3	Dumais, Raymond. – 1991-2000. – 6 textual records. Originals. Access restrictions.
MUS 300/A,4	Héroux, Rachel. – [199-]. – 9 textual records. Originals. Access restrictions.
MUS 300/A,5	Leclair, François-Hugues. – 1987-2001. – 0.5 cm of textual records. – 1 photograph: col.; 9 x 12.5 cm. Originals and copy.
MUS 300/A,6	Lemay, Robert. – 1992-1996. – 11 textual records. Originals. Access restrictions.
MUS 300/A,7	Martin, Sylvaine. – 1993-1999. – 0.5 cm of textual records. Originals. Access restrictions.

- MUS 300/A,8 Ross, Diane-Ischa. – 1982-1999. – 2 cm of textual records. File also contains writings by Diane-Ischa Ross, including *Tiffany*, *La Route des pèlerins reclus*, *Lettre d'Étienne à Jacques* and *Lettre de Roxana à Décébal Hormuz*. Originals and copies.
- MUS 300/A,9 Ross, Diane-Ischa. – [198-]-[199-]. – 2.5 cm of textual records. File also contains writings by Diane-Ischa Ross, including the collection of poems *Ses yeux mis pour des chaînes*. Originals and copies.
- MUS 300/A,10 Tétreault, Michel. – 1995-1996. – 3 textual records. Originals. Access restrictions.
- MUS 300/A,11 Miscellaneous correspondence. – 1977-1998. – 1 cm of textual records. – 1 photograph: col.; 15 x 10 cm. File contains correspondence with, among others, Claire Aubier, Virgil Gheorghiu, Henry-Louis de La Grange, Bruce Mather, Jean Sirois, Clermont Pépin, Mary Finsterer, Hélène M. Stevens, Louise Ostiguy, Alan Belkin, Suzanne Anfossi and Fritz Hoppe. The record dated February 14, 1992 is accompanied by a photograph of Michel Longtin. Originals and copies.

**MUS 300/B STUDIES. – 1963-1984. – 10 cm of textual records.**

The series consists of records primarily illustrating Michel Longtin's studies at the University of Montréal, McGill University and the Royal Conservatory of Music. A number of records also pertain to his studies in dramatic arts at the Banff School of Fine Arts and in information technology at the Automation Data Processing Institute. They include course notes, assignments, transcripts, letters of standing, comments by Bruce Mather about Michel Longtin's master's thesis and notes his dissertation defense.

The series consists of the following sub-series: MUS 300/B1 University of Montréal and MUS 300/B2 Miscellaneous.

Originals and copies.

---

**MUS 300/B1 UNIVERSITY OF MONTRÉAL**

- |              |  |
|--------------|--|
| MUS 300/B1,1 | Acoustics course. – 1970. – 0.5 cm of textual records.<br>File containing course notes and an assignment.<br>Originals and copies.           |
| MUS 300/B1,2 | Orchestration course. – 1970. – 1 cm of textual records.<br>File consisting of notes and orchestration assignments.<br>Originals and copies. |
| MUS 300/B1,3 | Harmony course. – 1971. – 1.5 cm of textual records.<br>File containing harmony exercises.<br>Originals.                                     |
| MUS 300/B1,4 | Harmony course. – 1972. – 2.5 cm of textual records.<br>File consisting of harmony exercises.<br>Originals and copies.                       |
| MUS 300/B1,5 | Master's. – 1975. – 1 textual record.<br>File containing Bruce Mather's comments about Michel Longtin's master's thesis.<br>Original.        |
| MUS 300/B1,6 | Doctorate. – 1981. – 1 cm of textual records.<br>File containing notes for Michel Longtin's dissertation defense.<br>Originals.              |

MUS 300/B1,7      Miscellaneous. – 1967-1984. – 17 textual records.  
File containing transcripts, registration forms, certificates,  
diplomas and documents pertaining to thesis or dissertation  
submissions.  
Originals and copies.

**MUS 300/B2    MISCELLANEOUS**

MUS 300/B2,1      Banff School of Fine Arts. – 1963-1968. – 4 textual records.  
File containing a letter, letters of standing and course notes.  
Originals.

MUS 300/B2,2      Automation Data Processing Institute. – 1968. – 1 textual  
record.  
File consisting of a letter of standing.  
Original.

MUS 300/B2,3      McGill University. – 1968-1973. – 4 textual records.  
File consisting of a letter, letters of standing and a  
transcript.  
Originals and copies.

MUS 300/B2,4      Royal Conservatory of Music. – 1971. – 2 textual records.  
File consisting of letters of standing.  
Originals.

MUS 300/B2,5      Private courses. – [1968?]. – 1 textual record.  
File consisting of an analysis of Johann Sebastian Bach's  
Partita No. I. Private courses with André Prévost.  
Copy.

**MUS 300/C TEACHING. – [ca. 1976]-2001. – 20 cm of textual records. – 2 photographs: col.; 13.5 x 8.5 cm and 9 x 12.5 cm. – 3 audio tape reels (ca. 40 min.). – 1 video cassette (ca. 1 hr 40 min.).**

The records in this series primarily illustrate the teaching activities of Michel Longtin at the University of Montréal. It also includes a number of files pertaining to his teaching at the Cégep de Saint-Laurent, the École de musique Vincent-d'Indy, the Collège Marie-Victorin, McGill University and the École supérieure de danse du Québec. The series includes course notebooks, student assignments, correspondence, letters of recommendation, reports, press clippings, photographs, a video recording of the commencement ceremony and the University of Montréal's Prix d'excellence en enseignement, in addition to sound recordings of music by students and various composers.

The series consists of the following sub-series: MUS 300/C1 University of Montréal and MUS 300/C2 Other Educational Institutions.

Originals and copies.

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**MUS 300/C1 UNIVERSITY OF MONTRÉAL**

**MUS 300/C1/1 Courses**

- MUS 300/C1/1,1 Analysis of contemporary music I (MTE 1202). – 1989. – 1 textual record.  
File consisting of a course notebook.  
Copy.
- MUS 300/C1/1,2 Analysis of contemporary music I (MTE 1202). – 1991. – 2 textual records.  
File containing a notebook of excerpts from scores and a notebook pertaining to the work *Exil: Shanghai 45*.  
Copies.
- MUS 300/C1/1,3 Analysis of contemporary works I (MTE 1202). – 1993. – 1 textual record.  
File containing a course notebook.  
Copy.
- MUS 300/C1/1,4 Analysis of XXth-century music I (MTE 1205). – 1994. – 1 textual record.  
File consisting of a course notebook.  
Copy.

- MUS 300/C1/1,5 Analysis of XXth-century music I (MTE 1205). – 1999. – 1 textual record.  
File consisting of a course notebook.  
Copy.
- MUS 300/C1/1,6 Analysis of XXth-century music II (MTE 1206). – 1994. – 1 textual record.  
File containing a notebook of excerpts from scores.  
Copy.
- MUS 300/C1/1,7 Analysis of XXth-century music II (MTE 1206) and Analysis of contemporary music (MTE 6218). – 2000. – 1 textual record.  
File consisting of a course notebook.  
Copy.
- MUS 300/C1/1,8 Analysis of XXth-century music II (MTE 1206) and Analysis of contemporary music (MTE 6218). – 2001. – 1 textual record.  
File consisting of a course notebook (winter 2001).  
Copy.
- MUS 300/C1/1,9 Analysis of XXth-century music II (MTE 1206) and Analysis of contemporary works (MTE 6218). – 2001. – 1 textual record.  
File consisting of a course notebook (fall 2001).  
Copy.
- MUS 300/C1/1,10 Student assignments. – 1994-2000. – 1 cm of textual records.  
Originals.

**MUS 300/C1/2 Miscellaneous**

- MUS 300/C1/2,1 Correspondence with his students. – 1989-2001. – 1.5 cm of textual records. – 2 photographs: col.; 13.5 x 8.5 cm and 9 x 12.5 cm.  
Originals.
- MUS 300/C1/2,2 General correspondence. – 1988-1994. – 6 textual records.  
Originals.

- MUS 300/C1/2,3 Letters of standing and recommendation. – 1984-1993. – 14 textual records.  
File containing, among other items, letters of recommendation from Jacques Héту, Bruce Mather, John Rea, Walter Boudreau and Martial Sauvé.  
Originals and copies.
- MUS 300/C1/2,4 Appointments (assistant professor, associate professor, full professor). – 1987-1997. – 1.5 cm of textual records.  
File consisting of, among other items, correspondence and certificates from the University of Montréal's pedagogical service and reports.  
Originals and copies.
- MUS 300/C1/2,5 Prix d'excellence en enseignement. – 1992-1993. – 3 textual records. – 1 video cassette (ca. 1 hr. 40 min.): polyester.  
File consisting of a brochure, press clippings and a video recording of the commencement and excellence awards ceremonies.  
Copies.  
Reference number: V VHS 280.
- MUS 300/C1/2,6 Centre d'études et de formation en enseignement supérieur. – 2000. – 6 textual records.  
File containing correspondence and timetables for the introductory program on teaching dynamics.  
Originals and copies.

## **MUS 300/C2 OTHER EDUCATIONAL INSTITUTIONS**

- MUS 300/C2,1 Cégep de Saint-Laurent. – [ca. 1976]-[ca. 1984]. – 6 textual records. – 3 audio tape reels (ca. 40 min.): polyester; 19 cm/sec.; reels: 13 and 18 cm.  
File consisting of a course plan, a letter of standing, notes and audio tape reels containing music by students for a slide show and various sound excerpts.  
Originals and copies.  
Reference number: T5 1688, T5 1689, T7 5303.
- MUS 300/C2,2 École de musique Vincent-d'Indy. – 1977-1984. – 3 textual records.  
File containing an examination paper, a letter of standing and a letter.  
Original and copies.



- MUS 300/C2,3 Collège Marie-Victorin. – 1984-1987. – 0.5 cm of textual records.  
File containing an examination paper, a student's assignments on Michel Longtin and a letter of standing.  
Original and copies.
- MUS 300/C2,4 Miscellaneous. – 1984-1986. – 2 textual records.  
File consisting of a letter from McGill University and a letter of standing from the École supérieure de danse du Québec.  
Originals.

**MUS 300/D MUSICAL WORKS. – 1965-1998. – 1.45 m of textual records. – 11 photographs: col.; 20 x 25 cm or smaller. – 4 drawings. – 49 audio tape reels (ca. 16 hrs).**

This series consists of records illustrating the work of Michel Longtin as a composer, as well as the evolution of his music since the mid-1960s. Attracted by new methods of sound expression, Longtin composed several electroacoustic musical works, including *Rituel II*, *Fedhibô* and the *Trilogie de la montagne*. The many sound recordings in this series clearly reveal the creative process of the electroacoustic works and the final result. Beginning in the 1980s, the composer abandoned electroacoustic music in favour of traditional instruments. His works include *De Saint-Malo à Bourges par Bouffémont*, *La Route des pèlerins reclus*, *Lettre de Roxana à Décébal Hormuz*, *Hommage à Euler*, *Gaboriau*, *Toupin*, *Ferron et les autres*, *Quaternions*, *Deux rubans noirs III*, *Pohjatuuli: Hommage à Sibelius*, *Kata: San Shi Ryu*, *Deux rubans noirs pour Serge Garant* and *Colère: Berlin 61*. Longtin also wrote music for several films, including *Poids lourds* (Richard Sadler) and *Le Bouffe-pétrole* (Denis Poulin).

In addition to the sound recordings, the series includes research materials, sketches, drafts and manuscripts of musical works by Michel Longtin, as well as notes, computer lists (encoded programs and scores), texts, photographs and various drawings.

In standardizing the description of a work's instrumentation, we have opted for a generally accepted musical codification system. For example, the figures "3.2.2.2 - 4.3.3.1" denote the following instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones and 1 tuba. Blocks of figures separated by a dash correspond to the woodwind and brass sections, and follow the traditional order in which the various instruments appear on a score. If a musician plays a second instrument, this is indicated by placing the abbreviation for the auxiliary instrument in parentheses (e.g. 3(picc) = 3 flutes plus 1 piccolo played by one of the three flautists). And if performing the work requires the presence of an additional musician for an auxiliary instrument, this is indicated using the "+" symbol (e.g. 2+cbn = 2 bassoons plus a third musician for the contrabassoon). Catalogues of musical works do not always name auxiliary instruments but merely indicate their presence by an asterisk (\*3) or underlining (4). For the description of archival records, we prefer to ascribe some significance to auxiliary instruments, since they enrich the orchestra with particular sound qualities.

The series comprises the following sub-series: MUS 300/D1 Early Works; MUS 300/D2 Film and Theatre Music; MUS 300/D3 Orchestra; MUS 300/D4 Chamber Music; MUS 300/D5 Choir or Voice; MUS 300/D6 Electroacoustic Music and MUS 300/D7 Miscellaneous.

Originals and copies.

---

## MUS 300/D1 EARLY WORKS

- MUS 300/D1,1 *Rêves*, for orchestra. – 1965. – 1 textual record.  
File containing an autograph manuscript of the score (34 p.). Instrumentation: 3+ 2picc.2+ EH.3+ b cl.3+ 1cbn – 6.3+ D tpt.3.1, timp, perc, hp, str. Titles of sections: *Chant d'amour*, *Fête en village*, *Combat*, *Voyage en enfer*, *Cauchemar*. “Dedicated to Eric Pratt.” (translation)
- MUS 300/D1,2 *Profondeur*, for orchestra. – 1965. – 1 textual record.  
File consisting of an autograph manuscript of the score (41 p.). Instrumentation: 3+ picc.2+ EH.3+ picc cl, + b cl.3+ cbn – 6.3+ D tpt.3.1, timp, perc, hp, str.
- MUS 300/D1,3 *Resurrection*, for orchestra. – 1966. – 1 textual record.  
File consisting of an autograph manuscript of the score (50 p.). The manuscript contains a few pages of notes. Instrumentation: 2+ picc.2+ 2 EH.3.2+ 2 cbn – 6.3.3.1, timp, perc, hp, str.
- MUS 300/D1,4 *Cauchemar n° 1*, for orchestra. – 1967. – 1 textual record.  
File containing an autograph manuscript of the score (25 p.). Instrumentation: 4+ picc.4+ EH.4+ picc cl, + b cl.4+ cbn – 8.4+ D tpt.3.2, timp, perc, 2 hp, str.
- MUS 300/D1,5 *Latitude 60° nord*, for orchestra. – 1969. – 0.5 cm of textual records.  
File consisting of notes, sketches and drafts of the score (70 p.). Instrumentation: 3+ picc.3.3+ b.cl.3+ cbn – 4.3+ D tpt.3.1, timp, perc, cel, oM, str.
- MUS 300/D1,6 *Latitude 60° nord*, for orchestra. – 1969. – 1 textual record.  
File containing an autograph manuscript of the score (77 p.). Instrumentation: 3+ picc.3.3+ b cl.3+ cbn – 4.3+ D tpt.3.1, timp, perc, cel, oM, str.  
“Dedicated to André Prévost.” (translation)
- MUS 300/D1,7 *Latitude 60° nord*, for orchestra. – 1969. – 1 textual record.  
File containing an autograph manuscript of the score – incomplete (27 p.). Instrumentation: 3+ picc.3.3+ b cl.3+ cbn – 4.3+ D tpt.3.1, timp, perc, cel, oM, str.

## MUS 300/D2 FILM AND THEATRE MUSIC

- MUS 300/D2,1 *Sidbec-Dosco*. – 1976. – 1 audio tape reel (26 min. 14 sec.): polyester; 19 cm/sec.; reel: 18 cm.  
Sound recording containing electroacoustic music for a film by Richard Sadler.  
Reference numbers: T7 5304.
- MUS 300/D2,2 *Poids lourds*. – 1977. – 2 audio tape reels (ca. 17 min.): polyester; 19 cm/sec.; reels: 13 and 18 cm.  
Sound recordings containing electroacoustic music for a film by Richard Sadler (NFB).  
Reference numbers: T5 1690, T7 5305.
- MUS 300/D2,3 *Ni scène, ni coulisses* [Beyond Curtains]. – 1978. – 1 textual record.  
File containing a page of notes and drafts for the music for a film by Denis Poulin (NFB).
- MUS 300/D2,4 *Ni scène, ni coulisses* [Beyond Curtains]. – 1978. – 2 audio tape reels (ca. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.  
Sound recordings containing electroacoustic music for a film by Denis Poulin (NFB).  
Reference numbers: T7 5306, T7 5307.
- MUS 300/D2,5 *La Baie James*. – 1980. – 3 textual records.  
File containing notes and sketches (8 p.) for the music for a film by Aimée Danis (Productions du Verseau).
- MUS 300/D2,6 *La Baie James*. – 1980. – 6 audio tape reels (ca. 1 hr.): polyester; 38 cm/sec.; reel: 18 cm.  
Sound recordings primarily containing electroacoustic music for a film by Aimée Danis (Productions du Verseau).  
Reference numbers: T7 5308 to T7 5313.
- MUS 300/D2,7 *Le Bouffe-pétrole*. – 1980. – 2 audio tape reels (ca. 35 min.): polyester; 19 cm/sec.; reel: 18 cm.  
Sound recordings containing electroacoustic music for a film by Denis Poulin (NFB).  
Reference numbers: T7 5314, T7 5315.
- MUS 300/D2,8 *Le Jeu de l'inventaire* (Text by Michel Garneau). – 1981. – 1 cm of textual records.  
File consisting of notes, sketches and texts (85 p.). Work for wind quintet and actor (the instrumentalists also play percussion instruments).

- MUS 300/D2,9 *Le Jeu de l'inventaire* (Text by Michel Garneau). – 1981. – 1 textual record.  
File containing a draft of the score (66 p.). Work for wind quintet and actor (the instrumentalists also play percussion instruments).
- MUS 300/D2,10 *Le Jeu de l'inventaire* (Text by Michel Garneau). – 1981. – 1 textual record.  
File consisting of an autograph manuscript of the score (123 p.). Work for wind quintet and actor (the instrumentalists also play percussion instruments).  
“Commande du York Winds”.
- MUS 300/D2,11 *Le Jeu de l'inventaire* (Text by Michel Garneau). – 1981. – 1 textual record.  
File consisting of an annotated copy of the score (118 p.).  
Work for wind quintet and actor (the instrumentalists also play percussion instruments).

### **MUS 300/D3 ORCHESTRA**

- MUS 300/D3,1 *Il était une fois*. – 1971. – 2 cm of textual records.  
File containing notes, sketches and drafts of the score (158 p.). Instrumentation: 4(picc).4.4.4 – 4.4.3.1, 10 perc, ch(SATB), str, audio tape.
- MUS 300/D3,2 *Il était une fois*. – 1971. – 1 textual record.  
File containing an autograph manuscript of the score (46 p.). Instrumentation: 4(picc).4.4.4 – 4.4.3.1, 10 perc, ch(SATB), str, audio tape.
- MUS 300/D3,3 *Le Pèlerin d'Alnéöil*. – 1973. – 2.5 cm of textual records.  
File containing notes and sketches (127 p.).
- MUS 300/D3,4 *Le Pèlerin d'Alnéöil*. – 1974. – 1.5 cm of textual records.  
File consisting of drafts of the score (153 p.).  
Instrumentation: 4(picc).4(EH).4(b cl).3+ cbn – 6.4(D tpt).3.1, 10 perc, 2 hp, ch(SATB), str, audio tape.
- MUS 300/D3,5 *Le Pèlerin d'Alnéöil*. – 1974. – 1 textual record. – 1 audio tape reel (11 min.): polyester; 19 cm/sec.; reel: 18 cm.  
File containing an autograph manuscript of the score (72 p.) and an audio tape reel of electroacoustic music.  
Instrumentation: 4(picc).4(EH).4(b cl).3+ cbn – 6.4(D tpt).3.1, 10 perc, 2 hp, ch(SATB), str, audio tape.  
Reference number: T7 5316.

- MUS 300/D3,6 *Migration vers l'automne.* – 1979. – 1.5 cm of textual records.  
File containing notes, sketches and a draft of the score (115 p.). Work for string orchestra and 2 percussion.
- MUS 300/D3,7 *Migration vers l'automne.* – 1979. – 1 textual record.  
File consisting of an autograph manuscript of the score (44 p.). Work for string orchestra and 2 percussion.  
“Dedicated to Anne.” (translation)  
“Commissioned by the Société Radio-Canada for the 25th anniversary of French-language radio programming.  
Concert given in May 1980 in Lausanne, Switzerland.” (translation)
- MUS 300/D3,8 *De Saint-Malo à Bourges par Bouffémont.* – 1981. – 1.5 cm of textual records.  
File containing notes and sketches (68 p.).
- MUS 300/D3,9 *De Saint-Malo à Bourges par Bouffémont.* – 1981. – 1 cm of textual records.  
File containing drafts of the score (78 p.). Instrumentation: 3(picc).3(EH).3(picc cl, b cl).3(cbn) – 4.4(D tpt).3.1, 5 perc, str.
- MUS 300/D3,10 *De Saint-Malo à Bourges par Bouffémont.* – 1981. – 1 textual record.  
File containing an autograph manuscript of the score (84 p.). Instrumentation: 3(picc).3(EH).3(picc cl, b cl).3(cbn) – 4.4(D tpt).3.1, 5 perc, str.
- MUS 300/D3,11 *Lettre d'Étienne à Jacques* (Text by Diane-Ischa Ross). – [1982?]. – 0.5 cm of textual records.  
File consisting of notes and sketches (49 p.).
- MUS 300/D3,12 *Lettre d'Étienne à Jacques* (Text by Diane-Ischa Ross). – [1982?]. – 0.5 cm of textual records.  
File containing a page of sketches and a draft of the score (36 p.). Instrumentation: 2(picc).2.2.2 – 2.2.2.0, 2 perc, str.
- MUS 300/D3,13 *Lettre d'Étienne à Jacques* (Text by Diane-Ischa Ross). – 1983. – 1 textual record.  
File consisting of an autograph manuscript of the score (52 p.). Instrumentation: 2(picc).2.2.2 – 2.2.2.0, 2 perc, str. Titles of sections: *Journal I, Investiture, Lettre I, Commentaire I, Opération 'Oberland', Commentaire II, Journal II.*

- “Dedicated to Serge Garant.” (translation)  
 “In Memory of Pierre Labat.” (translation)  
 “Commissioned by the Orchestre des jeunes du Quebec.”  
 (translation)
- MUS 300/D3,14 *La Route des pèlerins reclus* (Text by Diane-Ischa Ross). – 1984. – 1.5 cm of textual records.  
 File consisting of notes and sketches (137 p.).
- MUS 300/D3,15 *La Route des pèlerins reclus* (Text by Diane-Ischa Ross). – 1984. – 1 textual record.  
 File consisting of a draft of the score (36 p.).  
 Instrumentation: 3(picc).3+EH.3(picc cl).3(cbn) – 4.3(D tpt).3.1, timp, 3 perc, hp, str.
- MUS 300/D3,16 *La Route des pèlerins reclus* (Text by Diane-Ischa Ross). – 1984. – 1 textual record.  
 File containing an autograph manuscript of the score (38 p.). Instrumentation: 3(picc).3+EH.3(picc cl).3(cbn) – 4.3(D tpt).3.1, timp, 3 perc, hp, str. Titles of sections: *Les Grands Sapins de Carpathes sont témoins de Kyralessa, Dracopol cravache le maître Apostol, Irina et l'ours, La Route de Kyralessa, Le Calvaire de maître Apostol Icare, Séraphin Toit-de-Chaume rencontre un ange.*  
 “Dedicated to the very dear M<sup>sg</sup>r Virgil Gheorghiu, novelist and poet for Christ.” (translation)  
 “Commissioned by the Orchestre symphonique de Montréal.” (translation)
- MUS 300/D3,17 *Autour d'Ainola*. – 1985. – 1 textual record.  
 File containing a notebook and sketches (179 p.).
- MUS 300/D3,18 *Autour d'Ainola*. – 1985. – 0.5 cm of textual records.  
 Files consisting mainly of notes and sketches (47 p.).
- MUS 300/D3,19 *Autour d'Ainola*. – 1986. – 1 textual record.  
 File consisting of a draft of the score (53 p.).  
 Instrumentation: 3(picc).3(EH).3(picc cl).3(cbn) – 4.4(D tpt).3.1, timp, 3 perc, hp, str.
- MUS 300/D3,20 *Autour d'Ainola*. – 1986. – 1 textual record.  
 File consisting of an autograph manuscript of the score (79 p.). Instrumentation: 3(picc).3(EH).3(picc cl).3(cbn) – 4.4(D tpt).3.1, timp, 3 perc, hp, str.  
 “Dedicated to Harry Halbreich who instigated this adventure; Thérèse Desjardins; Mireille Gagné; Suzanne.” (translation)

- MUS 300/D3,21 *Lettre de Roxana à Décébal Hormuz* (Text by Diane-Ischa Ross). – 1987. – 0.5 cm of textual records.  
File containing notes, sketches and computer lists (67 p.).
- MUS 300/D3,22 *Lettre de Roxana à Décébal Hormuz* (Text by Diane-Ischa Ross). – 1987. – 1 textual record.  
File containing a draft of the score (87 p.).  
Instrumentation: 2(picc).2.2.2 – 2.2.2.0, 2 perc, str.
- MUS 300/D3,23 *Lettre de Roxana à Décébal Hormuz* (Text by Diane-Ischa Ross). – 1987. – 1 textual record.  
File consisting of an autograph manuscript of the score (48 p.). Instrumentation: 2(picc).2.2.2 – 2.2.2.0, 2 perc, str.  
“Dedicated to M<sup>sgr</sup> Virgil Gheorghiu, father of Roxana and Décébal. Dedicated to D<sup>r</sup> Jacques Bradwejn, brother of Roxana and Décébal.” (translation)  
“Commissioned by the Esprit Orchestra (Toronto), conductor Alex Pauk. Assisted by the Canada Council for the Arts.” (translation)
- MUS 300/D3,24 *Paix en migration* (Text by Jean Éthier-Blais). – 1989. – 2 cm of textual records.  
File consisting of notes and sketches (168 p.).
- MUS 300/D3,25 *Paix en migration* (Text by Jean Éthier-Blais). – 1989. – 0.5 cm of textual records.  
File consisting of notes, sketches and a computer list (40 p.).
- MUS 300/D3,26 *Paix en migration* (Text by Jean Éthier-Blais). – 1989. – 2 textual records.  
File containing texts by Jean Éthier-Blais (2 p.). The poem *Solaris* is signed by the author.
- MUS 300/D3,27 *Paix en migration* (Text by Jean Éthier-Blais). – 1989. – 1 textual record.  
File containing a draft of the score (88 p.). Work for string orchestra, trumpets, 4 percussion and narrator.



- MUS 300/D3,28 *Paix en migration* (Text by Jean Éthier-Blais). – 1989. – 1 textual record.  
File consisting of an autograph manuscript of the score (80 p.). Work for string orchestra, trumpets, 4 percussion and narrator.  
“This musical piece was commissioned by the Centre francophone canadien du P.E.N. Club International for the closing concert of the Congrès mondial Canada 1989 held in Montréal in September 1989.” (translation)
- MUS 300/D3,29 *Hommage à Euler*. – 1989. – 2 cm of textual records.  
File containing notes, graphics and research material (174 p.).
- MUS 300/D3,30 *Hommage à Euler*. – 1989. – 2 cm of textual records.  
File consisting of computer lists (203 p.).
- MUS 300/D3,31 *Hommage à Euler*. – 1989. – 2 cm of textual records.  
File containing computer lists (196 p.).
- MUS 300/D3,32 *Hommage à Euler*. – 1989. – 1.5 cm of textual records.  
File consisting of notes and sketches (144 p.).
- MUS 300/D3,33 *Hommage à Euler*. – 1989. – 1 textual record.  
File containing an annotated copy of a draft of the score (59 p.). Instrumentation: 2(picc).2.2.2 – 2.2.2.0, 2 perc, str.
- MUS 300/D3,34 *Hommage à Euler*. – ©1990. – 1 textual record.  
File containing an annotated copy of the score (83 p.).  
Instrumentation: 2(picc).2.2.2 – 2.2.2.0, 2 perc, str.  
“To Roger Lanthier, physics and mathematics professor.” (translation)
- MUS 300/D3,35 *Citortia*. – 1990. – 1.5 cm of textual records.  
File consisting of notes, sketches, computer lists and a text by Longtin (122 p.).
- MUS 300/D3,36 *Citortia*. – 1990. – 1 textual record.  
File containing a draft of the score (49 p.).  
Instrumentation: 2(picc).1.2+ b cl.2 – 2.2.2.0, 2 perc, 2 el kbds, str.
- MUS 300/D3,37 *Citortia*. – 1990. – 1 textual record.  
File consisting of an autograph manuscript of the score (41 p.). Instrumentation: 2(picc).1.2+ b cl.2 – 2.2.2.0, 2 perc, 2 el kbds, str.

- MUS 300/D3,38 *Gaboriau, Toupin, Ferron et les autres.* – 1991-1992. – 2 cm of textual records.  
File consisting of notes, sketches, computer lists and graphics (196 p.).
- MUS 300/D3,39 *Gaboriau, Toupin, Ferron et les autres.* – 1992. – 1 textual record.  
File containing a draft of the score (31 p.). Instrumentation (two ensembles): 2.2.1+b cl(ten sax).2 – 3.1.1.0, al sax, 3 perc, 3 kbds, str.
- MUS 300/D3,40 *Gaboriau, Toupin, Ferron et les autres.* – 1992. – 1 textual record.  
File consisting of an autograph manuscript of the score (40 p.). Instrumentation (two ensembles): 2.2.1+b cl(ten sax).2 – 3.1.1.0, al sax, 3 perc, 3 kbds, str. “To Denise Dionne and her creative temple.” (translation)  
The work was commissioned by the Musée d’art contemporain de Montréal.
- MUS 300/D3,41 *Sursolitudes*, for string orchestra. – 1994. – 1.5 cm of textual records.  
File containing the working material for the design of *Sursolitudes* (39 p.). Includes computer lists and shapes.
- MUS 300/D3,42 *Sursolitudes*, for string orchestra. – 1994. – 1 cm of textual records.  
File containing notes, sketches and computer lists (90 p.).
- MUS 300/D3,43 *Sursolitudes*, for string orchestra. – 1994. – 1 textual record.  
File containing a draft of the score (50 p.).
- MUS 300/D3,44 *Sursolitudes*, for string orchestra. – 1994. – 1 textual record.  
File consisting of an autograph manuscript of the score (48 p.).  
“Commissioned by I Musici.” (translation)  
“Subsidized by the Canada Council for the Arts.” (translation)
- MUS 300/D3,45 *Quaternions.* – 1966-1996. – 2 cm of textual records.  
File consisting of research documents. Includes a letter, periodicals, a brochure and copies of articles or book excerpts.
- MUS 300/D3,46 *Quaternions.* – [ca. 1994]. – 2.5 cm of textual records. – 3 drawings: 22 x 28 cm.  
File consisting of graphics and drawings.

- MUS 300/D3,47 *Quaternions*. – 1994. – 1 textual record.  
File containing a note/sketchbook (183 p.).
- MUS 300/D3,48 *Quaternions*. – 1995. – 2 cm of textual records.  
File containing notebooks and sketchbooks (240 p.).
- MUS 300/D3,49 *Quaternions*. – [ca. 1995]. – 1.5 cm of textual records.  
File containing notebooks (44 p.).
- MUS 300/D3,50 *Quaternions*. – [ca. 1995]. – 2 cm of textual records.  
File consisting of notes, sketches and computer lists (204 p.).
- MUS 300/D3,51 *Quaternions*. – [ca. 1995]. – 2 cm of textual records.  
File consisting of notes and computer lists (182 p.).
- MUS 300/D3,52 *Quaternions*. – [ca. 1995]. – 2 cm of textual records.  
File containing notes and sketches (171 p.).
- MUS 300/D3,53 *Quaternions*. – [ca. 1996]. – 1 textual record.  
File consisting of a set of notes and sketches (178 p.).
- MUS 300/D3,54 *Quaternions*. – [ca. 1995]. – 2 cm of textual records.  
File containing drafts and annotated copies of a text by Michel Longtin (201 p.).
- MUS 300/D3,55 *Quaternions*. – 1996. – 1 textual record.  
File consisting of a draft of the score (151 p.).  
Instrumentation: 3(picc).3.3.3 – 4.3(D tpt).3.1, timp, 3 perc, hp, str.
- MUS 300/D3,56 *Quaternions*. – 1997. – 2 textual records.  
File containing a copy of the text (22 p.) and a copy of the score (207 p.). Instrumentation: 3(picc).3.3.3 – 4.3(D tpt).3.1, timp, 3 perc, hp, str.
- MUS 300/D3,57 *À l'aube d'un contact*. – [1998?]. – 1 cm of textual records.  
File containing notes, sketches and computer lists (108 p.).
- MUS 300/D3,58 *À l'aube d'un contact*. – 1998. – 1 textual record.  
File containing an autograph manuscript of the score (40 p.). Instrumentation: 2(picc).2.2.2 – 4.2.2.1, 3 perc, hp, str.  
“To Jean-François Rivest.” (translation)

## MUS 300/D4 CHAMBER MUSIC

- MUS 300/D4,1 *CDHCSUSAC*, for string quartet. – 1971. – 1 textual record.  
File containing sketches and a draft of the score (25 p.). The document also includes notes by André Prévost.
- MUS 300/D4,2 *CDHCSUSAC*, for string quartet. – 1971. – 1 textual record.  
File consisting of an autograph manuscript of the score (11 p.).
- MUS 300/D4,3 *Les Immortels d'Agapia*. – 1972. – 1 textual record.  
File containing sketches and a draft of the score (36 p.).  
Work for flute, clarinet, piano, 2 percussion and audio tape.
- MUS 300/D4,4 *Les Immortels d'Agapia*. – 1972. – 1 textual record.  
File consisting of an autograph manuscript of the score (23 p.). Work for flute, clarinet, piano, 2 percussion and audio tape.  
“To C. Virgil Gheorghiu.” (translation)
- MUS 300/D4,5 *Deux rubans noirs II*, for string quartet. – 1972. – 0.5 cm of textual records.  
File containing notes and sketches (30 p.).
- MUS 300/D4,6 *Deux rubans noirs II*, for string quartet. – 1972. – 1 textual record.  
File containing a copy of the score (24 p.).
- MUS 300/D4,7 *Brandon North*, for 4 percussion. – 1973. – 0.5 cm of textual records.  
File containing notes and sketches (33 p.).
- MUS 300/D4,8 *Brandon North*, for 4 percussion. – 1973. – 1 textual record.  
File consisting of an autograph manuscript of the score (34 p.).
- MUS 300/D4,9 *Thrène pour Rachel et Dimitri*. – 1975. – 0.5 cm of textual records.  
File consisting of notes and sketches (54 p.).
- MUS 300/D4,10 *Thrène pour Rachel et Dimitri*. – 1975. – 1 textual record.  
File consisting of a draft of the score (20 p.). Work for 2 flutes(piccolo), harp, piano, 2 percussion and 2 cellos.

- MUS 300/D4,11 *Thrène pour Rachel et Dimitri.* – 1975. – 1 textual record.  
File containing an autograph manuscript of the score (24 p.). Work for 2 flutes(piccolo), harp, piano, 2 percussion and 2 cellos.
- MUS 300/D4,12 *Deux rubans noirs III.* – 1976. – 0.5 cm of textual records. – 1 drawing: 37 x 28 cm.  
File consisting of notes, sketches and a drawing (75 p.).
- MUS 300/D4,13 *Deux rubans noirs III.* – 1976. – 1 textual record.  
File containing a draft of the score (72 p.). Work for oboe, clarinet, 3 cellos and 4 percussion.
- MUS 300/D4,14 *Deux rubans noirs III.* – 1976. – 1 textual record.  
File consisting of an autograph manuscript of the score (63 p.). The document also includes a pencil and felt pen drawing by Michel Longtin. Work for oboe, clarinet, 3 cellos and 4 percussion.  
“Dedicated to Raymond Dumais and to all my brother Raiders.” (translation)
- MUS 300/D4,15 *Deux rubans noirs III.* – 1976. – 1 textual record.  
File containing an annotated copy of the score (64 p.). Score used by Serge Garant. Work for oboe, clarinet, 3 cellos and 4 percussion.  
“Dedicated to Raymond Dumais and to all my brother Raiders.” (translation)
- MUS 300/D4,16 *Kata: San Shi Ryu.* – 1981. – 2 cm of textual records.  
File consisting of notes, computer lists and research materials (178 p.).
- MUS 300/D4,17 *Kata: San Shi Ryu.* – 1981. – 2 cm of textual records.  
File consisting of notes, sketches and computer lists (228 p.).
- MUS 300/D4,18 *Kata: San Shi Ryu.* – 1982. – 1 textual record.  
File consisting of a draft score (36 p.). Work for flute(piccolo), slide whistle, 2 cellos, 2 db with C string and 5 percussion.
- MUS 300/D4,19 *Kata: San Shi Ryu.* – 1982. – 1 textual record.  
File containing an autograph manuscript of the score (75 p.). Work for flute(piccolo), slide whistle, 2 cellos, 2 double bass with C string and 5 percussion.  
“Dedicated to Michel Gonneville.” (translation)  
“Commissioned by the SMCQ.” (translation)

- MUS 300/D4,20 *Pohjatuuli : Hommage à Sibelius.* – 1982-1983. – 0.5 cm of textual records.  
File consisting of notes and sketches (47 p.)
- MUS 300/D4,21 *Pohjatuuli : Hommage à Sibelius.* – 1983. – 1 textual record.  
File consisting of a draft score (44 p.). Work for clarinet (slide whistle, gong), 2 French horn, trumpet (slide whistle, gong), trombone, 3 percussion, 2 cellos, 2 double bass with C string or extension.  
“Dedicated to Anne Gauthier, to Suzanne... in homage and to the memory of Jean Sibelius.” (translation)
- MUS 300/D4,22 *Pohjatuuli : Hommage à Sibelius.* – 1983. – 1 textual record.  
File consisting of an autograph manuscript of the score (80 p.). Work for clarinet (slide whistle, gong), 2 French horn, trumpet (slide whistle, gong), trombone, 3 percussion, 2 cellos, 2 double bass with C string or extension.  
“To Anne... in homage and to the memory of Jean Sibelius.” (translation)  
“Commissioned by the Toronto International Festival”.
- MUS 300/D4,23 *La Folia*, for nine instruments. – 1984. – 2 textual records.  
File consisting of a draft and an autograph manuscript of the score (17 p.). Work for oboe, clarinet, trumpet, trombone, percussion, bagpipes, violin, viola and cello.  
“Dedicated to the group of 6 (Montréalers).” (translation)
- MUS 300/D4,24 *Les Jardins d’hiver.* – 1985. – 0.5 cm of textual records.  
File containing sketches and a draft of the score (31 p.).  
Work for piano, string quartet and percussion (percussion optional).
- MUS 300/D4,25 *Les Jardins d’hiver.* – 1985. – 1 textual record.  
File containing an autograph manuscript of the score (31 p.). Work for piano, string quartet and percussion (percussion optional).  
“Dedicated to Anne-Marie Dubois, John Rea, Denis Lapointe.” (translation)  
“Commissioned by Événements du neuf.” (translation)
- MUS 300/D4,26 *Rafales.* – 1985. – 3 textual records.  
File consisting of sketches (16 p.). Work for violin, double bass and percussion.

- MUS 300/D4,27 *Rafales*. – 1985. – 1 textual record.  
File consisting of an autograph manuscript of the score (9 p.) and manuscript copies of the parts (18 p.). Work for violin, double bass and percussion.  
“For Chantal, Marc and Alain.” (translation)
- MUS 300/D4,28 *Super Bowl 76*, for ondes Martenot quartet. – [197-?]-1985. – 0.5 cm of textual records. – 6 photographs: b&w and col.; 20 x 25 cm and 12 x 17 cm.  
File containing notes (40 p.) and photographs of drawings.
- MUS 300/D4,29 *Super Bowl 76*, for ondes Martenot quartet. – 1985. – 0.5 cm of textual records.  
File consisting of sketches and a draft of the score (53 p.). One of the documents also includes a comment by Suzanne Anfossi.
- MUS 300/D4,30 *Super Bowl 76*, for ondes Martenot quartet. – 1985. – 1 textual record.  
File consisting of an autograph manuscript of the score (26 p.).  
“To Jean Laurendeau.” (translation)
- MUS 300/D4,31 *Deux rubans noirs pour Serge Garant*, for piano. – 1986. – 0.5 cm of textual records.  
File containing notes, sketches and a draft (29 p.).
- MUS 300/D4,32 *Deux rubans noirs pour Serge Garant*, for piano. – 1986. – 1 textual record.  
File containing an autograph manuscript of the score (24 p.).
- MUS 300/D4,33 *Venu de l'est : hiver 44*, for solo percussion. – 1987. – 1 cm of textual records.  
File consisting of notes, sketches and computer lists (79 p.).
- MUS 300/D4,34 *Venu de l'est : hiver 44*, for solo percussion. – 1987. – 1 textual record.  
File containing a draft (16 p.).
- MUS 300/D4,35 *Venu de l'est : hiver 44*, for solo percussion. – 1987. – 1 textual record.  
File consisting of an autograph manuscript (13 p.). The document includes a pencil drawing by Michel Longtin.

- MUS 300/D4,36 *Venu de l'est : hiver 44*, for solo percussion. – 1987. – 1 textual record.  
File consisting of an annotated copy (13 p.).
- MUS 300/D4,37 *Secrets: Bonn 63*, for string quartet. – 1987. – 2 cm of textual records.  
File containing notes, sketches and a computer list (79 p.).
- MUS 300/D4,38 *Secrets: Bonn 63*, for string quartet. – 1987. – 1 cm of textual records.  
File consisting of a computer list (79 p.).
- MUS 300/D4,39 *Secrets: Bonn 63*, for string quartet. – 1987. – 1 textual record.  
File containing a draft of the score (22 p.). Titles of sections: *Bonn, Hannover, Köln*
- MUS 300/D4,40 *Secrets: Bonn 63*, for string quartet. – [1987?]. – 1 textual record.  
File containing annotated copy of a draft of the score (22 p.). Titles of parts: *Bonn, Hannover, Köln*
- MUS 300/D4,41 *Secrets: Bonn 63*, for string quartet. – 1990. – 1 textual record.  
File consisting of a copy of the score (46 p.). Titles of sections: *Bonn, Hannover, Köln*
- MUS 300/D4,42 *Colère : Berlin 61*, for solo percussion. – 1989. – 2 cm of textual records.  
File consisting of a computer list (180 p.).
- MUS 300/D4,43 *Colère : Berlin 61*, for solo percussion. – 1989. – 1 cm of textual records.  
File containing notes and sketches (74 p.).
- MUS 300/D4,44 *Colère : Berlin 61*, for solo percussion. – 1989. – 1 textual record.  
File containing a draft (22 p.) and two pages of sketches.
- MUS 300/D4,45 *Colère : Berlin 61*, for solo percussion. – 1989. – 1 textual record.  
File consisting of an autograph manuscript (29 p.). The document includes a pencil drawing by Michel Longtin.
- MUS 300/D4,46 *Colère : Berlin 61*, for solo percussion. – 1989-1992. – 1 cm of textual records.  
File consisting of annotated copies (79 p.).



- MUS 300/D4,47 *Exil : Shanghai 45*, for solo percussion. – 1991. – 2 cm of textual records. – 5 photographs: col.; 10 x 15 cm. File containing notes, sketches, computer lists and research materials (199 p.). The file also contains photographs of television images.
- MUS 300/D4,48 *Exil : Shanghai 45*, for solo percussion. – 1991. – 1 textual record. File containing a draft (25 p.).
- MUS 300/D4,49 *Exil : Shanghai 45*, for solo percussion. – 1991. – 1 textual record. File containing an autograph manuscript (27 p.). The document contains a pencil drawing by Michel Longtin.
- MUS 300/D4,50 *Hivers.* – 1992. – 1 cm of textual records. File consisting of notes, sketches and computer lists (77 p.).
- MUS 300/D4,51 *Hivers.* – 1992. – 0.5 cm of textual records. File consisting of sketches and a draft of the score (38 p.). Work for French horn, trumpet, trombone, 2 percussion and strings.
- MUS 300/D4,52 *Hivers.* – 1992. – 1 textual record. File containing an autograph manuscript of the score (47 p.). Work for French horn, trumpet, trombone, 2 percussion and strings. “Commissioned by Radio-Canada for a broadcast by James Dormeyer.” (translation)
- MUS 300/D4,53 *Tuva or Bust I*, for solo violin. – [1993?]. – 1 textual record. File containing notes, sketches and computer lists (101 p.). The notebook also includes, among other items, drafts of letters and program notes.
- MUS 300/D4,54 *Tuva or Bust I*, for solo violin. – 1993. – 1 textual record. File consisting of an autograph manuscript (5 p.).

### **MUS 300/D5 CHOIR OR VOICE**

- MUS 300/D5,1 *Pays de neige*, for choir (SATB). – [1972?]. – 1 textual record. File consisting of sketches and a draft (34 p.).
- MUS 300/D5,2 *Pays de neige*, for choir (SATB). – 1974. – 1 textual record. File containing an autograph manuscript of the score (14 p.).

- MUS 300/D5,3 *Du partir de Rachel, de Jacques Brel et des autres.* – 1985. – 0.5 cm of textual records.  
File consisting of notes, sketches and texts (42 p.). Work for mezzo-soprano or soprano, clarinet, 3 cellos and percussion.
- MUS 300/D5,4 *Du partir de Rachel, de Jacques Brel et des autres.* – 1986. – 1 textual record.  
File consisting of an autograph manuscript of the score (48 p.). Work for mezzo-soprano or soprano, clarinet, 3 cellos and percussion.  
“To Jocelyne Fleury-Coutu, to Suzanne Anfossi, in memory of Jacques Brel.” (translation)

### **MUS 300/D6 ELECTROACOUSTIC MUSIC**

- MUS 300/D6,1 *Bonbons, caramels, esquimaux, chocolats.* – 1971. – 1 audio tape reel (3 min.): polyester; 19 cm/sec.; reel: 13 cm.  
Reference number: T5 1691.
- MUS 300/D6,2 *Mi-é-metà.* – 1971. – 1 audio tape reel (4 min. 39 sec.): polyester; 19 cm/sec.; reel: 13 cm.  
Reference number: T5 1692.
- MUS 300/D6,3 *Au nord du lac Supérieur.* – 1972. – 1 audio tape reel (11 min. 50 sec.): polyester; 19 cm/sec.; reel: 18 cm.  
Reference number: T7 5317.
- MUS 300/D6,4 *Une Croix de bouleau au nord.* – 1972. – 1 audio tape reel (11 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.  
Reference number: T7 5318.
- MUS 300/D6,5 *Fedhibô.* – 1972. – 1 audio tape reel (12 min. 57 sec.): polyester; 19 cm/sec.; reel: 18 cm.  
Reference number: T7 5319.
- MUS 300/D6,6 *Rituel II.* – 1972. – 1 audio tape reel (15 min.): polyester; 19 cm/sec.; reel: 18 cm.  
Reference number: T7 5320.
- MUS 300/D6,7 *Embarque, on ira pas vite.* – 1973. – 1 audio tape reel (5 min. 57 sec.): polyester; 19 cm/sec.; reel: 13 cm.  
Reference number: T5 1693.

- MUS 300/D6,8 *Trilogie de la montagne.* – 1977-1978. – 0.5 cm of textual records.  
File containing sketches and notes for the first section of the work (*Pour conjurer la montagne*), as well as, a poem by Diane-Ischa Ross (35 p.).  
In 1979, Michel Longtin added the following sections to his work: *De cristal, d'angoisses et de montagne* and *À bientôt elfes, trolls et lutins*.
- MUS 300/D6,9 *Trilogie de la montagne.* – 1977-[1979?]. – 11 audio tape reels (ca. 4 hr.): polyester; 38 cm/sec.; 19 cm/sec.; reels: 13 and 18 cm.  
Sound recordings containing composition material. These include, among other items, religious songs, sound tests and Diane-Ischa Ross reading her poems.  
Reference numbers: T5 1694, T7 5321 to T7 5330.
- MUS 300/D6,10 *Trilogie de la montagne.* – 1977-1979. – 3 audio tape reels (ca. 1 hr.): polyester; 19 cm/sec.; reel: 18 cm.  
Sound recording consisting of sections from *De cristal, d'angoisse et de montage* and *Pour conjurer la montagne*. One of the recordings also includes the work *Migration vers l'automne*.  
Reference numbers: T7 5331 to T7 5333.
- MUS 300/D6,11 Other works. – 1971-1972. – 1 audio tape reel (34 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.  
Sound recording consisting of the following works: *Le Point de non-retour (Point Blank)*, *La Mort du Pierrot*, *La Montagne en deuil*, *Deux rubans noirs* and *Requiem pour Saint-Charles-Borromée*.  
Reference number: T7 5334.
- MUS 300/D6,12 Other works. – 1971-1975. – 9 audio tape reels (ca. 5 hr.): polyester; 19 cm/sec.; reels: 18 and 25 cm.  
Sound recordings containing composition material pertaining to various electroacoustic works.  
Reference numbers: T7 5335 to T7 5341, T10 W 5 290, T10 W 5 291.

## MUS 300/D7 MISCELLANEOUS

- MUS 300/D7,1 *Le Professeur Trèscarré* (Text by Michel Garneau). – 1976. – 1 textual record. – 2 audio tape reels (ca. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.  
File containing notes and sound recordings pertaining to an educational document. Includes composition material and a reading of Michel Garneau's text.  
Reference numbers: T7 5342, T7 5343.
- MUS 300/D7,2 Radio musical theatre project. – 1983. – 3 cm of textual records. – 2 audio tape reels (ca. 40 min.): 19 cm/sec.; reel: 18 cm.  
File consisting of notes and a synopsis (39 p.) as well as sound recordings.  
Reference numbers: T7 5344, T7 5345.
- MUS 300/D7,3 Switzerland: project number 1. – [1985?]. – 1 cm of textual records.  
File containing notes and sketches (95 p.).
- MUS 300/D7,4 Project: *Portraits de gens aimés*. – [ca. 1990]. – 2.5 cm of textual records.  
File consisting of notes and sketches (70 p.).
- MUS 300/D7,5 Proposal for a composition on Serge Garant. – 1991-1996. – 9 textual records.  
File consisting of notes and sketches (11 p.).
- MUS 300/D7,6 Other works. – 1982-[ca. 1987]. – 2 textual records.  
File containing note/sketchbooks pertaining to the works *Pohjatuuli : Hommage à Sibelius*, *Lettre de Roxana à Décébal Hormuz*, *Lettre d'Étienne à Jacques* and *Secrets : Bonn 63* (343 p.).
- MUS 300/D7,7 Other works. – [ca. 1985]. – 1 textual record.  
File consisting of a sketchbook concerning the works *Les Jardins d'hiver*, *Du partir de Rachel*, *de Jacques Brel et des autres* and *Deux rubans noirs pour Serge Garant* (71 p.).
- MUS 300/D7,8 Other works. – [ca. 1991]. – 1 textual record.  
File containing a notebook and sketches pertaining to the works *Exil : Shanghai 45* and *Hivers* (200 p.).

- MUS 300/D7,9 Other works. – [ca. 1991]-[ca. 1998]. – 2 textual records.  
File containing note/sketchbooks pertaining to the works  
*À l'aube d'un contact, Hivers, Tuva or Bust I and Gaboriau,*  
*Toupin, Ferron et les autres* (137 p.).
- MUS 300/D7,10 Other works. – [199-]. – 1 textual record.  
File consisting of a sketchbook, notes, program notes, draft  
letters and preliminary sketches (151 p.).

**MUS 300/E FILES PERTAINING TO WORKS. – 1972-2000. – 19 cm of textual records. – 4 photographs: b&w; 23 x 18 cm and 25 x 13 cm.**

The records in this series focus on activities pertaining to musical works (concerts, promotion, etc.) and also provide a range of information enabling us to trace the progress of the works through the years. It contains, among other items, correspondence, concert programs, program notes, posters, leaflets, press clippings and photographs of the dancers Paul Lapointe and Nicole Laudouar.

Originals and copies.

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|-------------|---|
| MUS 300/E,1 | <i>Au nord du lac Supérieur.</i> – 1973-1984. – 5 textual records.<br>File consisting of concert programs, a poster and press clippings.<br>Copies.                                 |
| MUS 300/E,2 | <i>Autour d'Ainola.</i> – 1987-1995. – 17 textual records.<br>File containing correspondence, a concert program and press clippings.<br>Originals and copies.                       |
| MUS 300/E,3 | <i>Citortia.</i> – 1990. – 5 textual records.<br>File consisting of a concert program and press clippings.<br>Copies.   |
| MUS 300/E,4 | <i>Colère : Berlin 61.</i> – 1989-1995. – 4 textual records.<br>File containing a letter, concert programs, a leaflet and biographical notes.<br>Original and copies.               |
| MUS 300/E,5 | <i>De Saint-Malo à Bourges par Bouffémont.</i> – 1984-1985. – 0.5 cm of textual records.<br>File containing a letter, concert programs and press clippings.<br>Original and copies. |
| MUS 300/E,6 | <i>Deux rubans noirs III.</i> – 1978-1980. – 8 textual records.<br>File consisting of concert programs and press clippings.<br>Copies.  |
| MUS 300/E,7 | <i>Embarque, on ira pas vite.</i> – 1978-1979. – 5 textual records.<br>File containing a letter, a concert program, a poster and press clippings.<br>Original and copies.           |

- MUS 300/E,8 *Exil : Shanghai 45.* – 1991-1992. – 8 textual records.  
File containing a letter, concert programs and press clippings.  
Original and copies.
- MUS 300/E,9 *Fedhibô.* – 1973-1974. – 3 textual records.  
File containing a contract, a concert program and a press clipping.  
Original and copies.
- MUS 300/E,10 *Gaboriau, Toupin, Ferron et les autres.* – 1991-1992. – 1 cm of textual records.  
File consisting of correspondence, a concert program, promotional material and press clippings.  
Originals and copies.
- MUS 300/E,11 *Hivers.* – 1992-1993. – 4 textual records.  
File containing a letter and press clippings.  
Original and copies.
- MUS 300/E,12 *Hommage à Euler.* – 1988-1999. – 0.5 cm of textual records.  
File consisting of correspondence, concert programs, program notes, an article by Michel Longtin and press clippings.  
Originals and copies.
- MUS 300/E,13 *Kata : San Shi Ryu.* – 1982. – 4 textual records.  
File containing a concert program, program notes and press clippings.  
Original and copies.
- MUS 300/E,14 *Lettre d'Étienne à Jacques.* – 1984-1986. – 7 textual records.  
File consisting of a concert program and press clippings.  
Copies.
- MUS 300/E,15 *Lettre posthume de Conrad.* – 1998-2000. – 5 textual records.  
File containing correspondence, a concert program, a brochure and a press clipping.  
Originals and copies.
- MUS 300/E,16 *Migration vers l'automne.* – 1979-1988. – 4 textual records.  
File consisting of a letter, a concert program, a radio program and comments by instrumentation students.  
Original and copies.

- MUS 300/E,17 *La Mort du Pierrot.* – 1972-1988. – 5 textual records.  
File containing a letter, programs and press clippings.  
Original and copies.
- MUS 300/E,18 *Paix en migration.* – 1989. – 8 textual records.  
File containing, letters from Jean-Éthier Blais, an annotated poem, a program and a press clipping.  
Originals and copies.
- MUS 300/E,19 *Pohjatuuli : Hommage à Sibelius.* – 1983-1995. – 1 cm of textual records.  
File consisting of correspondence, concert programs and press clippings.  
Originals and copies.
- MUS 300/E,20 *Requiem pour Saint-Charles-Borromée.* – 1974. – 4 textual records.  
File consisting of concert programs, biographical notes and a leaflet.  
Copies.
- MUS 300/E,21 *La Route des pèlerins reclus.* – 1983-1999. – 2 cm of textual records.  
File consisting of correspondence, concert programs and press clippings.  
Originals and copies.
- MUS 300/E,22 *La Route des pèlerins reclus.* – 2000. – 0.5 cm of textual records.  
File containing a letter and concert programs.  
Original and copies.
- MUS 300/E,23 *Sursolitudes.* – 1994-1995. – 0.5 cm of textual records.  
File containing a letter, concert programs, program notes, press releases, leaflets and press clippings.  
Original and copies.
- MUS 300/E,24 *Thrène pour Rachel et Dimitri.* – 1976. – 5 textual records.  
File consisting of a letter, a concert program, program notes, a press release and a press clipping.  
Original and copies.





*Mi-é-méta*, Paul Lapointe and Nicole Laudouar (Groupe Nouvelle-Aire), 1972.

- MUS 300/E,25 *Trilogie de la montagne.* – 1977-1994. – 0.5 cm of textual records.  
File containing programs, leaflets and press clippings. Titles of pieces: *Pour conjurer la montagne, De cristal, d'angoisses et de montagne, À bientôt elfes, trolls et lutins.*  
Copies.
- MUS 300/E,26 *Venu de l'est : hiver 44.* – 1988-1991. – 6 textual records.  
File consisting of concert programs and a press clipping.  
Copies.
- MUS 300/E,27 Miscellaneous. – 1971-[198-?]. – 1 cm of textual records. – 4 photographs: b&w; 23 x 18 cm and 25 x 13 cm.  
File containing documents pertaining to various electroacoustic works, including *Le Point de non-retour, La Montagne en deuil, Rituel II* and *Mi-é-métà*. Includes a letter, concert programs, leaflets, a note from Milan Stibilj, press clippings and photographs of the dancers Paul Lapointe and Nicole Laudouar (Groupe Nouvelle-Aire).  
Originals and copies.
- MUS 300/E,28 Miscellaneous. – 1973-1985. – 1.5 cm of textual records.  
File consisting of records pertaining to various works by Michel Longtin. Includes correspondence, concert programs, periodicals and press clippings.  
Originals and copies.
- MUS 300/E,29 Miscellaneous. – 1985-1999. – 1.5 cm of textual records.  
File consisting of records pertaining to various works by Michel Longtin. Includes correspondence, concert programs, periodicals and press clippings.  
Original and copies.

**MUS 300/F GRAPHICS. – [198-?]-[199-]. – 9 cm of textual records**

This series consists of computer graphics based on fractal equations and various working material used by Longtin to prepare his drawings in tribute to Richard P. Feynman. It includes notes, computer lists and shapes.

Originals and copies.

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MUS 300/F,1	Graphics. – [198-?]-[199-?]. – 1 cm of textual records. File containing Michel Longtin's fractal equation graphics. Originals.
MUS 300/F,2	Graphics. – [198-?]-[199-?]. – 1.5 cm of textual records. File consisting of chaos theory graphics. Originals.
MUS 300/F,3	Graphics. – [198-?]-[199-?]. – 1 cm of textual records. File containing fractal equation graphics by Benoit Mandelbrot. Originals.
MUS 300/F,4	Tribute to Richard P. Feynman. – 1993. – 2 cm of textual records. File containing working material for Feynman's drawings (drawings 1, 2 and 3). Includes notes, computer lists and shapes. Originals.
MUS 300/F,5	Tribute to Richard P. Feynman. – 1993. – 2 cm of textual records. File containing working materials for Feynman's drawings (drawings 4 and 5). Includes notes, computer lists and shapes. Originals.
MUS 300/F,6	Tribute to Richard P. Feynman. – 1993. – 1.5 cm of textual records. File containing working materials for Feynman's drawings (drawings 6 and 7). Includes notes, computer lists and graphics. Originals.

**MUS 300/G PHOTOGRAPHS. – 1963-2000. – 71 photographs: b&w and col.; 20 x 30 cm or smaller.**

This series contains primarily photographs of Michel Longtin, members of his family and various other people, including Virgil Gheorghiu, Serge Garant, Walter Boudreau, Harry Halbreich, Michel Gonneville, Diane-Ischa Ross, Marcelle Guertin, Michel-Georges Brégent and Yves Daoust. It also includes photographs of an opera set and of Michel Longtin's sculptures.

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- MUS 300/G,1 Michel Longtin. – 1963-2000. – 19 photographs: b&w and col.; 12 x 17 cm or smaller.  
File containing photographs of Michel Longtin alone.
- MUS 300/G,2 Family. – 1989-1992. – 5 photographs: col.; 10 x 15 cm.  
File consisting of photographs of Michel Longtin and members of his family, including his father Jean Longtin and his mother, Thérèse Dontigny.
- MUS 300/G,3 Michel Longtin and others. – 1972-1996. – 10 photographs: b&w and col.; 12 x 17 cm or smaller.  
File consisting of photographs of Michel Longtin with various people, including Serge Garant, Walter Boudreau, Harry Halbreich, Michel Gonneville, Michel-Georges Brégent, Yves Daoust, Diane-Ischa Ross and Marcelle Guertin.
- MUS 300/G,4 Michel Longtin and others. – 1985. – 4 photographs: col.; 10 x 10 cm.  
File containing mainly photographs of Michel Longtin with Virgil Gheorghiu. Gheorghiu's wife and Suzanne Anfossi are also shown.
- MUS 300/G,5 Banff. – 1963. – 16 photographs: b&w; 8 x 12 cm.  
File consisting of photographs taken in Banff during a study-break trip taken by Michel Longtin. Includes photographs of various people, an opera workshop, the Banff Opera Orchestra and several landscapes.
- MUS 300/G,6 Actor and mime. – 1964-1969. – 5 photographs: b&w and col.; 20 x 30 cm or smaller.  
File containing photographs of Michel Longtin as an actor and mime.
- MUS 300/G,7 Opera project. – 1971. – 4 photographs: col.; 8 x 8 cm.  
File consisting of photographs of a model of an opera set by Michel Longtin.

MUS 300/G,8

Sculptures. – [199-?]. – 8 photographs: col.; 15 x 10 cm.  
File containing photographs of three sculptures by Michel  
Longtin.

**MUS 300/H SOUND AND VIDEO RECORDINGS. – 1974-1998. – 18 audio tape reels (ca. 14 hr.). – 7 audio tape cassettes (ca. 4 hr. 40 min.). – 1 audio compact disc (26 min. 11 sec.). – 4 video cassettes (ca. 3 hr.).**

This series contains primarily sound and video recordings of works by Michel Longtin, as well as interviews. Many artists and musical ensembles have performed his music, including Julien Grégoire, the Orchestre philharmonique de Liège, Pierre Bartholomé, Christina Petrowska, the Ensemble de la SMCQ, Serge Garant, Uri Mayer, the Orchestre des jeunes du Québec, the Orchestre symphonique de Montréal, Charles Dutoit, Walter Boudreau, I Musici de Montréal, Yuli Turovsky, Lorraine Vaillancourt, Alex Pauk, Esprit Orchestra, l'Orchestre Métropolitain, the Quatuor Morency, Denis Schingh, Jean-François Rivest and the Orchestre symphonique de Laval.

The series consists of the following sub-series: MUS 300/H1 Musical works and MUS 300/H2 Other.

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**MUS 300/H1 MUSICAL WORKS**

- MUS 300/H1,1     *Colère : Berlin 61.* – 1990. – 1 video cassette (ca. 40 min.): polyester.  
Video recording containing a seminar by Michel Longtin and a performance of the work by Julien Grégoire.  
Reference number: V VHS 281.
- MUS 300/H1,2     *De Saint-Malo à Bourges par Bouffémont.* – 1985. – 1 audio tape reel (27 min. 7 sec.): polyester; 19 cm/sec.; reel: 18 cm.  
Sound recording of the Orchestre philharmonique de Liège conducted by Pierre Bartholomé.  
Reference number: T7 5346.
- MUS 300/H1,3     *Deux rubans noirs pour Serge Garant.* – 1987. – 1 audio tape cassette (22 min. 50 sec.): polyester.  
Sound recording of Christina Petrowska.  
Reference number: C 2473.
- MUS 300/H1,4     *Deux rubans noirs III.* – 1978-1979. – 1 audio tape reel (ca. 30 min.): polyester; 19 cm/sec.; reel: 13 cm.  
Sound recording of the Ensemble de la SMCQ conducted by Serge Garant. The recording also contains a program about the theme of death in Michel Longtin's work. From the radio programs: *Musique de Canadiens, Musique de notre siècle* – SRC.  
Reference number: T5 1695.

- MUS 300/H1,5 *Deux rubans noirs III.* – 1979. – 1 audio tape reel (ca. 38 min.): polyester; 9.5 cm/sec.; reel: 18 cm. Sound recording of the Ensemble de la SMCQ conducted by Serge Garant. The recording also contains an interview with Serge Garant and a work by Walter Boudreau. Reference number: T7 5347.
- MUS 300/H1,6 *Deux rubans noirs III.* – [1979?]. – 1 audio tape reel (ca. 28 min.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording also containing a work by another composer. Reference number: T7 5348.
- MUS 300/H1,7 *La Folia.* – [1984?]. – 1 audio tape reel (26 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm. Reference number: T7 5349.
- MUS 300/H1,8 *Le Jeu de l'inventaire.* – [1981?]. – 1 audio tape cassette (ca. 1 hr. 10 min.): polyester. Reference number: C 2474.
- MUS 300/H1,9 *Lettre d'Étienne à Jacques.* – 1984. – 1 audio tape reel (18 min. 34 sec.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording of the Orchestre des jeunes du Québec conducted by Uri Mayer at Redpath Hall. Reference number: T7 5350.
- MUS 300/H1,10 *Migration vers l'automne.* – [198-?]. – 1 audio tape reel (8 min. 32 sec.): polyester; 19 cm/sec.; reel: 13 cm. Reference number: T5 1696.
- MUS 300/H1,11 *Pays de neige.* – 1974. – 1 audio tape reel (ca. 25 min.): polyester; 19 cm/sec.; reel: 13 cm. Sound recording of the Université Laval Choir conducted by Chantal Masson. The recording also contains Jacques Hétu's *Concerto pour piano et orchestre*. Reference number: T5 1697.
- MUS 300/H1,12 *La Route des pèlerins reclus.* – 1985. – 1 audio tape reel (ca. 1 hr. 30 min.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording of the Orchestre symphonique de Montréal conducted by Charles Dutoit at Place des arts. Recorded by the Société Radio-Canada. The recording also contains works by other composers. Reference number: T7 5351.

- MUS 300/H1,13 *Suite montréalaise* – 1992. – 1 video cassette (ca. 1 hr. 20 min.): polyester.  
Video recording of a program produced by James Dormeyer at the Société Radio-Canada. Michel Longtin composed the first section of the work (*Hivers*). The other movements were composed by John Rea, Walter Boudreau, Jean Papineau-Couture and André Prévost. The *Suite montréalaise* was performed by the Nouvel ensemble moderne conducted by Lorraine Vaillancourt.  
Reference number: V VHS 282.
- MUS 300/H1,14 Other works. – 1976-1990. – 1 audio tape cassette (ca. 25 min.): polyester.  
Sound recording consisting of the works *Citortia* (Ensemble de la SMCQ conducted by Walter Boudreau) and *Thrène pour Rachel et Dimitri* (Vancouver New Music Society conducted by Serge Garant).  
Reference number: C 2475.
- MUS 300/H1,15 Other works. – 1989-[1990?]. – 1 audio tape cassette (ca. 1 hr.): polyester.  
Sound recording consisting of the works *Paix en migration* (I Musici de Montréal conducted by Yuli Turovsky) and *Lettre de Roxana à Décébal Hormuz* (Esprit Orchestra conducted by Alex Pauk).  
Reference number: C 2476.
- MUS 300/H1,16 Other works. – [198-?]. – 1 audio tape cassette (ca. 25 min.): polyester.  
Sound recording consisting of the works *Les Jardins d'hiver* (Les Événements du neuf conducted by Lorraine Vaillancourt) and *Brandon North*.  
Reference number: C 2477.
- MUS 300/H1,17 Other works. – 1992-1993. – 1 compact disc (26 min. 11 sec.).  
Sound recording consisting of the works *Gaboriau, Toupin, Ferron et les autres* (Ensemble de la SMCQ and Nouvel ensemble moderne conducted by Walter Boudreau and Lorraine Vaillancourt) and *Hivers* (Nouvel ensemble moderne conducted by Lorraine Vaillancourt).  
Reference number: CD R 48.



- MUS 300/H1,18 Other works. – 1992-1993. – 1 audio tape cassette (ca. 50 min.): polyester.  
Sound recording consisting of the works *Hommage à Euler* (Orchestre Métropolitain conducted by Walter Boudreau) and *Secrets : Bonn 63* (Quatuor Morency).  
Reference number: C 2478.
- MUS 300/H1,19 Other works. – 1994-1998. – 1 audio tape cassette (ca. 25 min.): polyester.  
Sound recording containing the works *Rafales* (Denis Schingh and other musicians) and *À l'aube d'un contact* (Orchestre symphonique de Laval conducted by Jean-François Rivest).  
Reference number: C 2479.

### **MUS 300/H2 OTHER**

- MUS 300/H2,1 Interviews. – 1979. – 1 audio tape reel (ca. 1 hr.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.  
Recording consisting of interviews with Michel Longtin.  
Radio programs: *Au gré de la fantaisie*, *Musique de Canadiens* – SRC.  
Reference number: T7 5352.
- MUS 300/H2,2 Interviews. – 1979. – 1 audio tape reel: (ca. 1 hr.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.  
Sound recording consisting mainly of interviews with Michel Longtin. Radio programs: *Musique de notre siècle*, *Musique de Canadiens* – SRC.  
Reference number: T7 5353.
- MUS 300/H2,3 Interviews. – 1980. – 1 audio tape reel (ca. 50 min.): polyester; 9.5 cm/sec.; reel: 18 cm.  
Sound recording containing interviews with Michel Longtin about the composers Jerry Goldsmith and John Barry.  
Radio program: *Au gré de la fantaisie* – SRC.  
Reference number: T7 5354.
- MUS 300/H2,4 Interviews. – 1980. – 1 audio tape reel (ca. 50 min.): polyester; 9.5 cm/sec.; reel: 18 cm.  
Sound recording consisting of interviews with Michel Longtin. Also included is a broadcast devoted to Michel Longtin's birth chart. Radio programs: *Musique en fête*, *Le Compositeur chez l'astrologue* – SRC.  
Reference number: T7 5355.

- MUS 300/H2,5 Interview. – 1984. – 1 video cassette (ca. 15 min.): polyester.  
Video recording containing an interview with Michel Longtin about his work *Pohjatuuli : Hommage à Sibelius*.  
Title of program: *Contemporary Composers*.  
Reference number: V VHS 283.
- MUS 300/H2,6 Interview. – 1985. – 1 audio tape reel (ca. 30 min.): polyester; 4.75 cm/sec.; reel: 13 cm.  
Sound recording containing an interview with Michel Longtin about his work *La Route des pèlerins reclus*. Radio program: *Présent musique – SRC*.  
Reference number: T5 1698.
- MUS 300/H2,7 Interviews. – 1985. – 1 video cassette (ca. 15 min.): polyester.  
Video recording containing interviews with Michel Longtin.  
Titles of programs: *Au jour le jour, Télé service plus*.  
Reference number: V VHS 284.
- MUS 300/H2,8 Interview. – [198-]. – 1 audio tape reel (ca. 50 min.): polyester; 19 cm/sec.; reel: 18 cm.  
Sound recording containing an interview with Michel Longtin about the works of Jean Sibelius. The recording also includes discussions of works by other composers.  
Radio programs: *Musique de Canadiens, Les Petits ensembles – SRC*.  
Reference number: T7 5356.
- MUS 300/H2,9 Interviews. – [198-?]. – 1 audio tape reel (ca. 1 hr.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.  
Sound recording containing interviews with Michel Longtin and discussions of works by other composers. Radio programs: *Musique de Canadiens, Les Petits ensembles – SRC*.  
Reference number: T7 5357.
- MUS 300/H2,10 Interviews. – [198-?]. – 1 audio tape reel (ca. 1 hr.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.  
Sound recording containing interviews with Michel Longtin and discussion of works by other composers. Radio programs: *Musique de Canadiens, Musique en fête – SRC*.  
Reference number: T7 5358.

MUS 300/H2,11 Discussions. – [198-?]. – 1 audio tape reel (ca. 2 hr.):  
polyester; 9.5 cm/sec.; reel: 18 cm.  
Sound recording containing discussions with Philippe  
Ménard, Mike Roy and Walter Boudreau. Radio program:  
*Musique de Canadiens* – SRC.  
Reference number: T7 5359.

**MUS 300/I MISCELLANEOUS. – ©1958, [196-]-1999. – 6 cm of textual records. – 24 photographs: b&w and col.; 20 x 30 cm or smaller. – 1 video cassette (ca. 6 min.).**

This series comprises files pertaining to the BMI Award to Student Composers, to an award from the Canadian League of Composers, to the Jules-Léger Prize for new chamber music, as well as to Virgil Gheorghiu and to Michel Longtin's work as an actor, among other topics. They include correspondence, biographical records, appointment books, invitation cards, a certificate from the BMI Award to Student Composers, a synopsis, an excerpt from Alan Belkin's *Symphony no. 5*, programs, leaflets, posters, press clippings, photographs of Michel Longtin as an actor, and in the presence of Governor General Jeanne Sauvé and Walter Boudreau. The file also contains a video recording of a Société Radio-Canada program in which Michel Longtin plays various personalities and characters.

Originals and copies.

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|-------------|--|
| MUS 300/I,1 | Biographical records. – 1977-1982. – 3 textual records. File containing a birth certificate and leaflets from the Performing Rights Organization of Canada Ltd. Copies.  |
| MUS 300/I,2 | Diaries. – 1997-1999. – 2 textual records. Originals.  |
| MUS 300/I,3 | BMI Award to Student Composers. – 1972. – 0.5 cm of textual records. – 1 photograph: b&w; 20 x 24 cm. File consisting of correspondence, a brochure, an invitation card, a certificate, press clippings and a photograph taken at the award ceremony. Originals and copies.  |
| MUS 300/I,4 | Canadian League of Composers award. – 1975. – 4 textual records. File consisting of a letter and press clippings. Original and copies.   |
| MUS 300/I,5 | Jules Léger Prize for new chamber music. – 1986. – 13 textual records. – 6 photographs: b&w; 12 x 17 cm. File containing correspondence, a timetable, a press release, an invitation card, press clippings and photographs of Michel Longtin with Governor General Jeanne Sauvé and Walter Boudreau. Originals and copies. |



Governor General Jeanne Sauvé and Michel Longtin at the presentation of the Jules-Léger Prize for new chamber music, 1986.

- MUS 300/I,6 Virgil Gheorghiu. – ©1958-1984. – 1 cm of textual records. – 1 photograph: b&w; 7 x 7 cm.  
File consisting of various documents pertaining to Virgil Gheorghiu. Includes press clippings, posters and a photograph of Gheorghiu.  
Copies.
- MUS 300/I,7 Ralph Leighton (The Friends of Tuva). – 1991-1994. – 8 textual records.  
File containing a letter, report cards and stamps. The documents pertain to scientist Richard P. Feynman.  
Original and copies.
- MUS 300/I,8 Alan Belkin. – 1993. – 1 textual record.  
File containing an excerpt from Alan Belkin's *Symphony no. 5* dedicated to Michel Longtin.  
Copy.

- MUS 300/I,9 Actor. – 1979-1980. – 2 textual records. – 16 photographs: col.; 20 x 30 cm. – 1 video cassette (ca. 6 min.): polyester.  
File containing an excerpt from the script, a synopsis, photographs and a video recording from the Société Radio-Canada's program *Les Beaux Dimanches*. In this program, Michel Longtin acted out a variety of personalities and characters, including Columbo, Jerry Lewis and Salvador Dali. Title: *L'Observateur*.  
Original and copies.  
Reference number: V VHS 285.
- MUS 300/I,10 Various events. – 1977-1993. – 3 textual records.  
File consisting of programs and a leaflet (Annual Benefit Gala for amateur works, Fondation Jean-Eudes, Semaine Xenakis in Montréal).  
Copies.
- MUS 300/I,11 Press clippings. – [196-]-1987. – 6 textual records.  
Copies.

## INDEX OF FILES

<b>Files</b>	<b>Boxes</b>	<b>Files</b>	<b>Boxes</b>
A,1 to A,10	1	D3,29 to D3,31	3
A,11	17	D3,32	3, 17
B1,1	1	D3,33	17
B1,2	8, 19	D3,34	11
B1,3 and B1,4	8	D3,35	3
B1,5 to B1,7	1	D3,36	11
B2,1 to B2,5	1	D3,37	18
C1/1,1 to C1/1,4	1	D3,38	3
C1/1,5 to C1/1,10	2	D3,39 and D3,40	(cab.)
C1/2,1 to C1/2,4	2	D3,41	11
C1/2,5	2, 17	D3,42	3, 11
C1/2,6	2	D3,43 and D3,44	11
C2,1 to C2,4	2	D3,45	3, 18
D1,1 to D1,5	19	D3,46	3, 11
D1,6 and D1,7	(cab.)	D3,47 to D3,51	4
D2,3	2	D3,52	4, 12
D2,5	2	D3,53	4
D2,8	2	D3,54	4, 12
D2,9	8	D3,55	(cab.)
D2,10 and D2,11	9	D3,56	18
D3,1	9	D3,57	4, 20
D3,2	(cab.)	D3,58	(cab.)
D3,3	10	D4,1 and D4,2	12
D3,4	17	D4,3	4
D3,5	(cab.)	D4,4 and D4,5	12
D3,6 and D3,7	17	D4,6 and D4,7	4
D3,8	2, 17	D4,8	12
D3,9 and D3,10	(cab.)	D4,9	4
D3,11	2, 17	D4,10 and D4,11	12
D3,12 and D3,13	(cab.)	D4,12	4, 18
D3,14	10	D4,13 to D4,15	12
D3,15 and D3,16	(cab.)	D4,16 to D4,19	13
D3,17	2	D4,20 to D4,23	14
D3,18	2, 17	D4,24	18
D3,19 and D3,20	(cab.)	D4,25	14
D3,21 and D3,22	10	D4,26	5
D3,23	17	D4,27	18
D3,24 to D3,26	3	D4,28	5
D3,27	11	D4,29	18
D3,28	20	D4,30	14

<b>Files</b>	<b>Boxes</b>	<b>Files</b>	<b>Boxes</b>
D4,31	5	E,1	6, 18
D4,32	14	E,2 to E,4	6
D4,33	5	E,5	6, 20
D4,34	14	E,6 and E,7	6, 18
D4,35 and D4,36	18	E,8 to E,10	6
D4,37	5	E,11	6, 20
D4,38 and D4,39	14	E,12 to E,16	6
D4,40 to D4,43	5	E,17	6, 16
D4,44 and D4,45	14	E,18 and E,19	6
D4,46	15	E,20	6, 18
D4,47	5	E,21 to E,26	6
D4,48 and D4,49	15	E,27	6, 20
D4,50	5	E,28	7, 18
D4,51 and D4,52	15	E,29	7, 20
D4,53	5, 15	F,1 to F,3	7
D4,54	15	F,4	7, 16
D5,1	5	F,5	7, 20
D5,2	15	F,6	7
D5,3	18	I,1 and I,2	7
D5,4	15	I,3 and I,4	7, 16
D6,8	5	I,5	7
D7,1 to D7,6	5	I,6	7, 20
D7,7	15	I,7 to I,10	7
D7,8 to D7,10	6	I,11	16



## INDEX OF PROPER NAMES AND TITLES

### A

*À bientôt elfes, trolls et lutins* D6,8; E,25  
*À l'aube d'un contact* D3,57 and D3,58;  
D7,9; H1,19  
Anfossi, Suzanne A; A,11; D4,29;  
D5,4; G,4  
Annual Benefit Gala for amateur works  
I,10  
*Au gré de la fantaisie* H2,1; H2,3  
*Au jour le jour* H2,7  
*Au nord du lac Supérieur* D6,3; E,1  
Aubier, Claire A; A,11  
Automation Data Processing Institute  
B; B2,2  
*Autour d'Ainola* D3,17 to D3,20; E,2

### B

Bach, Johann Sebastian B2,5  
*La Baie James* D2,5 and D2,6  
Banff School of Fine Arts MUS 300; B;  
B2,1  
Banff Opera Orchestra G,5  
Barry, John H2,3  
Bartholomé, Pierre H; H1,2  
*Les Beaux Dimanches* I,8  
Belkin, Alan A; A,11; I; I,8  
BMI Award to Student Composers  
MUS 300; I; I,3  
*Bonbons, caramels, esquimaux, chocolats*  
D6,1  
*Bonn* D4,40 and D4,41  
Bornstein, Eli A; A,1  
Boudreau, Walter C1/2,3; G; G,3; H;  
H1,5; H1,13 and H1,14; H1,17 and  
H1,18; H2,11; I; I,5  
*Le Bouffe-pétrole* D; D2,7  
Bradwejn, Jacques D3,23  
*Brandon North* D4,7 and D4,8; H1,16  
Brégent, Michel-Georges G; G,3  
Brel, Jacques D5,4

### C

*Le Calvaire de maître Apostol Icare* D3,16  
Canada Council for the Arts D3,23;  
D3,44  
Canadian League of Composers  
MUS 300; I; I,4  
*Cauchemar* D1,1  
*Cauchemar n° 1* D1,4  
*CDHCSUSAC* D4,1 and D4,2  
Cégep de Saint-Laurent MUS 300; C;  
C2,1  
Centre d'études et de formation en  
enseignement supérieur C1/2,6  
Centre francophone canadien du P.E.N.  
Club International MUS 300; D3,28  
*Chant d'amour* D1,1  
*Citortia* D3,35 to D3,37; E,3; H1,14  
*Colère : Berlin 61* D; D4,42 to D4,46;  
E,4; H1,1  
Collège des Eudistes MUS 300  
Collège Marie-Victorin MUS 300; C;  
C2,3  
*Combat* D1,1  
*Commentaire I* D3,13  
*Commentaire II* D3,13  
*Le Compositeur chez l'astrologue* H2,4  
*Concerto pour piano et orchestre (Hétu)*  
H1,11  
Congrès mondial Canada 1989 D3,28  
*Contemporary Composers* H2,5  
*Une Croix de bouleau au nord* D6,4

### D

Dali, Salvador I,9  
Danis, Aimée D2,5 and D2,6  
Daoust, Yves G; G,3  
*De cristal, d'angoisses et de montagne*  
D6,8; D6,10; E,25  
*De Saint-Malo à Bourges par Bouffémont*  
D; D3,8 to D3,10; E,5; H1,2  
Desjardins, Thérèse D3,20

*Deux rubans noirs* D6,11  
*Deux rubans noirs II* D4,5 and D4,6  
*Deux rubans noirs III* D; D4,12 to D4,15;  
 E,6; H1,4 to H1,6  
*Deux rubans noirs pour Serge Garant* D;  
 D4,31 and D4,32; D7,7; H1,3  
 Dionne, Denise A; A,2; D3,40  
 Dolin, Samuel MUS 300  
 Dontigny, Thérèse G,2  
 Dormeyer, James D4,52; H1,13  
*Dracopol cravache le maître Apostol*  
 D3,16  
*Du partir de Rachel, de Jacques Brel et des*  
*autres* D5,3 and D5,4; D7,7  
 Dubois, Anne-Marie D4,25  
 Dumais, Raymond A; A,3; D4,14 and  
 D4,15  
 Dutoit, Charles H; H1,12  
*La Dyvan* A,2

## E

École de musique Vincent-d'Indy  
 MUS 300; C; C2,2  
 École supérieure de danse du Québec  
 MUS 300; C; C2,4  
*Embarque, on ira pas vite* D6,7; E,7  
 Ensemble de la SMCQ H; H1,4 and  
 H1,5; H1,14; H1,17  
 Époque, Martine MUS 300  
 Esprit Orchestra (Toronto) D3,23; H;  
 H1,15  
 Éthier-Blais, Jean D3,24 to D3,28; E,18  
 Les Événements du neuf D4,25; H1,16  
*Exil : Shanghai 45* C1/1,2; D4,47 to  
 D4,49; D7,8; E,8

## F

*Fedhibô* D; D6,5; E,9  
*Fête en village* D1,1  
 Feynman, Richard P. F; F,4 to F,6; I,7  
 Finsterer, Mary A; A,11  
 Fleury-Coutu, Jocelyne D5,4  
*La Folia* D4,23; H1,7

Fondation Jean-Eudes I,10  
 The Friends of Tuva I,7

## G

*Gaboriau, Toupin, Ferron et les autres* D;  
 D3,38 to D3,40; D7,9; E,10; H1,17  
 Gagné, Mireille D3,20  
 Garant, Serge MUS 300; D4,15; D7,5;  
 G; G,3; H; H1,4 and H1,5; H1,14  
 Garneau, Michel D2,8 to D2,11; D7,1  
 Gauthier, Anne D4,21  
 Gheorghiu, Virgil A; A,11; D3,16;  
 D3,23; D4,4; G; G1,4; I; I,6  
 Goldsmith, Jerry H2,3  
 Gonville, Michel D4,19; G; G,3  
*Les Grands Sapins de Carpathes sont*  
*témoins de Kyralessa* D3,16  
 Grégoire, Julien H; H1,1  
 Groupe Nouvelle-Aire MUS 300; E,27  
 Guertin, Marcelle G,3

## H

Halbreich, Harry D3,20; G; G,3  
 Hambraeus, Bengt MUS 300  
*Hannover* D4,39 to D4,41  
 Héroux, Rachel A; A,4  
 Hétu, Jacques C1/2,3; H1,11  
*Hivers* D4,50 to D4,52; D7,8 and D7,9;  
 E,11; H1,13; H1,17  
*Hommage à Euler* D; D3,29 to D3,34;  
 E,12; H1,18  
 Hoppe, Fritz A; A,11

## I

I Musici de Montréal MUS 300; D3,44;  
 H; H1,15;  
*Il était une fois* MUS 300; D3,1 and  
 D3,2  
*Les Immortels d'Agapia* D4,3 and D4,4  
*Investiture* D3,13  
*Irina et l'ours* D3,16

**J**

*Les Jardins d'hiver* D4,24 and D4,25;  
D7,7; H1,16  
*Le Jeu de l'inventaire* D2,8 to D2,11;  
H1,8  
*Journal I* D3,13  
*Journal II* D3,13  
Jules Léger Prize for new chamber music  
MUS 300; I; I,5

**K**

*Kata : San Shi Ryu* MUS 300; D; D4,16  
to D4,19; E,13  
*Köln* D4,39 to D4,41

**L**

La Grange, Henry-Louis de A; A,11  
Labat, Pierre D3,13  
Lanthier, Roger D3,34  
Lanza, Alcides MUS 300  
Lapointe, Denis D4,25  
Lapointe, Paul MUS 300; E; E,27  
*Latitude 60° nord* D1,5 to D1,7  
Laudouar, Nicole E; E,27  
Laurendeau, Jean D4,30  
Laval University H1,11  
Leclair, François-Hugues A; A,5  
Leighton, Ralph I,7  
Lemay, Robert A; A,6  
*Lettre d'Étienne à Jacques* MUS 300; A,8;  
D3,11 to D3,13; D7,6; H1,9  
*Lettre de Roxana à Décébal Hormuz* A;  
A,8; D; D3,21 to D3,23; D7,6; H1,15  
*Lettre I* D3,13  
*Lettre posthume de Conrad* E,15  
Lewis, Jerry I,9  
Longtin, Jean G,2  
Longtin, Michel MUS 300; A; A,11; B;  
B1,5 and B1,6; C; C2,3; D; D3,35;  
D3,54; D4,14; D4,35; D4,45; D4,49;  
D6,8; E,2; E,28 and E,29; F; F,1; G;

G,1 to G,8; H; H1,1; H1,4; H1,13;  
H2,1 to H2,10; I; I,5; I,8 and I,9

**M**

Mandelbrot, Benoit F,3  
Martin, Sylvaine A; A,7  
Masson, Chantal H1,11  
Mather, Bruce MUS 300; A; A,11; B;  
B1,5; C1/2,3  
Mayer, Uri H; H1,9  
McGill University MUS 300; B; B2,3;  
C; C2,4  
Ménard, Philippe H2,11  
*Mi-é-metà* MUS 300; D6,2; E,27  
*Migration vers l'automne* D3,6 and D3,7;  
D6,10; E,16; H1,10  
*La Montagne en deuil* D6,11; E,27  
*La Mort du Pierrot* D6,11; E,17  
Musée d'art contemporain de Montréal  
D3,40  
*Musique de Canadiens* H1,4; H2,1 and  
H2,2; H2,8 to H2,11  
*Musique de notre siècle* H1,4; H2,2  
*Musique en fête* H2,4; H2,10

**N**

National Film Board of Canada (NFB)  
D2,2 to D2,4; D2,7  
*Ni scène, ni coulisses* [Beyond Curtains]  
D2,3 to D2,4  
Nouvel ensemble moderne H1,13;  
H1,17

**O**

*L'Observateur* I,9  
*Opération 'Oberland'* D3,13  
Orchestre des jeunes du Québec  
MUS 300; D3,13; H; H1,9  
Orchestre Métropolitain H; H1,18  
Orchestre philharmonique de Liège H;  
H1,2

Orchestre symphonique de Laval H;  
H1,19

Orchestre symphonique de Montréal  
MUS 300; D3,16; H; H1,12

Ostiguy, Louise A; A,11

## P

*Paix en migration* MUS 300; D3,24 to  
D3,28; E,18; H1,15

Papineau-Couture, Jean H1,13

*Partita No. 1* B2,5

Pauk, Alex D3,23; H; H1,15

*Pays de neige* D5,1 and D5,2; H1,11

Pedersen, Paul MUS 300

*Le Pèlerin d'Alnéoil* MUS 300; D3,3 to  
D3,5

Pépin, Clermont A; A,11

Performing Rights Organization of  
Canada Ltd. I,1

*Les Petits ensembles* H2,8 and H2,9

Petrowska, Christina H; H1,3

*Pohjatuuli : Hommage à Sibelius*  
MUS 300; D4,20 to D4,22; D7,6;  
E,19; H2,5

*Poids lourds* D; D2,2

*Le Point de non-retour (Point Blank)*  
D6,11; E,27

*Portraits de gens aimés* D7,4

Poulin, Denis D; D2,3 and D2,4; D2,7

*Pour conjurer la montagne* D6,8; D6,10;  
E,25

Pratt, Éric D1,1

*Présent musique* H2,6

Prévost, André MUS 300; B2,5; D1,6;  
D4,1; H1,13

Prix d'excellence en enseignement  
(University of Montréal) MUS 300;  
C; C1/2,5

Productions du Verseau D2,5 and D2,6

*Le Professeur Trèscarré* D7,1

*Profondeur* D1,2

## Q

*Quaternions* D; D3,45 to D3,56

Quatuor Morency H; H1,18

## R

*Rafales* D4,26 and D4,27; H1,19

Rea, John C1/2,3; D4,25; H1,13

Redpath Hall H1,9

*Requiem pour Saint-Charles-Borromée*  
D6,11; E,20

*Résurrection* D1,3

*Rêves* D1,1

*Rituel II* D; D6,6; E,27

Rivest, Jean-François D3,58; H; H1,19

Ross, Diane-Ischa A; A,8 and A,9;  
D3,13 to D3,16; D3,21 to D3,23; D6,8  
and D6,9; G; G,3

*La Route de Kyrlessa* D3,16

*La Route des pèlerins reclus* MUS 300; A;  
A,8; D; D3,14 to D3,16; E,21 and  
E,22; H1,12; H2,6

Roy, Mike H2,11

Royal Conservatory of Music  
MUS 300; B; B2,4

## S

Sadler, Richard D; D2,1 and D2,2

Sauvé, Jeanne I; I,5

Sauvé, Martial C1/2,3

Schingh, Denis H; H1,19

*Secrets : Bonn 63* D4,37 to D4,41; D7,6;  
H1,18

Semaine Xenakis in Montreal I,10

*Séraphin Toit-de-Chaume rencontre un ange*  
D3,16

*Ses yeux mis pour des chaînes* A,9

Sibelius, Jean D4,21 and D4,22; H2,8

*Sidbec-Dosco* D2,1

Sirois, Jean A; A,11

Société de musique contemporaine du  
Québec (SMCQ) MUS 300; D4,19

Société Radio-Canada (SRC) D3,7; H1,4;  
H1,12 and H1,13; H2,1 to H2,4; H2,6;  
H2,8 to H2,11; I; I,9

*Solaris* D3,26

Stevens, Hélène M. A; A,11

Stibilj, Milan E,27

*Suite montréalaise* H1,13

*Super Bowl 76* D4,28 to D4,30

*Sursolitudes* MUS 300; D3,41 to D3,44;  
E,23

*Symphonie n° 5* (Alan Belkin) I; I,8

## T

*Télé service plus* H2,7

Tétreault, Michel A; A,10

*Thrène pour Rachel et Dimitri* D4,9 to  
D4,11; E,24; H1,14

*Tiffany* A,8

Toronto International Festival D4,22

*Trilogie de la montagne* MUS 300; D;  
D6,8 to D6,10; E,25

Turovsky, Yuli H; H1,15

*Tuva or Bust I* D4,53 and D4,54; D7,9

## U

University of Montréal MUS 300, B;  
B1; C; C1; C1/2,4

## V

Vaillancourt, Lorraine H; H1,13; H1,16  
and H1,17

Vancouver New Music Society H1,14

*Venu de l'est : hiver 44* D4,33 to  
D4,36; E,26

*Voyage en enfer* D1,1

## X

Xenakis, Iannis MUS 300

## Y

York Winds D2,10