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17

SOIR D'HIVER

Lent $\text{♩} = 54$

THE
JACQUES HÉTU
FONDS

Ah! Comme la neige a nei-gé! MA VITRE EST UN JARDIN DE
Gi - vre Ah! Comme la Neige a Nei-gé! C'est ce que le



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THE JACQUES HÉTU FONDS

Numerical List

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Stéphane Jean

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Jacques Héту, 1984. Photograph: Takashi Seida.
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“...as far as my writing technique is concerned, I see no value in completely forsaking the old method of writing; I am trying to combine elements from the past and the present...”[tr].
Jacques Hétu. *Vie musicale*.
March 1969.

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INTRODUCTION

This finding aid is classified as a numerical list because it describes the fonds at the file level. Descriptive notes have also been prepared for the overall presentation of the fonds as well as for each series. The different levels of description thus enable researchers to locate the information by proceeding from the general to the specific.

The descriptive note for each file contains 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 and the number of iconographic or audio records, a description of the file's content when it contains different types of records, and a section reserved for notes. This part is important because it contains information on any restrictions to file access, the nature of the records (originals and copies) and reference numbers for any sound recordings. In addition to the preceding elements, the introductions to the fonds and the series also include a biographical sketch (for the fonds only), a section devoted to the scope of the records and an area for comments concerning the description of certain records, among other things.

This finding aid does not contain any files marked "undated". Whenever undated records were encountered, a date was assigned and described using the following recording conventions: [1959?]: probable date; [ca. 1950]: approximate date; [197-]: decade certain; [197-?]: probable decade.

The file code, which enables files to be located quickly and accurately, is structured as follows:

MUS 279/A1/2,5

MUS: Repository (Music Division)

279: Fonds (Jacques Héту fonds)

A: Series (Studies)

1: Sub-series (Conservatoire de musique du Québec à Montréal)

2: Sub-sub-series (Assignments)

5: File (Composition: *Nocturne* for oboe and piano)

The numerical list is 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 279/A1/2,5 becomes A1/2,5). In addition, an index of files has been established to match file codes with box numbers.

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

ABBREVIATIONS AND ACRONYMS

A	alto (voice)
al sax	alto saxophone
ARMuQ	Association pour l'avancement de la recherche en musique du Québec
B	bass (voice)
b cl	bass clarinet
b&w	black and white
bar sax	baritone saxophone
bn	bassoon
ca.	circa
cab.	cabinet
CBC	Canadian Broadcasting Corporation
cb cl	contrabass clarinet
cbn	contrabassoon
cel	celesta
ch	choir
cl	clarinet
cm	centimetre(s)
col.	colour
db	double bass
EH	English horn
fl	flute
hn	French horn
hp	harp
hpsd	harpsichord
hr(s)	hour(s)
m	metre(s)
min.	minute(s)
ob	oboe
oM	ondes Martenot
O.S.M.	Orchestre symphonique de Montréal
perc	percussion
picc	piccolo
picc cl	piccolo clarinet
pno	piano
PROCAN	Performing Rights Organization of Canada Limited
PRS	Performing Rights Society
S	soprano (voice)
sec.	second(s)
SOCAN	Society of Composers, Authors and Music Publishers of Canada
str	strings
T	tenor (voice)
ten sax	tenor saxophone

tb	tuba
timp	timpani
tpt	trumpet
trb	trombone
UQAM	Université du Québec à Montréal
vcl	violoncello
vla	viola
vln	violin



Jacques Héту at a Sorel training camp where his father was a medical officer, 1942.
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ABOUT THE FONDS

MUS 279 JACQUES HÉTU FONDS. – 1929-1997. – 2.30 m of textual records. – 70 photographs: b&w and col.; 25.5 x 20.5 cm or smaller. – 46 audio tape reels (ca. 17 hrs). – 67 audio tape cassettes (ca. 26 hrs). – 7 videocassettes (ca. 6 hrs).

Biographical Sketch

Born in Trois-Rivières, Quebec, in 1938, Jacques Héту began his musical studies at the University of Ottawa which included the study of Gregorian chant with Father Jules Martel. He continued his training at the Conservatoire de musique du Québec à Montréal from 1956 to 1961 where his courses included composition and counterpoint with Clermont Pépin, harmony with Isabelle Delorme and fugue with Jean Papineau-Couture. In the summer of 1959, he enrolled in Lukas Foss's composition course at the Berkshire Music Center in Tanglewood, Massachusetts. Thanks to the Prix d'Europe, the Quebec Music Festivals prize and a Canada Council grant, the young artist left for Paris in 1961 to study composition with Henri Dutilleux at the École normale de musique (1961-63) and analysis with Olivier Messiaen at the Conservatoire de Paris (1962-63). Those very fruitful years of learning enabled him to refine his writing techniques and produced several works including two symphonies, a *Prélude* for orchestra (Opus 5) and a *Trio* for flute, oboe and harpsichord (Opus 3, No. 2).

In 1963, Jacques Héту returned to Canada and embarked on his teaching career at the Université Laval (1963-77) where he taught courses in music literature, analysis, orchestration and composition. He began teaching music analysis at the Université du Québec à Montréal in 1979 and also became the director of its music department from 1980 to 1982 and from 1986 to 1988. In both 1972 and 1978, Héту was also invited to teach composition courses at the Université de Montréal.

A world-reputed artistic talent, Héту was commissioned to compose numerous works including *Fantaisie* for piano and orchestra (Institut international de musique du Canada, 1973), *Les Djinns* (Alliance chorale canadienne, 1975), *Antinomie* (National Arts Centre Corporation, 1977), *Mirages* (Orchestre des jeunes du Québec, 1981), *Images de la Révolution* (Orchestre symphonique de Montréal, 1988) and the *Sonata for Thirteen Instruments* (Canadian Broadcasting Corporation, 1996). In 1990, the composer accompanied Pinchas Zukerman and Ottawa's National Arts Centre Orchestra on a major European tour during which they performed his *Symphony No. 3* and the work *Antinomie*. Following a 1994 concert featuring *Le Tombeau de Nelligan*, François Tousignant wrote, "...the tones that Héту brings out in the orchestra shimmer with a modernism that could be a lesson to many who emulate inventive sound combinations in orchestral arrangements"[tr] (*Le Devoir*, November 29, 1994). An eclectic composer, Héту rose above the divergent musical trends and brought us richly toned lyrical music.

Scope and Content

The fonds comprises records concerning Jacques Hétu's activities as a composer and educator. In addition, the records pertaining to the musical works and the many sound recordings illustrate the interest shown in his works by both the music community and the public.

Among other items, the fonds contains biographical records, correspondence, contracts, musical works, course notes, exercises, certificates, examination questions, radio and conference texts, concert programs, program notes, analyses of works, posters, press clippings, photographs mainly of Jacques Hétu and other artists and sound recordings primarily of Jacques Hétu's works.

The fonds comprises the following series: MUS 279/A Studies; MUS 279/B Teaching and Administration; MUS 279/C Musical Works; MUS 279/D Files Pertaining to Musical Works; MUS 279/E Conference and Radio Texts; MUS 279/F Photographs; MUS 264/H Sound Recordings; MUS 264/I Miscellaneous.

Notes

Fonds acquired from Jacques Hétu by purchase and donation in 1997.

The Music Division does not hold the copyright to the records in its custody. Researchers must therefore comply with the *Copyright Act* (R.S.C., C-30).

Further accruals to the fonds are expected.

Originals and copies.

DESCRIPTION OF THE FONDS

MUS 279/A STUDIES. – 1956-1963. – 5 cm of textual records.

This records in this series pertain to Jacques Héту's musical studies at the University of Ottawa, the Conservatoire de musique du Québec à Montréal, the Berkshire Music Center, the École normale de musique and the Conservatoire de Paris. It contains, among other items, course notebooks, assignments (compositions, orchestrations, harmonizations and other exercises), concert programs and letters of recommendation from Henri Dutilleux.

The series consists of the following sub-series: MUS 279/A1 Conservatoire de musique du Québec à Montréal; MUS 279/A2 Other Educational Institutions.

Originals and copies.

MUS 279/A1 CONSERVATOIRE DE MUSIQUE DU QUÉBEC À MONTRÉAL

MUS 279/A1/1 Course Notes

MUS 279/A1/1,1 Course notebook. – 1957-1958. – 1 textual record.
File containing one composition study notebook.
Original.

MUS 279/A1/1,2 Course notebook. – 1959-1960. – 1 textual record.
File consisting of one notebook on the study of the fugue.
Class of Jean Papineau-Couture.
Original.

MUS 279/A1/2 Assignments

MUS 279/A1/2,1 Composition: *Désirs d'hiver* (Maurice Maeterlinck) for voice and piano. – 1957. – 1 textual record.
File consisting of an autograph manuscript (3 p.).

MUS 279/A1/2,2 Composition: *Fantaisie* for trumpet and piano. – 1957. – 1 textual record.
File consisting of a copy of an autograph manuscript (10 p.).

- MUS 279/A1/2,3 Composition: *Flute* (St-Denis Garneau) for voice and piano. – 1957. – 2 textual records.
File consisting of an autograph manuscript (3 p.) and an annotated copy (3 p.).
- MUS 279/A1/2,4 Composition: *Waltz* for piano. – 1957. – 2 textual records.
File consisting of autograph manuscripts (8 p.).
- MUS 279/A1/2,5 Composition: *Nocturne* for oboe and piano. – 1958. – 2 textual records.
File containing autograph manuscripts of the score (7 p.) and the part for oboe (1 p.).
- MUS 279/A1/2,6 Harmonizations. – 1956. – 1 textual record.
File containing an autograph manuscript of harmonizations of songs including *Au clair de la lune* and *Quand j'étais chez mon père*.
- MUS 279/A1/2,7 Orchestrations. – 1957-1959. – 3 textual records.
File containing autograph manuscripts of orchestrations of works by Beethoven, Debussy and Mozart.
- MUS 279/A1/2,8 Fugue competition. – [ca. 1957]. – 1 textual record.
File containing the manuscript of Jacques Héту's fugue on a theme by Claude Champagne for a competition.

MUS 279/A1/3 Miscellaneous

- MUS 279/A1/3,1 Concert program. – 1958. – 1 textual record.
File containing the concert program for the composition class.
Copy.
- MUS 279/A1/3,2 Convocation. – 1959. – 1 textual record.
File containing a commendations list and the program for a concert given by the students.
Copies.
- MUS 279/A1/3,3 Examinations. – 1959. – 1 textual record.
File containing Jacques Héту's examination results.
Original.

MUS 279/A1/3,4 Questions for an examination and competition on the fugue. – 1961. – 1 textual record.
Copy.

MUS 279/A2 OTHER EDUCATIONAL INSTITUTIONS

- MUS 279/A2,1 University of Ottawa. – 1956. – 1 textual record.
File consisting of a “Certicat [sic] du 1^{er} Degré en Musique Sacrée.”
Original.
- MUS 279/A2,2 Berkshire Music Center. – 1959. – 3 textual records.
File consisting of concert programs and a list of students.
Copies.
- MUS 279/A2,3 École normale de musique. – 1962. – 0.5 cm of textual records.
File consisting of a composition exercise and autograph manuscripts of orchestrations of works by Messiaen and Bach.
Class taught by Henri Dutilleux.
- MUS 279/A2,4 École normale de musique. – 1963. – 3 textual records.
File containing a transcript and letters of recommendation from Henri Dutilleux.
Original and copies.
- MUS 279/A2,5 Conservatoire de Paris. – 1962-1963. – 0.5 cm of textual records.
File containing a course and exercise notebook, notes and a copy of a photograph of Olivier Messiaen’s class.
Originals and copy.
- MUS 279/A2,6 Conservatoire de Paris. – 1962. – 1 textual record.
File consisting of a composition exercise written with Olivier Messiaen.

MUS 279/B TEACHING AND ADMINISTRATION. – 1964-1994. – 11 cm of textual records.

This series consists of records illustrating Jacques Héту's activities as an educator at the Université Laval and at the Université du Québec à Montréal. It also contains some files concerning his administrative activities. There are, among other items, course notes, correspondence, students assignments, examinations, concert programs and a syllabus.

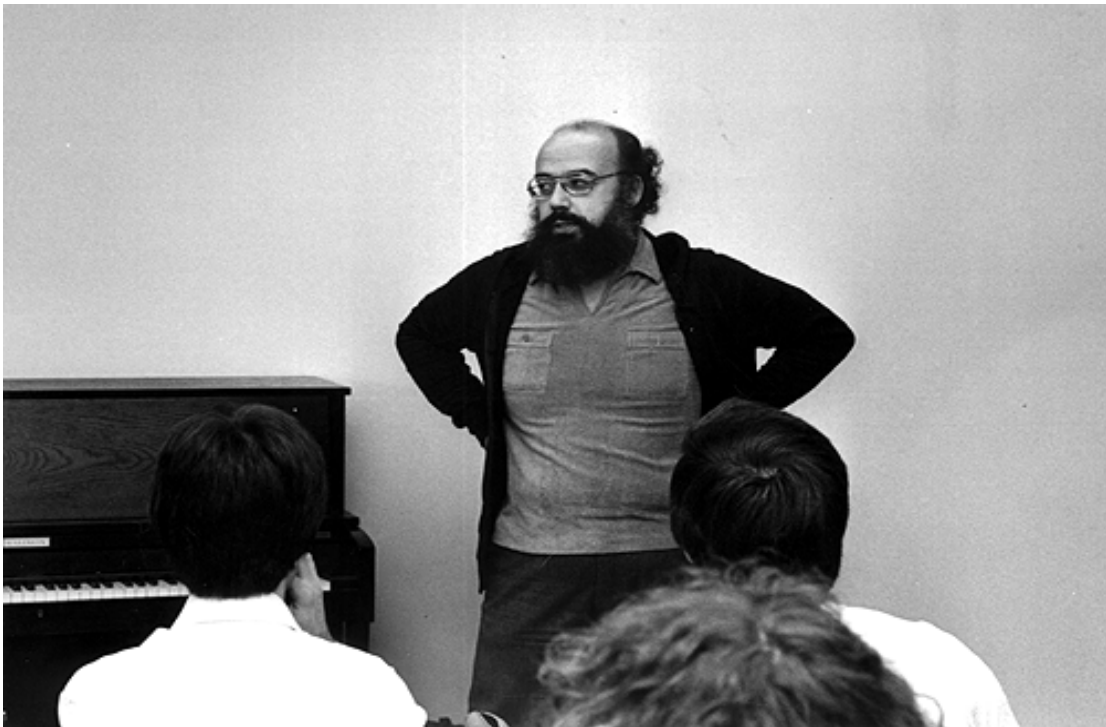
The series contains the following sub-series: MUS 279/B1 Université Laval; MUS 279/B2 Université du Québec à Montréal.

Originals and copies.

MUS 279/B1 UNIVERSITÉ LAVAL

- | | |
|--------------|--|
| MUS 279/B1,1 | Undergraduate courses. – 1964-1974. – 0.5 cm of textual records.
File consisting of course notes.
Originals. |
| MUS 279/B1,2 | Course on Liszt. – 1973. – 8 textual records.
File consisting of preparatory notes for a course on Franz Liszt's symphonic poems. Graduate course.
Originals. |
| MUS 279/B1,3 | Composition courses. – 1974-1977. – 3 textual records.
File consisting of concert programs and an undergraduate music studies program.
Copies. |
| MUS 279/B1,4 | Course on Wagner. – 1974. – 3 textual records.
File containing course notes and a bibliography for a course on Richard Wagner's <i>Ring</i> cycle. Graduate course.
Original and copies. |
| MUS 279/B1,5 | Course on Schubert. – [197-]. – 3 textual records.
File containing preparatory notes for a course on Franz Schubert's piano sonatas. Graduate course.
Originals. |

- MUS 279/B1,6 Televised courses. – 1965. – 1 textual record.
File containing the text for the second part of the last of 13 television programs of a course on the history of instrumental music.
Original.
- MUS 279/B1,7 Music therapy research. – 1969-1974. – 1.5 cm of textual records.
File consisting of correspondence, reports and records concerning establishing a music therapy program.
Originals and copies.



Jacques Héту while teaching at the University of Quebec in Montreal, 1980.
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MUS 279/B2 UNIVERSITÉ DU QUÉBEC À MONTRÉAL (UQAM)

- MUS 279/B2,1 Correspondence. – 1977-1991. – 0.5 cm of textual records.
Originals and copies.
- MUS 279/B2,2 Analysis course. – 1983-1994. – 1.5 cm of textual records.
File containing, among other items, course notes, student assignments, and examinations.
Originals and copies.

- MUS 279/B2,3 Listening workshop. – 1989. – 3 textual records.
File consisting of a list of students, a syllabus and course notes. Courses aimed at students from various disciplines.
- MUS 279/B2,4 Evaluation file. – 1982-1984. – 2 cm of textual records.
File consisting of records pertaining to the evaluation of Jacques Héту's teaching, research and community services.
Originals and copies.
- MUS 279/B2,5 Evaluation file. – 1984-1993. – 2 cm of textual records.
File consisting of records pertaining to the evaluation of Jacques Héту's teaching, research and community services.
Originals and copies.
- MUS 279/B2,6 Master's degree in performance. – 1986-1990. – 1 cm of textual records.
File consisting of records concerning a project to develop a master's degree program in performance. It contains correspondence, reports and notes.
Originals and copies.
- MUS 279/B2,7 Berlioz project. – 1987-1990. – 12 textual records.
File consisting of records concerning a project for publishing a critique of the writings of Hector Berlioz. It contains primarily correspondence.
Originals and copies.



Jacques Héту, Montreal, 1958.

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MUS 279/C MUSICAL WORKS. – 1954-1996. – 1.62 m of textual records.

The records in this series illustrate Jacques Hétu's composing and the diversity of his work since the 1950s. Enamoured with the poetry of Émile Nelligan, Hétu used several of the poet's texts in his works *Les Clartés de la nuit*, *Les Abîmes du rêve* and *Les Illusions fanées*. His symphonic work *Le Tombeau de Nelligan* was inspired by Nelligan's poetic spirit. Among the composer's other works, we should mention the *Concerto pour guitare et orchestre à cordes*, the *Concerto pour flûte et orchestre*, the *Concerto pour ondes Martenot et orchestre*, the symphonic fresco *L'Apocalypse*, the *Sérénade*, the *Quatuor à cordes n° 2*, the *Sonate pour violon et piano*, the *Variations* for organ, *Les Djinns*, the *Missa pro trecentesimo anno* and the opera *Le Prix* on a libretto by author Yves Beauchemin. During his career, Jacques Hétu also composed the music for several films including *Le Prix de l'eau* (Richard Lavoie) and *Au pays de Zom* (Gilles Groulx).

This series contains sketches, drafts, manuscripts of Jacques Hétu's musical works, notes, copies of poems and different versions of Yves Beauchemin's libretto.

The series consists of the following sub-series: MUS 279/C1 Early Works; MUS 279/C2 Orchestra; MUS 279/C3 Soloist(s) and Orchestra; MUS 279/C4 Chamber Music; MUS 279/C5 Solo Instrument; MUS 279/C6 Choir; MUS 279/C7 Opera; MUS 279/C8 Film Music; MUS 279/C9 Other.

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.

Originals and copies.

MUS 279/C1 EARLY WORKS

- MUS 279/C1,1 *Valse en fa majeur* for piano. – 1994. – 1 textual record.
File consisting of an autograph manuscript of a work composed in 1953 (3 p.).
- MUS 279/C1,2 *La Nuit*, symphonic suite. – 1954. – 1 textual record.
File consisting of an autograph manuscript of the score (34 p.).
- MUS 279/C1,3 *Symphonie n° 1 en fa majeur*. – 1954. – 1 textual record.
File containing an autograph manuscript of the score (108 p.).
- MUS 279/C1,4 *Symphonie n° 1 en fa majeur*. – 1955. – 1 textual record.
File containing an autograph manuscript of the score (73 p.).
Second version. The manuscript also bears the opus number 3.
- MUS 279/C1,5 *Prélude* for piano. – 1956-[199-]. – 2 textual records.
File containing autograph manuscripts (6 p.).
- MUS 279/C1,6 *Lune rousse* for voice and piano. – 1958. – 2 textual records.
File containing autograph manuscripts (6 p.).
- MUS 279/C1,7 *Petite rose* for voice and piano. – 1958. – 1 textual record.
File containing an autograph manuscript (3 p.).
- MUS 279/C1,8 *Reviens mon amie* for voice and piano. – 1958. – 1 textual record.
File containing an autograph manuscript (3 p.).
- MUS 279/C1,9 *La Fille qui aime le vent*. – 1960. – 2 textual records.
File consisting of an incomplete draft of the work (45 p.) and a libretto. Opera in three acts on a libretto by Yves Thériault.
- MUS 279/C1,10 Miscellaneous. – 1954. – 2 textual records.
File consisting of sketches (3 p.).

MUS 279/C2 ORCHESTRA

- MUS 279/C2,1 *Symphonie n° 1* for string orchestra, Opus 2. – 1959. – 2 textual records.
File containing an annotated copy of an autograph manuscript of the score (51 p.) and an autograph manuscript of the score (52 p.). The latter was used by Charles Houdret.
- MUS 279/C2,2 *Symphonie n° 2*, Opus 4. – 1961. – 1 textual record.
File consisting of an autograph manuscript of the score (95 p.).

- The manuscript also contains a page of notes. Instrumentation: 2(picc). 2. 2. 2 - 4. 3. 3. 1, timp, perc, str.
- MUS 279/C2,3 *Symphonie n° 2*, Opus 4. – 1961. – 1 textual record.
File containing a copy of an autograph manuscript of the score (81 p.). Instrumentation: 2(picc). 2. 2. 2 - 4. 3. 3. 1, timp, perc, str.
“À M. Clermont Pépin”.
- MUS 279/C2,4 *Prélude*, Opus 5. – 1961. – 1 textual record.
File consisting of a draft of the score (25 p.). Instrumentation: 2. 2. 2. 2 - 4. 3. 3. 1, timp, perc, str.
- MUS 279/C2,5 *Prélude*, Opus 5. – 1961. – 1 textual record.
File consisting of an autograph manuscript of the score (24 p.).
Instrumentation: 2. 2. 2. 2 - 4. 3. 3. 1, timp, perc, str.
- MUS 279/C2,6 *Prélude*, Opus 5. – 1961. – 1 cm of textual records.
File containing annotated copies of the parts for fl I and II, ob I and II, cl I and II, bn I and II, hn I and III, str (80 p.).
Instrumentation: 2. 2. 2. 2 - 4. 3. 3. 1, timp, perc, str.
- MUS 279/C2,7 *L'Apocalypse*, Opus 14. – 1963-1967. – 1 cm of textual records.
File consisting of sketches and drafts (118 p.). Instrumentation: 3(picc). 2+EH. 2+b cl. 3+cbn - 4. 3. 3. 1, timp, perc, cel, hp, str.
“Commissioned by the Canadian Broadcasting Corporation and dedicated to the members of the Toronto Symphony Orchestra”.
- MUS 279/C2,8 *L'Apocalypse*, Opus 14. – 1967. – 1 textual record.
File containing an autograph manuscript of the score on transparent paper (75 p.). Instrumentation: 3(picc). 2+EH. 2+b cl. 3+cbn - 4. 3. 3. 1, timp, perc, cel, hp, str.
“Commissioned by the Canadian Broadcasting Corporation and dedicated to the Toronto Symphony Orchestra”.

- MUS 279/C2,9 *Passacaille*, Opus 17. – 1970. – 1 textual record.
File consisting of an autograph manuscript of the score (43 p.).
Instrumentation: 4(picc). 2+EH. 2+b cl. 2+cbn - 4. 3. 3. 1.
timp, perc, hp, str.
“Commandée par l’Orchestre symphonique de Montréal.
Directeur musical : Franz-Paul Decker”.
- MUS 279/C2,10 *Symphonie n° 3*, Opus 18. – 1971. – 1 textual record.
File consisting of an annotated copy of an autograph
manuscript of the score (31 p.). Instrumentation: 2. 2. 2. 2 -
2. 1. 0. 0, timp, str.
“Commissioned by the Canadian Broadcasting Corporation”.
- MUS 279/C2,11 *Symphonie n° 3*, Opus 18. – [1971?]. – 2 cm of textual records.
File containing annotated copies and manuscript copies of the
parts for fl I and II, ob I and II, cl I and II, bn I and II, hn I and
II, tpt, timp (98 p.).
- MUS 279/C2,12 *Symphonie n° 3*, Opus 18. – [1971?]. – 2 cm of textual records.
File containing annotated copies of the parts for vln I and II
(139 p.).
- MUS 279/C2,13 *Symphonie n° 3*, Opus 18. – [1971?]. – 2 cm of textual records.
File containing annotated copies of the parts for vla, vcl, db
(102 p.).
- MUS 279/C2,14 *Le Tombeau de Nelligan*, Opus 52. – 1976-[199-]. – 0.5 cm of
textual records.
File containing sketches (52 p.) that bear the title *Symphonie
n° 4*. The music for *Le Tombeau de Nelligan* is drawn from the
first movement of a planned fourth symphony that remained
unfinished because of its length. The actual *Symphonie n° 4*
(Opus 55) is a completely separate entity even though it
borrowed certain elements from the original concept.
- MUS 279/C2,15 *Le Tombeau de Nelligan*, Opus 52. – [ca 1976]. – 1 textual
record.
File containing a draft of the score (40 p.). The draft bears the
title *Symphonie n° 4*. Instrumentation: 4(picc). 3+EH. 2+picc cl
+ b cl. 3+cbn - 4. 4. 3. 1, timp, perc, hp, str. The music for *Le
Tombeau de Nelligan* is drawn from the first movement of a
planned fourth symphony that remained unfinished because of
its length. The actual *Symphonie n° 4* (Opus 55) is a
completely separate entity even though it borrowed certain
elements from the original concept.
- MUS 279/C2,16 *Le Tombeau de Nelligan*, Opus 52. – [ca. 1992]. – 2 textual

records.

File containing an autograph manuscript of the score (40 p.) and an annotated copy (38 p.). The copy also contains a few manuscript pages. The records also bear the title *Symphonie n° 4*, Opus 32. Instrumentation: 4(picc). 3+EH. 2+picc cl +b cl. 3+cbn - 4. 4. 3. 1, timp, perc, hp, str. The music for *Le Tombeau de Nelligan* is drawn from the first movement of a planned fourth symphony that remained unfinished because of its length. The actual *Symphonie n° 4* (Opus 55) is a completely separate entity even though it borrowed certain elements from the original concept.

- MUS 279/C2,17 *Le Tombeau de Nelligan*, Opus 52. – 1992. – 1 textual record.
File consisting of an autograph manuscript of the score (44 p.).
Instrumentation: 3(picc). 2+EH. 3(b cl). 3(cbn) - 4. 3. 3. 1, timp, perc, hp, str.
“Je sens voler en moi les oiseaux du génie,
mais j’ai tendu si mal mon piège qu’ils ont pris
dans l’azur cérébral leurs vols blancs, bruns et gris,
et que mon coeur brisé rèle son agonie”. Émile Nelligan.
- MUS 279/C2,18 *Antinomie*, Opus 23. – 1977. – 0.5 cm of textual records.
File consisting of sketches (22 p.).
- MUS 279/C2,19 *Antinomie*, Opus 23. – 1977. – 1 textual record.
File containing an autograph manuscript of the score (38 p.).
Instrumentation: 2(picc). 1+EH. 1+b cl. 2 - 2. 2. 0. 0, timp, perc, str.
“Commissioned by the National Arts Centre Corporation”.
- MUS 279/C2,20 *Mirages*, Opus 34. – 1981. – 4 textual records.
File consisting of sketches (15 p.).
- MUS 279/C2,21 *Mirages*, Opus 34. – 1981. – 1 textual record.
File consisting of a draft of the score (63 p.). Instrumentation:
2(picc). 1+EH. 1+b cl. 2 - 2. 2. 0. 0, timp, perc, str. Titles of
sections: *Vision, Tourbillon, Hymne, Cortège, Final*.
“À Gilles Groulx”.
“Commande de l’Orchestre des jeunes du Québec”.

- MUS 279/C2,22 *Mirages*, Opus 34. – 1981. – 1 textual record.
File containing an autograph manuscript of the score (63 p.).
Instrumentation: 2(picc). 1+EH. 1+b cl. 2 - 2. 2. 0. 0, timp,
perc, str. Titles of sections: *Vision, Tourbillon, Hymne, Cortège, Final.*
“À Gilles Groulx”.
“Commande de l’Orchestre des jeunes du Québec”.
- MUS 279/C2,23 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 0.5 cm of textual records.
File consisting of sketches (44 p.).
- MUS 279/C2,24 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 1 textual record.
File consisting of an autograph manuscript of the score (65 p.).
“Au Quintette à vent du Québec (Guy Vanasse, Bernard Jean,
Jean Laurendeau, Jean-Louis Gagnon et René Bernard)”.
- MUS 279/C2,25 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 1 cm of textual records.
File containing manuscript copies of the parts for fl, ob, cl, bn
and hn (58 p.). Copyist: Jean-Pierre Gratton.
- MUS 279/C2,26 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 1.5 cm of textual records.
File containing manuscript copies of the parts for strings
(90 p.). Copyist: Jean-Pierre Gratton.
- MUS 279/C2,27 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 2 cm of textual records.
File containing annotated copies of the parts for cl, hn, vln I
(138 p.).
- MUS 279/C2,28 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 1.5 cm of textual records.
File containing annotated copies of the part for vln II (90 p.).
- MUS 279/C2,29 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 1.5 cm of textual records.
File containing annotated copies of the part for vla (76 p.).
- MUS 279/C2,30 *Symphonie Concertante* for wind quintet and string orchestra,
Opus 40. – 1986. – 2.5 cm of textual records.
File containing annotated copies of the parts for vcl and db
(125 p.).
- MUS 279/C2,31 *Symphonie Concertante* for wind quintet and string orchestra,

- Opus 40. – 1986. – 1 textual record.
File consisting of an autograph manuscript of the reduction for wind quintet and piano (39 p.).
“Au Quintette à vent du Québec (Guy Vanasse, Bernard Jean, Jean Laurendeau, Jean-Louis Gagnon et René Bernard)”.
- MUS 279/C2,32 *Images de la Révolution*, Opus 44. – 1988. – 0.5 cm of textual records.
File consisting of sketches (43 p.). Titles of sections: *Le Serment du Jeu de paume*, *La Prise de la Bastille*, *Le Convoi de la royauté*, *Marat assassiné*, *La Fête de l'Être suprême*.
- MUS 279/C2,33 *Images de la Révolution*, Opus 44. – 1988. – 1 textual record.
File consisting of a draft of the score (63 p.). Instrumentation: 4(picc). 3(EH). 3(b cl). 3(cbn) - 4. 3. 3. 1, timp, perc, str. Titles of sections: *Le Serment du Jeu de paume*, *La Prise de la Bastille*, *Le Convoi de la royauté*, *Marat assassiné*, *La Fête de l'Être suprême*.
“Pour Charles Dutoit”.
- MUS 279/C2,34 *Images de la Révolution*, Opus 44. – 1988. – 1 textual record.
File consisting of an autograph manuscript of the score (57 p.). Instrumentation: 4(picc). 3(EH). 3(b cl). 3(cbn) - 4. 3. 3. 1, timp, perc, str. Titles of sections: *Le Serment du Jeu de paume*, *La Prise de la Bastille*, *Le Convoi de la royauté*, *Marat assassiné*, *La Fête de l'Être suprême*.
“À Charles Dutoit et aux musiciens de l'O.S.M.”.
- MUS 279/C2,35 *Poème* for string orchestra, Opus 47. – 1989. – 0.5 cm of textual records.
File consisting of sketches (18 p.) and a draft of the score (12 p.)
- MUS 279/C2,36 *Poème* for string orchestra, Opus 47. – 1989. – 1 textual record.
File containing an autograph manuscript of the score (13 p.)
“À Agnès Grossmann”.
- MUS 279/C2,37 *Symphonie n° 4*, Opus 55. – 1993. – 6 textual records.
File consisting of sketches (14 p.).

- MUS 279/C2,38 *Symphonie n° 4*, Opus 55. – 1993. – 1 textual record.
File containing a draft of the score (87 p.). Instrumentation: 2(picc). 2(EH). 2(b cl). 2 - 2. 2. 0. 0, timp, str.
- MUS 279/C2,39 *Symphonie n° 4*, Opus 55. – 1993. – 1 textual record.
File containing an autograph manuscript of the score (85 p.). Instrumentation: 2(picc). 2(EH). 2(b cl). 2 - 2. 2. 0. 0, timp, str.
“À Mario Bernardi”.
“Commissioned by the Canadian Broadcasting Corporation”.
- MUS 279/C2,40 *Symphonie n° 4*, Opus 55. – 1993. – 0.5 cm of textual records.
File consisting of sketches (17 p.) and a draft of the score for the first version of the 3rd movement (30 p.). Instrumentation: 4(picc). 3+EH. 3+b cl. 3+cbn - 4. 4. 3. 1, timp, hp, str.

MUS 279/C3 SOLOISTS AND ORCHESTRA

- MUS 279/C3,1 *Rondo* for violoncello and string orchestra, Opus 9. – 1965. – 2 textual records.
File containing autograph manuscripts of the score (19 p.) and of the part for violoncello (4 p.).
- MUS 279/C3,2 *Rondo* for violoncello and string orchestra, Opus 9. – 1965. – 1 textual record.
File containing an incomplete draft of a version for violoncello and piano (2 p.).
- MUS 279/C3,3 *Double Concerto* for violin, piano and orchestra, Opus 12. – 1967. – 1 textual record.
File containing an autograph manuscript of the score (146 p.). Instrumentation: 2(picc). 2. 2. 2 - 2. 0. 0. 0, str, vln solo, pno solo.
“Cette oeuvre a été commissionnée par la Duo Pach en collaboration avec le Centre musical canadien et en vertu d’une subvention de la Commission du centenaire pour être présentée en première exécution au cours de l’année du centenaire du Canada 1967”.

- MUS 279/C3,4 *Concerto pour piano et orchestre*, Opus 15. – 1969. – 1 textual record.
File consisting of an autograph manuscript of the score (90 p.).
Instrumentation: 2+picc. 2+EH. 2+b cl. 2+cbn - 4. 3. 3. 1, timp, perc, str, pno solo.
“Dédié à Robert Silverman”.
“Commandé par l’Orchestre symphonique de Québec. Directeur musical : Pierre Dervaux”.
- MUS 279/C3,5 *Concerto pour piano et orchestre*, Opus 15. – 1976. – 1 textual record.
File consisting of a copy of the score (110 p.).
Instrumentation: 2+picc. 2+EH. 2+b cl. 2+cbn - 4. 3. 3. 1, timp, perc, str, pno solo.
“Dédié à Robert Silverman”.
- MUS 279/C3,6 *Concerto pour piano et orchestre*, Opus 15. – 1981. – 1 textual record.
File containing a copy of the reduction for two pianos (38 p.).
- MUS 279/C3,7 *Concerto pour piano et orchestre*, Opus 15. – [198-]. – 1 textual record.
File consisting of a copy of the reduction for two pianos (26 p.). First two movements only. Intended for the proposed publication of the work by Berandol.
- MUS 279/C3,8 *Fantaisie* for piano and orchestra, Opus 21. – 1973. – 2 textual records.
File consisting of sketches (5 p.).
- MUS 279/C3,9 *Fantaisie* for piano and orchestra, Opus 21. – 1973. – 1 textual record.
File consisting of an autograph manuscript of the score (42 p.).
Instrumentation: 4(picc). 2+EH. 2+b cl. 2 - 4. 3. 3. 1, timp, perc, str, pno solo.
- MUS 279/C3,10 *Fantaisie* for piano and orchestra, Opus 21. – 1973. – 1 textual record.
File containing a copy of an autograph manuscript of the reduction for two pianos (26 p.).
“Commande de l’Institut international de musique du Canada”.
- MUS 279/C3,11 *Concerto pour basson et orchestre*, Opus 31. – 1979. – 10 textual records.
File consisting of sketches (19 p.).
- MUS 279/C3,12 *Concerto pour basson et orchestre*, Opus 31. – 1979. –

- 1 textual record.
File consisting of a draft of the score (83 p.). Instrumentation: 2(picc). 1+EH. 2(b cl). 2 - 2. 1. 0. 0, timp, str, bn solo.
- MUS 279/C3,13 *Concerto pour basson et orchestre*, Opus 31. – 1979. – 1 textual record.
File containing an autograph manuscript of the score (68 p.). Instrumentation: 2(picc). 1+EH. 2(b cl). 2 - 2. 1. 0. 0, timp, str, bn solo.
- MUS 279/C3,14 *Élégie* for bassoon and piano, Opus 32. – 1979. – 1 textual record.
File consisting of an autograph manuscript of a version for bassoon and piano of the second movement of the *Concerto pour basson et orchestre* (9 p.).
- MUS 279/C3,15 *Les Abîmes du rêve* (Émile Nelligan) for bass voice and orchestra, Opus 36. – 1980-1982. – 0.5 cm of textual records.
File containing various sketches (24 p.) as well as the *Clair de lune* sketch for possible inclusion in *Les Abîmes du rêve*.
- MUS 279/C3,16 *Les Abîmes du rêve* (Émile Nelligan) for bass voice and orchestra, Opus 36. – 1982. – 1 cm of textual records.
File containing sketches (24 p.), a draft (16 p.) and an annotated copy of a draft of the section *La Romance du vin*. Instrumentation: 4(picc). 3+EH. 3(cl in A)+b cl. 3+cbn - 4. 4. 3. 1, timp, perc, cel, hp, str, bass solo.
- MUS 279/C3,17 *Les Abîmes du rêve* (Émile Nelligan) for bass voice and orchestra, Opus 36. – 1982. – 0.5 cm of textual records.
File consisting of a draft of one section of the work (34 p.). Instrumentation: 4(picc). 3+EH. 3(cl in A)+b cl. 3+cbn - 4. 4. 3. 1, timp, perc, cel, hp, str. Title of section: *Interlude*.
- MUS 279/C3,18 *Les Abîmes du rêve* (Émile Nelligan) for bass voice and orchestra, Opus 36. – 1982. – 5 textual records.
File consisting of a draft of the score (87 p.) and annotated copies of the poems. Instrumentation: 4(picc). 3+EH. 3(cl in A)+b cl. 3+cbn - 4. 4. 3. 1, timp, perc, cel, hp, str, bass solo. Titles of sections: *Le Vaisseau d'or*, *Je veux m'éluder*, *Interlude*, *Ténèbres*, *La Romance du vin*.

- MUS 279/C3,19 *Les Abîmes du rêve* (Émile Nelligan) for bass voice and orchestra, Opus 36. – 1982. – 1 textual record.
File containing an autograph manuscript of the score (110 p.).
Instrumentation: 4(picc). 3+EH. 3(cl in A)+b cl. 3+cbn - 4. 4. 3. 1, timp, perc, cel, hp, str, bass solo. Titles of sections: *Le Vaisseau d'or*, *Je veux m'éluder*, *Interlude*, *Ténèbres*, *La Romance du vin*.
“À Joseph Rouleau”.
- MUS 279/C3,20 *Les Abîmes du rêve* (Émile Nelligan) for bass voice and orchestra, Opus 36. – 1982. – 1 textual record.
File consisting of a draft of the reduction for voice and piano (12 p.). Piano part only.
- MUS 279/C3,21 *Les Abîmes du rêve* (Émile Nelligan) for bass voice and orchestra, Opus 36. – 1982. – 1 textual record.
File consisting of an autograph manuscript of the reduction for voice and piano (29 p.).
- MUS 279/C3,22 *Concerto pour clarinette et orchestre*, Opus 37. – 1983. – 0.5 cm of textual records.
File consisting of sketches and drafts (50 p.). Instrumentation: 2. 1+EH. 2. 2 - 2. 0. 0. 0, str, cl solo.
- MUS 279/C3,23 *Concerto pour clarinette et orchestre*, Opus 37. – 1983. – 1 textual record.
File containing an autograph manuscript of the score (47 p.).
Instrumentation: 2. 1+EH. 2. 2 - 2. 0. 0. 0, str, cl solo.
“À James Campbell”.
- MUS 279/C3,24 *Concerto pour clarinette et orchestre*, Opus 37. – 1983. – 1 textual record.
File consisting of an autograph manuscript of the reduction for clarinet and piano (30 p.). The manuscript also contains copies of certain pages.
- MUS 279/C3,25 *Concerto pour trompette et orchestre*, Opus 43. – 1987. – 0.5 cm of textual records.
File consisting of sketches (22 p.).
- MUS 279/C3,26 *Concerto pour trompette et orchestre*, Opus 43. – 1987. – 1 textual record.
File containing a draft of the score (32 p.). Instrumentation: 0. 1. 1. 1 - 0. 0. 0. 0, str, tpt solo.
- MUS 279/C3,27 *Concerto pour trompette et orchestre*, Opus 43. – 1987. – 1 textual record.

- File consisting of an autograph manuscript of the score (31 p.).
Instrumentation: 0. 1. 1. 1 - 0. 0. 0. 0, str, tpt solo.
“À Guy Few”.
“Commandé par la Canadian Broadcasting Corporation”.
- MUS 279/C3,28 *Concerto pour trompette et orchestre*, Opus 43. – 1987. –
1 textual record.
File containing an autograph manuscript of the reduction for
trumpet and piano (18 p.).
- MUS 279/C3,29 *Concerto pour trompette et orchestre*, Opus 43. – 1993. –
1 textual record.
File containing an annotated copy of a version for band (67 p.).
Instrumentation: 3(picc). 2. 4+picc cl +b cl +cb cl. 2 - 4. 1. 0.
0, 2al sax, ten sax, bar sax, timp, perc, db.
“À Guy Few”.
- MUS 279/C3,30 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1990.
– 0.5 cm of textual records.
File consisting of sketches (33 p.).
- MUS 279/C3,31 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1990.
– 1 textual record.
File consisting of a draft (35 p.). Instrumentation: 2(picc).
2. 2. 2 - 4. 2. 0. 0., timp, perc, str, oM solo.
- MUS 279/C3,32 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1990.
– 1 textual record.
File containing an autograph manuscript of the score (81 p.).
Instrumentation: 2(picc). 2. 2. 2 - 4. 2. 0. 0., timp, perc, str, oM
solo.
“À Jean Laurendeau”.
- MUS 279/C3,33 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1990.
– 1 textual record.
File consisting of a computer printout of the part for ondes
Martenot (16 p.).
- MUS 279/C3,34 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1990.
– 1 textual record.
File containing a draft of the reduction for ondes Martenot and
piano (15 p.).
- MUS 279/C3,35 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1990.
– 1 textual record.
File consisting of an autograph manuscript of the reduction for
ondes Martenot and piano (35 p.).

“À Jean Laurendeau”.

- MUS 279/C3,36 *Concerto pour flûte et orchestre*, Opus 51. – 1991. – 0.5 cm of textual records.
File containing sketches (48 p.).
- MUS 279/C3,37 *Concerto pour flûte et orchestre*, Opus 51. – 1991. – 1 textual record.
File consisting of a draft of the score (67 p.). Instrumentation: 1. 2. 2. 2 - 2. 2. 0. 0, timp, str, fl solo.
- MUS 279/C3,38 *Concerto pour flûte et orchestre*, Opus 51. – 1991. – 1 textual record.
File containing a computer printout of the part for flute (8 p.).
- MUS 279/C3,39 *Concerto pour flûte et orchestre*, Opus 51. – 1991. – 1 textual record.
File containing a draft of the reduction for flute and piano (16 p.).
- MUS 279/C3,40 *Concerto pour flûte et orchestre*, Opus 51. – 1991. – 1 textual record.
File consisting of an autograph manuscript of the reduction for flute and piano (27 p.).
“À Robert Cram”.
- MUS 279/C3,41 *Concerto pour guitare et orchestre à cordes*, Opus 56. – 1994. – 1 cm of textual records.
File consisting of sketches (36 p.) and a draft (35 p.) of the score. The draft also contains some copies.
- MUS 279/C3,42 *Concerto pour guitare et orchestre à cordes*, Opus 56. – 1994. – 1 textual record.
File containing an autograph manuscript of the score (41 p.).
“À Alvaro Pierri”.

- MUS 279/C3,43 *Concerto pour guitare et orchestre à cordes*, Opus 56. – 1994. – 2 textual records.
File consisting of an annotated copy of an autograph manuscript of the score (41 p.) as well as an annotated copy of the Éditions Doberman-Yppan publication (33 p.).
“À Alvaro Pierri”.
- MUS 279/C3,44 *Concerto pour guitare et orchestre à cordes*, Opus 56. – 1994. – 1 textual record.
File consisting of a draft of the piano part of the reduction for guitar and piano (12 p.).
- MUS 279/C3,45 *Concerto pour guitare et orchestre à cordes*, Opus 56. – 1994. – 1 textual record.
File containing an autograph manuscript of the reduction for guitar and piano (23 p.).
“À Alvaro Pierri”.
- MUS 279/C3,46 *Concerto pour guitare et orchestre à cordes*, Opus 56. – 1994. – 1 textual record.
File containing an annotated copy of the autograph manuscript of the reduction for guitar and piano (23 p.).
“À Alvaro Pierri”.
- MUS 279/C3,47 *Concerto pour trombone et orchestre*, Opus 57. – 1994. – 1 cm of textual records.
File consisting of sketches (41 p.). Instrumentation: 2(picc). 2(EH). 2(b cl). 2 - 4. 2. 0. 0, timp, perc, str, trb solo.
- MUS 279/C3,48 *Concerto pour trombone et orchestre*, Opus 57. – 1994. – 1 textual record.
File consisting of a draft of the score (39 p.). Instrumentation: 2(picc). 2(EH). 2(b cl). 2 - 4. 2. 0. 0, timp, perc, str, trb solo.
- MUS 279/C3,49 *Concerto pour trombone et orchestre*, Opus 57. – 1994. – 1 textual record.
File consisting of an autograph manuscript of the score (79 p.). The manuscript also contains a page of sketches.
Instrumentation: 2(picc). 2(EH). 2(b cl). 2 - 4. 2. 0. 0, timp, perc, str, trb solo.
“À Alain Trudel”.



Jacques Héту, 1967. Photograph: Studio Donald.
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MUS 279/C3,50 *Concerto pour trombone et orchestre*, Opus 57. – 1994. – 1 textual record.
File containing the draft of the reduction for trombone and piano (15 p.).

MUS 279/C3,51 *Concerto pour trombone et orchestre*, Opus 57. – 1994. – 1 textual record.
File consisting of an autograph manuscript of the reduction for trombone and piano (22 p.).
“À Alain Trudel”.

MUS 279/C4 CHAMBER MUSIC

MUS 279/C4,1 *Si tu regardes derrière toi* for voice and piano. – 1960. – 1 textual record.
File consisting of sketches (2 p.).

MUS 279/C4,2 *Adagio et rondo* for string quartet, Opus 3, No. 1. – 1960. – 1 textual record.
File consisting of a copy of an autograph manuscript of the score (26 p.).

MUS 279/C4,3 *Adagio et rondo*, Opus 3, No. 1. – 1961. – 1 textual record.
File containing a copy of an autograph manuscript of the score (27 p.). Version for string orchestra.

MUS 279/C4,4 *Adagio* Opus 3, No. 1. – 1966. – 1 textual record.
File containing an autograph manuscript of a version of the *Adagio* for violoncello and piano (4 p.). The manuscript bears the title *Lied*.

MUS 279/C4,5 *Adagio*, Opus 3, No. 1. – [196-]. – 2 textual records.
File containing a draft (4 p.) and an autograph manuscript of the version of the *Adagio* for violoncello and string orchestra (5 p.). The work also bears the title *Lied*. The autograph manuscript also contains one draft page of the *Rondo* for violoncello and string orchestra.

MUS 279/C4,6 *Trio* for flute, oboe and harpsichord, Opus 3, No. 2. – 1960. – 1 textual record.
File consisting of an autograph manuscript of the score (32 p.) and one page of sketches.

- MUS 279/C4,7 *Trio* for flute, oboe and harpsichord, Opus 3, No. 2. – 1972. – 1 textual record.
File containing an autograph manuscript of the score on transparent paper (30 p.).
- MUS 279/C4,8 *Sonate pour deux pianos*, Opus 6. – [197-?]. – 1 textual record.
File consisting of a copy of an autograph manuscript dated 1962 (30 p.).
“À Renée Morrisset et Victor Bouchard”.
- MUS 279/C4,9 *Quatre pièces* for flute and piano, Opus 10. – 1965. – 1 textual record.
File consisting of an autograph manuscript of the score (23 p.).
- MUS 279/C4,10 *Quatre pièces* for flute and piano, Opus 10. – 1965. – 4 textual records.
File containing manuscript copies of the score (27 p.) and the part for flute (9 p.) as well as annotated reproductions of manuscript copies of the score (27 p.) and the part for flute (9 p.).
- MUS 279/C4,11 *Quintette* for wind instruments, Opus 13. – 1972. – 0.5 cm of textual records.
File consisting of manuscript copies of the score on transparent paper (32 p.) and the set of parts (44 p.). Work composed in 1967.
“Cette oeuvre a été commissionnée par le Quintette à vent du Québec en collaboration avec le Centre musical Canadien et en vertu d’une subvention de la commission du centenaire pour être présentée en première exécution au cours de l’année du centenaire du Canada, 1967”.
- MUS 279/C4,12 *Quatre miniatures* for reed trio. – 1967. – 1 textual record.
File consisting of an autograph manuscript of the score (7 p.).
The work has no opus number.
- MUS 279/C4,13 *Cycle* for piano and wind instruments, Opus 16. – 1969. – 4 textual records.
File consisting of sketches (4 p.) and an autograph manuscript of the score (44 p.). Instrumentation: 1. 0. 1+b cl. 1 - 1. 2. 2. 0, pno.
“Oeuvre commandée par la Société de musique contemporaine du Québec”.

- MUS 279/C4,14 *Quatuor à cordes n° 1*, Opus 19. – 1972. – 1 textual record.
File containing an autograph manuscript of the score (34 p.).
“Au Quatuor Orford”.
- MUS 279/C4,15 *Les Clartés de la nuit* (Émile Nelligan) for voice and piano,
Opus 20. – 1972. – 1 textual record.
File containing an autograph manuscript (23 p.). Titles of
pieces: *Dans la planète des bergers, Nuit d’été, La Belle
Morte, Les Corbeaux, Soir d’hiver.*
“À Ginette Duplessis”.
- MUS 279/C4,16 *Les Clartés de la nuit* (Émile Nelligan) for high voice and
piano, Opus 20. – 1982. – 1 textual record.
File containing a copy of the proposed publication by Les
Éditions Québec-musique. The publisher’s score was never
marketed.
“À Ginette Duplessis”.
- MUS 279/C4,17 *Les Clartés de la nuit* (Émile Nelligan) for medium voice and
piano, Opus 20. – 1982. – 1 textual record
File containing a copy of the proposed publication by Les
Éditions Québec-musique. The publisher’s score was never
marketed.
“À Ginette Duplessis”.
- MUS 279/C4,18 *Les Clartés de la nuit* (Émile Nelligan) for soprano and
orchestra, Opus 20A. – 1986. – 0.5 cm of textual records.
File containing sketches (44 p.) and an annotated copy of the
printed score published by Éditions Doberman-Yppan (25 p.).
Jacques Héту used the published score to begin orchestrating
the work. Version for voice and orchestra. Titles of sections:
*Thème sentimental, Nuit d’été, La Belle Morte, Les Corbeaux,
Soir d’hiver.*
“À Ginette Duplessis”.
- MUS 279/C4,19 *Les Clartés de la nuit* (Émile Nelligan) for soprano and
orchestra, Opus 20A. – 1986. – 1 textual record.
File containing an autograph manuscript of the score (56 p.).
Version for voice and orchestra. Instrumentation: 3(picc).
2(EH). 2. 2 - 4. 2. 3. 1, timp, perc, hp, cel, str, soprano solo.
Titles of sections: *Thème sentimental, Nuit d’été, La Belle
morte, Les Corbeaux, Soir d’hiver.*

- MUS 279/C4,20 *Nocturne* for clarinet and piano, Opus 26. – 1977. – 1 textual record.
File consisting of sketches (9 p.).
- MUS 279/C4,21 *Aria* for flute and piano, Opus 27. – 1977. – 2 textual records.
File containing autograph manuscripts of the score (10 p.) and the part for flute (2 p.).
- MUS 279/C4,22 *Incantation* for oboe and piano, Opus 28; *Lied* for French horn and piano, Opus 29. – 1978. – 1 textual record.
File consisting of sketches (4 p.).
- MUS 279/C4,23 *Incantation* for oboe and piano, Opus 28. – 1978. – 2 textual records.
File consisting of autograph manuscripts of the score (5 p.) and the part for oboe (2 p.).
- MUS 279/C4,24 *Lied* for French horn and piano, Opus 29. – 1978. – 2 textual records.
File containing the autograph manuscripts of the score (9 p.) and the part for French horn (3 p.).
- MUS 279/C4,25 *Sérénade* for flute and string quartet, Opus 45. – 1988. – 1 textual record.
File containing sketches (19 p.).
“À Marion”.
- MUS 279/C4,26 *Sérénade* for flute and string quartet, Opus 45. – 1988. – 1 textual record.
File containing a draft of the score (17 p.).
“À Marion”.
- MUS 279/C4,27 *Sérénade* for flute and string quartet, Opus 45. – 1988. – 1 textual record.
File consisting of an autograph manuscript of the score (14 p.).
“À Marion”.
- MUS 279/C4,28 *Quatuor à cordes n° 2*, Opus 50. – 1991. – 4 textual records.
File consisting of sketches (7 p.).
- MUS 279/C4,29 *Quatuor à cordes n° 2*, Opus 50. – 1991. – 1 textual record.
File containing a draft of the score (26 p.).

- MUS 279/C4,30 *Quatuor à cordes n° 2*, Opus 50. – 1991. – 1 textual record.
File containing an annotated copy of the score (24 p.). The record also contains one page of notes.
“Cette oeuvre est une commande des Productions musicales début 75 pour le Quatuor à cordes Morency, subventionnée par le Conseil des arts du Canada”.
- MUS 279/C4,31 *Quatuor à cordes n° 2*, Opus 50. – [1991?]. – 0.5 cm of textual records.
File containing a computer printout of the set of parts (37 p.).
- MUS 279/C4,32 *Scherzo* for string quartet, Opus 54. – 1992. – 1 textual record.
File consisting of sketches (6 p.).
- MUS 279/C4,33 *Scherzo* for string quartet, Opus 54. – 1992. – 1 textual record.
File consisting of an autograph manuscript of the score (11 p.).
- MUS 279/C4,34 *Sonate pour violon et piano*, Opus 58. – 1996. – 0.5 cm of textual records.
File consisting of sketches (34 p.).
- MUS 279/C4,35 *Sonate pour violon et piano*, Opus 58. – 1996. – 2 textual records.
File consisting of an autograph manuscript of the score (36 p.) and an annotated copy (33 p.).
- MUS 279/C4,36 *Sonate pour treize instruments*, Opus 60. – 1996. – 1 cm of textual records.
File containing sketches (11 p.) and a draft (40 p.). Work for fl, ob, cl, bn, hn, tpt, vln, vla, vcl, db, pno, hpsd, hp.
- MUS 279/C4,37 *Sonate pour treize instruments*, Opus 60. – 1996. – 1 textual record.
File consisting of an autograph manuscript of the score (63 p.). Work for fl, ob, cl, bn, hn, tpt, vln, vla, vcl, db, pno, hpsd, hp.
“Commande de la Canadian Broadcasting Corporation”.

MUS 279/C5 SOLO INSTRUMENT

- MUS 279/C5,1 *Toccata* for piano, Opus 1. – 1959. – 1 textual record.
File consisting of an autograph manuscript (9 p.).

- MUS 279/C5,2 *Toccata* for piano, Opus 1. – 1972. – 1 textual record.
File consisting of autograph manuscript on transparent paper (8 p.).
- MUS 279/C5,3 *Petite suite* for piano, Opus 7. – 1962. – 1 textual record.
File consisting of an autograph manuscript (16 p.).
- MUS 279/C5,4 *Variations* for piano, Opus 8. – 1964. – 3 textual records.
File consisting of manuscript pages (2 p.) and a copy of an autograph manuscript (19 p.).
- MUS 279/C5,5 *Variations* for piano, Opus 8. – 1976. – 1 textual record.
File containing the sketch of an orchestration of the work (2 p.).
- MUS 279/C5,6 *Variations* for violin (or viola or violoncello), Opus 11. – 1967. – 1 textual record.
File containing a copy of the autograph manuscript (13 p.).
“Cette oeuvre a été commissionnée par les Jeunesses musicales du Canada en collaboration avec le Centre musical canadien et en vertu d’une subvention de la Commission du centenaire pour être présentée en première exécution au cours de l’année du Centenaire du Canada”.
- MUS 279/C5,7 *Prélude et danse* for piano, Opus 24. – 1977. – 1 textual record.
File consisting of sketches (18 p.).
- MUS 279/C5,8 *Prélude et danse* for piano, Opus 24. – 1977. – 1 textual record.
File consisting of an autograph manuscript (10 p.).
- MUS 279/C5,9 *Rondo varié* for violin, Opus 25. – 1977. – 3 textual records.
File containing sketches (6 p.).
- MUS 279/C5,10 *Rondo varié* for violin, Opus 25. – 1977. – 1 textual record.
File containing an autograph manuscript (5 p.).
- MUS 279/C5,11 *Ballade* for piano, Opus 30. – 1978. – 2 textual records.
File consisting of sketches (6 p.).
- MUS 279/C5,12 *Ballade* for piano, Opus 30. – 1978. – 1 textual record.
File consisting of an autograph manuscript (11 p.).

- MUS 279/C5,13 *Sonate pour piano*, Opus 35. – 1982. – 0.5 cm of textual records.
File consisting of sketches (28 p.).
- MUS 279/C5,14 *Sonate pour piano*, Opus 35. – 1982. – 1 textual record.
File containing an autograph manuscript (20 p.).
- MUS 279/C5,15 *Sonate pour piano*, Opus 35. – 1984. – 1 textual record.
File containing a manuscript copy made by Claude Frenette (21 p.). The manuscript also contains two musical fragments.
“To Robert Silverman”.
- MUS 279/C5,16 *Quatre interludes* for organ, Opus 38. – 1985. – 0.5 cm of textual records.
File containing sketches and drafts (31 p.). Titles of pieces: *Invocation, Louanges, Méditation, Choral*. Excerpts of the *Missa pro trecentesimo anno* for choir and orchestra.
- MUS 279/C5,17 *Quatre interludes* for organ, Opus 38. – 1985. – 1 textual record.
File containing an autograph manuscript (21 p.). Titles of pieces: *Invocation, Louanges, Méditation, Choral*. Excerpts of the *Missa pro trecentesimo anno* for choir and orchestra.
- MUS 279/C5,18 *Suite pour guitare*, Opus 41. – 1986. – 10 textual records.
File containing sketches (14 p.).
- MUS 279/C5,19 *Suite pour guitare*, Opus 41. – 1986. – 1 textual record.
File consisting of an autograph manuscript (13 p.).
“À Alvaro Pierri”.
- MUS 279/C5,20 *Variations* for organ, Opus 42. – 1986. – 0.5 cm of textual records.
File consisting of sketches and drafts (43 p.).
- MUS 279/C5,21 *Variations* for organ, Opus 42. – 1986. – 1 textual record.
File consisting of an autograph manuscript (19 p.).
- MUS 279/C5,22 *Fantaisie* for piano, Opus 59. – 1996. – 7 textual records.
File containing an autograph manuscript (12 p.).
- MUS 279/C5,23 *Fantaisie* for piano, Opus 59. – 1996. – 1 textual record.
File containing an autograph manuscript (11 p.).

MUS 279/C5,24 *Fantaisie* for piano, Opus 59. – 1996. – 2 textual records.
File consisting of an annotated copy (17 p.) and a page of notes.

MUS 279/C6 CHOIR

MUS 279/C6,1 *Pièce en miroir* for a capella choir. – [196-]. – 1 textual record.
File containing a copy of the score (1 p.). Music from *L'Apocalypse*.

MUS 279/C6,2 *Les Djinnns* (Victor Hugo) for double choir, percussion and piano, Opus 22. – 1975. – 1 textual record.
File consisting of sketches and drafts (84 p.).

MUS 279/C6,3 *Les Djinnns* (Victor Hugo) for double choir, percussion and piano, Opus 22. – 1975. – 1 textual record.
File containing an autograph manuscript of the score (59 p.).
“Commandé par l’Alliance chorale canadienne”.

MUS 279/C6,4 *Les Djinnns* (Victor Hugo) for double choir, percussion and piano, Opus 22. – [197-?]-[199-?]. – 1 cm of textual records.
File containing copies of the set of parts (89 p.).
“Commandé par l’Alliance chorale canadienne”.

MUS 279/C6,5 *Missa pro trecentesimo anno*, Opus 38, for mixed choir and orchestra. – 1985. – 1 cm of textual records.
File containing sketches and drafts (80 p.).

MUS 279/C6,6 *Missa pro trecentesimo anno*, Opus 38, for mixed choir and orchestra. – 1985. – 1 textual record.
File consisting of a draft of the score (38 p.). Instrumentation: 2(picc). 2(EH). 2(b cl). 2(cbn) - 4. 3. 3. 1, timp, perc, str, ch(SATB).

MUS 279/C6,7 *Missa pro trecentesimo anno*, Opus 38, for mixed choir and orchestra. – 1985. – 1 textual record.
File consisting of an autograph manuscript of the score (65 p.). Instrumentation: 2(picc). 2(EH). 2(b cl). 2(cbn) - 4. 3. 3. 1, timp, perc, str, ch(SATB).
“Cette oeuvre fut commandée par la Société Radio-Canada pour commémorer le tricentenaire de la naissance de Jean-Sébastien Bach”.

- MUS 279/C6,8 *Missa pro trecentesimo anno*, Opus 38, for mixed choir and orchestra. – 1985. – 1 textual record.
File containing an autograph manuscript of the reduction for choir and piano (52 p.).
“Cette oeuvre fut commandée par la Société Radio-Canada pour commémorer le tricentenaire de la naissance de Jean-Sébastien Bach”.
- MUS 279/C6,9 *Missa pro trecentesimo anno*, Opus 38, for mixed choir and orchestra. – 1985. – 1 textual record.
File containing a draft of the reduction for choir and piano (52 p.). Piano part only.
- MUS 279/C6,10 *Les Illusions fanées* (Émile Nelligan) for mixed choir, Opus 46. – 1988. – 1.5 cm of textual records.
File containing sketches (7 p.), a draft (20 p.), annotated copies of the poems and notes. Section titles: *Le Jardin d’antan*, *Tristesse blanche*, *Gondolar*, *L’Idiote aux cloches*.
- MUS 279/C6,11 *Les Illusions fanées* (Émile Nelligan) for mixed choir, Opus 46. – 1988. – 1 textual record.
File consisting of an autograph manuscript of the score (23 p.). Section titles: *Le Jardin d’antan*, *Tristesse blanche*, *Gondolar*, *L’Idiote aux cloches*.

MUS 279/C7 OPERA

- MUS 279/C7,1 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1.5 cm of textual records.
File consisting of sketches (116 p.).
- MUS 279/C7,2 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1 textual record.
File consisting of a draft (126 p.).
- MUS 279/C7,3 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1 textual record.
File consisting of an annotated copy of a draft (126 p.).
- MUS 279/C7,4 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1 textual record.
File containing a draft of the score (257 p.). Instrumentation: 2(picc). 2. 2. 2 - 3. 2. 0. 0, timp, perc, str.
- MUS 279/C7,5 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1 cm of textual records.

File consisting of an autograph manuscript of the score (134 p.). Volume 1. Instrumentation: 2(picc). 2. 2. 2 - 3. 2. 0. 0, timp, perc, str.
"À Jeanne".

- MUS 279/C7,6 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1 cm of textual records.
File consisting of an autograph manuscript of the score (126 p.). Volume 2. Instrumentation: 2(picc). 2. 2. 2 - 3. 2. 0. 0, timp, perc, str.
- MUS 279/C7,7 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 2 cm of textual records.
File consisting of different versions of the libretto.
- MUS 279/C7,8 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1 textual record.
File consisting of a draft of the reduction for voice and piano (54 p.). Part for piano only.
- MUS 279/C7,9 *Le Prix* (Yves Beauchemin), Opus 53, opera in one act. – 1992. – 1 textual record.
File containing an autograph manuscript of the reduction for voice and piano (139 p.).
"À Jeanne".

MUS 279/C8 FILM MUSIC

- MUS 279/C8,1 *Champs d'action*. – 1964. – 1 textual record.
File consisting of an autograph manuscript of the score (16 p.). Instrumentation: tpt I, tpt II, hn, trb, tb, timp, perc. Producer: Richard Lavoie.
- MUS 279/C8,2 *Le Problème de l'eau*. – 1966. – 1 cm of textual records.
File containing autograph manuscripts of the score (22 p.) and the set of parts (56 p.). Work for French horn and strings. Producer: Richard Lavoie. The title of the final version of the film was *Le Prix de l'eau*.

- MUS 279/C8,3 *L'Avale-mots*. – 1967. – 0.5 cm of textual records.
File consisting of a draft (12 p.) and autograph manuscripts of the set of parts (20 p.). Work for ob, cl and bn. Producer: Richard Lavoie. Héту would use this music as inspiration for his work *Quatre miniatures* for reed trio.
- MUS 279/C8,4 *Au pays de Zom*, Opus 33. – 1980. – 0.5 cm of textual records.
File consisting of sketches and drafts (25 p.). Film produced by Gilles Groulx.
- MUS 279/C8,5 *Au pays de Zom*, Opus 33. – 1980. – 1 textual record.
File containing an autograph manuscript of the score (51 p.). Instrumentation: bass, 9 strings and choir. Film produced by Gilles Groulx.
- MUS 279/C8,6 *Au pays de Zom*, Opus 33. – 1980. – 1.5 cm of textual records.
File consisting of autograph manuscripts of the parts for vln I, II, III and IV, vla I and II (95 p.). Film produced by Gilles Groulx.
- MUS 279/C8,7 *Au pays de Zom*, Opus 33. – 1980. – 1.5 cm of textual records.
File consisting of autograph manuscripts of the parts for vcl I and II, db, ch (72 p.). Film produced by Gilles Groulx.
- MUS 279/C8,8 *Au pays de Zom*, Opus 33. – 1980. – 1.5 cm of textual records.
File containing annotated copies of the parts for vln I, II, III and IV, vla I and II (89 p.). Film produced by Gilles Groulx.
- MUS 279/C8,9 *Au pays de Zom*, Opus 33. – 1980. – 1.5 cm of textual records.
File containing annotated copies of the parts for vcl I and II, db, ch (88 p.). Film produced by Gilles Groulx .
- MUS 279/C8,10 *Au pays de Zom*, Opus 33. – 1980. – 1 cm of textual records.
File containing annotated copies of the synopsis and notes. Film produced by Gilles Groulx.

MUS 279/C9 OTHER

- MUS 279/C9,1 *Trois Chansons folkloriques du Québec* for a 3-part a capella choir, adaptation and harmonization by Jacques Héту. – [197-?]. – 3 textual records.
File containing sketches (2 p.), an autograph manuscript (7 p.) and copies (10 p.). Titles of pieces: *Dans mon chemin turlurette, Ah! qui me passera le bois, Un bon matin je me suis levé.*
- MUS 279/C9,2 *Fanfare* (for Lanaudière). – 1988. – 1 textual record.
File consisting of an autograph manuscript of the score (3 p.). Work for 2 tpt, hn, trb, tb. The work also bears the title *Petite Fanfare.*
- MUS 279/C9,3 *Fanfare* (for Lanaudière). – 1989. – 1 textual record.
File consisting of an autograph manuscript of the score (7 p.). Version for 3 tpt, 4 hn, 3 trb, tb.
- MUS 279/C9,4 *Francine Ma... (À l'écran)*. – 1989. – 4 textual records.
File containing sketches (3 p.), an autograph manuscript (3 p.), an annotated copy (3 p.) and notes (3 p.). Music composed for the program *À l'écran.*
- MUS 279/C9,5 *Hymne de l'UQAM*, Opus 48. – 1989. – 0.5 cm of textual records.
File containing sketches, autograph manuscripts and annotated copies of different versions of a proposed hymn for the Université du Québec à Montréal (23 p.).
- MUS 279/C9,6 *Des Fleurs sur la neige*, arrangement. – [198-?]. – 1 textual record.
File containing sketches of an arrangement by Jacques Héту for a song by Céline Dion.
- MUS 279/C9,7 Jingles – 1990. – 0.5 cm of textual records.
File containing notes and music used as promotion and theme music for programs on the Canadian Broadcasting Corporation FM radio network.

MUS 279/D FILES PERTAINING TO MUSICAL WORKS. 1959-1997. - 42 cm of textual records.

The records in this series focus on activities pertaining to musical works (concerts, promotion, publishing, 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 (Yves Beauchemin, James Campbell, Guy Few, José-André Gendille, Bruce Mather, etc.), contracts, concert programs, notes, advertising, posters, analyses of works and press clippings.

Originals and copies.

- MUS 279/D,1 *Les Abîmes du rêve*, Opus 36. – 1984-1990. – 0.5 cm of textual records.
File containing correspondence with Bruce Mather and Paul Wyczynski, concert programs, program notes, a radio schedule and press clippings.
Original and copies.
- MUS 279/D,2 *Adagio and Rondo*, Opus 3, No. 1. – 1970-1996. – 1 cm of textual records.
File containing concert programs, a poster and press clippings.
Originals and copies.



Poster for a concert including Jacques Hétu's *Antinomie*, 1990.
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- MUS 279/D,3 *Antinomie*, Opus 23. – 1977-1995. – 2 cm of textual records.
File containing primarily concert programs.
Copies.
- MUS 279/D,4 *Antinomie*, Opus 23. – 1990. – 0.5 cm of textual records.
File containing press clippings.
Copies.
- MUS 279/D,5 *L'Apocalypse*, Opus 14. – 1973-1989. – 1 cm of textual records.
File containing concert programs, program notes, a poster and press clippings.
Originals and copies.
- MUS 279/D,6 *Aria*, Opus 27. – 1982-1992. – 0.5 cm of textual records.
File containing concert programs, a radio schedule and an advertising flyer signed by flautist Mindy Kaufman.
Original and copies.
- MUS 279/D,7 *Au pays de Zom*, Opus 33. – 1980-1992. – 1 cm of textual records.
File consisting of correspondence, contracts, advertising, notes, a program and press clippings.
Originals and copies.
- MUS 279/D,8 *Ballade* for piano, Opus 30. – 1975-1992. – 1.5 cm of textual records.
File containing correspondence, concert programs, program notes and analyses of the work, including one by Roger Knox.
Originals and copies.
- MUS 279/D,9 *Les Clartés de la nuit*, Opus 20. – 1973-1992. – 0.5 cm of textual records.
File containing concert programs including one signed by soprano Ginette Duplessis, a letter of invitation, a poster and press clippings.
Originals and copies.
- MUS 279/D,10 *Concerto pour basson et orchestre*, Opus 31. – 1980-1988. – 5 textual records.
File consisting of concert programs, a leaflet and program notes.
Original and copies.

- MUS 279/D,11 *Concerto pour clarinette et orchestre*, Opus 37. – 1982-1992. – 10 textual records.
File containing correspondence with James and Carol Campbell, concert programs, program notes and a press clipping.
Originals and copies.
- MUS 279/D,12 *Concerto pour flûte et orchestre*, Opus 51. – 1991-1996. – 2 cm of textual records.
File containing correspondence, concert programs, a contract, an analysis of the work by September Payne and press clippings.
Originals and copies.
- MUS 279/D,13 *Concerto pour guitare et orchestre à cordes*, Opus 56. – 1993-1994. – 5 textual records.
File consisting of a letter, a concert program, program notes and a press clipping.
Copies.
- MUS 279/D,14 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1986-1997. – 13 textual records.
File consisting of correspondence, concert programs, a communiqué and press clippings.
Originals and copies.
- MUS 279/D,15 *Concerto pour piano et orchestre*, Opus 15. – 1970-1988. – 0.5 cm of textual records.
File consisting of concert programs, an analysis of the work by the composer and press clippings.
Original and copies.
- MUS 279/D,16 *Concerto pour trombone et orchestre*, Opus 57. – 1991-1995. – 0.5 cm of textual records.
File containing correspondence including a letter from Bruce Mather, concert programs, program notes and a press clipping.
Originals and copies.
- MUS 279/D,17 *Concerto pour trompette et orchestre*, Opus 43. – 1986-1996. – 1 cm of textual records.
File consisting of correspondence including a letter from Guy Few, concert programs, program notes and press clippings.
Originals and copies.

- MUS 279/D,18 *Cycle*, Opus 16. – 1970-1988. – 5 textual records.
File containing concert programs and press clippings.
Copies.
- MUS 279/D,19 *Les Djinnns*, Opus 22. – 1976. – 3 textual records.
File containing an analysis of the work, a concert program and program notes.
Original and copies.
- MUS 279/D,20 *Double concerto*, Opus 12. – 1967-1973. – 5 textual records.
File consisting of concert programs, program notes and a press clipping.
Original and copies.
- MUS 279/D,21 *Draco*. – 1980. – 4 textual records.
File consisting of correspondence and a summary of the synopsis. Proposal for an opera on a libretto by Paule Tardif-Delorme.
Copies.
- MUS 279/D,22 *Fanfare*. – 1989. – 1 textual record.
File consisting of a concert program.
Copy.
- MUS 279/D,23 *Fantaisie* for piano and orchestra, Opus 21. – 1976. – 8 textual records.
File consisting of press clippings.
Copies.
- MUS 279/D,24 *Fantaisie* for piano, Opus 59. – 1995-1997. – 10 textual records.
File consisting of correspondence, a concert program, a leaflet, program notes and press clippings.
Originals and copies.
- MUS 279/D,25 *Les Fils de la liberté*. – 1987-1989. – 1 cm of textual records.
File containing a synopsis, a letter, notes and a press clipping. Proposal for an opera on a libretto by Marcel-Aimé Gagnon.
Originals and copies.
- MUS 279/D,26 *Hymne de l'UQAM*, Opus 48. – 1989-1990. – 9 textual records.
File consisting of correspondence pertaining to a proposed hymn for the Université du Québec à Montréal.
Originals.
- MUS 279/D,27 *Ikor*. – 1987. – 1.5 cm of textual records.

- File consisting of a scenario and notes. Proposal for an opera film on a text by Roland Paret.
Originals and copy.
- MUS 279/D,28 *Les Illusions fanées*, Opus 46. – 1988-1996. – 0.5 cm of textual records.
File containing a letter, concert programs, program notes and press clippings.
Original and copies.
- MUS 279/D,29 *Images de la Révolution*, Opus 44. – 1987-1996. – 1 cm of textual records.
File containing correspondence including two letters from José-André Gendille, a contract, concert programs, program notes, an invitation and press clippings.
Originals and copies.
- MUS 279/D,30 *Lune rousse*. – [1958?]. – 1 textual record.
File consisting of a press clipping.
Copy.
- MUS 279/D,31 *Mirages*, Opus 34. – 1983-1996. – 0.5 cm of textual records.
File consisting of concert programs, program notes and press clippings.
Copies.
- MUS 279/D,32 *Missa pro trecentesimo anno*, Opus 38. – 1983-1988. – 15 textual records.
File containing correspondence, concert programs, advertising and press clippings.
Originals and copies.
- MUS 279/D,33 *Nocturne*, Opus 26. – 1984-1995. – 6 textual records.
File consisting of concert programs and a press clipping.
Copies.
- MUS 279/D,34 *Passacaille*, Opus 17. – 1971-1987. – 0.5 cm of textual records.
File consisting of concert programs and press clippings.
Copies.

- MUS 279/D,35 *Le Pêcheur et le Phare*. – 1982. – 2 textual records.
File containing the summary of a scenario as well as notes.
Proposal for an opera on a libretto by Victor-Lévy Beaulieu.
Original and copy.
- MUS 279/D,36 *Performance plus*. – 1985. – 2 textual records.
File containing a letter and a scenario. Proposal for a film by
Jean-Claude Labrecque.
Copies.
- MUS 279/D,37 *Petite Suite*, Opus 7. – 1970-1992. – 7 textual records.
File containing a letter from Louise Bessette, concert
programs, program notes and a press clipping.
Originals and copies.
- MUS 279/D,38 *Poème*, Opus 47. – 1988-1993. – 10 textual records.
File containing correspondence, concert programs and
program notes.
Originals and copies.
- MUS 279/D,39 *Prélude*, Opus 5. – 1965. – 5 textual records.
File consisting of concert programs, program notes and press
clippings.
Original and copies.
- MUS 279/D,40 *Prélude et danse*, Opus 24. – 1977-1994. – 10 textual records.
File containing correspondence, concert programs, program
notes and press clippings.
Originals and copies.
- MUS 279/D,41 *Le Prix*, Opus 53. – 1990-1993. – 1.5 cm of textual records.
File containing, among other items, correspondence with Yves
Beauchemin, a concert program, a libretto, an invitation, a
poster, a letter and press clippings.
Originals and copies.
The letter from Yves Beauchemin, dated March 5, 1990, is
restricted. However, the record may be consulted with the
permission of the fonds' creator.
- MUS 279/D,42 *Quatre pièces* for flute and piano, Opus 10. – 1967-1988. –
1 cm of textual records.
File containing a letter, concert programs, program notes, an
analysis of the work by the composer, notes concerning the
transcription for oboe and press clippings.
Originals and copies.
- MUS 279/D,43 *Quatuor à cordes n° 1*, Opus 19. – 1972-1989. – 5 textual

- records.
File containing concert programs, program notes and a radio schedule.
Copies.
- MUS 279/D,44 *Quatuor à cordes n° 2*, Opus 50. – 1991-1995. – 10 textual records.
File consisting of concert programs, program notes, press clippings, an advertising flyer and a concert ticket.
Original and copies.
- MUS 279/D,45 *Quintette* for wind instruments, Opus 13. – 1971-1996. – 1 cm of textual records.
File consisting of correspondence, concert programs, a communiqué, press clippings and records concerning the film *Jacques Hétu, compositeur*.
Originals and copies.
- MUS 279/D,46 *Rondo varié*, Opus 25. – 1993. – 1 textual record.
File consisting of a concert program.
Copy.
- MUS 279/D,47 *Sérénade*, Opus 45. – 1987-1994. – 0.5 cm of textual records.
File containing correspondence, concert programs, program notes and press clippings.
Originals and copies.
- MUS 279/D,48 *Sonate pour deux pianos*, Opus 6. – 1965-[198-?]. – 8 textual records.
File consisting of concert programs and press clippings.
Copies.
- MUS 279/D,49 *Sonate pour piano*, Opus 35. – 1986-1987. – 14 textual records.
File consisting of a letter from Robert Silverman, concert programs, program notes and press clippings.
Originals and copies.
- MUS 279/D,50 *Suite pour guitare*, Opus 41. – 1986. – 0.5 cm of textual records.
File consisting of concert programs, program notes and a press clipping.
Copies.
- MUS 279/D,51 *Symphonie concertante*, Opus 40. – 1987. – 2 textual records.
File containing a concert program and a press clipping.
Copies.

- MUS 279/D,52 *Symphonie n° 1*, Opus 2. – 1959-1991. – 1 cm of textual records.
File consisting of concert programs and press clippings.
Copies.
- MUS 279/D,53 *Symphonie n° 2*, Opus 14. – 1961-1980. – 0.5 cm of textual records.
File containing concert programs, program notes, a radio schedule and press clippings.
Original and copies.
- MUS 279/D,54 *Symphonie n° 3*, Opus 18. – 1990-1994. – 10 textual records.
File consisting of correspondence and a thematic analysis of the work.
Originals and copies.
- MUS 279/D,55 *Symphonie n° 3*, Opus 18. – 1972-1996. – 2 cm of textual records.
File containing concert programs and a poster.
Copies.
- MUS 279/D,56 *Symphonie n° 3*, Opus 18. – 1977-1990. – 0.5 cm of textual records.
File consisting of press clippings.
Copies.
- MUS 279/D,57 *Symphonie n° 4*, Opus 55. – 1991-1995. – 4 textual records.
File consisting of a letter, a concert program, program notes and a contract.
Copies.
- MUS 279/D,58 *Le Tombeau de Nelligan*, Opus 52. – 1991-1996. – 1 cm of textual records.
File containing correspondence with, among others, Réjean Robidoux and Paul Wyczynski, a contract, concert programs, program notes and press clippings.
Originals and copies.

- MUS 279/D,59 *Trio* for flute, oboe and harpsichord, Opus 3, No. 2. – 1985-1986. – 3 textual records.
File consisting of a concert program, program notes and a press clipping.
Original and copies.
- MUS 279/D,60 *Les Trois Montréal de Michel Tremblay*. – 1988. – 2 textual records.
File containing an annotated scenario and the draft of a letter.
Proposal for a film by Michel Moreau.
Originals.
- MUS 279/D,61 *Variations* for organ, Opus 42. – 1986-1993. – 6 textual records.
File containing concert programs and program notes.
Original and copies.



From left to right. Front row: Jacques Héту, Cécile Ousset, Vlado Perlemuter. Behind: Bela Siki, Ronald Turini, Victor Bouchard, 1964. Photograph: Studio R.C., R. Courtemanche. All rights reserved. Reproduction for commercial purposes is forbidden.

- MUS 279/D,62 *Variations* for piano, Opus 8. – 1964-1992. – 1 cm of textual records.
File consisting of a letter, concert programs, an analysis of the work by the composer, press clippings and an excerpt of a text by Glenn Gould on Canadian music and the work *Variations*.
Originals and copies.
- MUS 279/D,63 *Variations* for violin (or viola or violoncello), Opus 11. – 1977-1995. – 7 textual records.
File containing concert programs and program notes.
Original and copies.
- MUS 279/D,64 *Le Vieillard des pyramides*. – [198-?]. – 1 textual record.
File containing an annotated synopsis of a proposed opera submitted by Jean-Yves Landry.
Copy.
- MUS 279/D,65 Jingles and theme music. – 1989-1996. – 9 textual records.
File consisting mainly of correspondence and contracts.
Originals and copies.
- MUS 279/D,66 Various works. – 1970-1997. – 0.5 cm of textual records.
File containing correspondence with, among others, José-André Gendille, Victor Feldbrill and Paul Wyczynski, concert programs, a concert ticket, a poster and press clippings.
Originals and copies.

MUS 279/E LECTURES AND RADIO BROADCASTS. – 1974-1996. – 4 cm of textual records.

This series consists primarily of radio and lecture texts. Jacques Hétu gave many lectures at a variety of events including the World Music Week Conference, the Glenn Gould Colloquium and the Émile Nelligan symposium. The texts give some insight into Hétu's thinking and also provide information on certain of his works.

Originals and copies.

- MUS 279/E,1 *Le Rôle du compositeur dans un monde en mouvement.* – 1975.
– 1 textual record.
File containing the text of a lecture given at the World Music Week Conference.
Copy.
- MUS 279/E,2 Untitled lecture. – 1978. – 1 textual record.
File containing the text of a lecture delivered at the Orford Arts Centre on the composer's 40th birthday.
Original.
- MUS 279/E,3 *Variations et variantes.* – 1987. – 3 textual records.
File consisting of a text of a lecture, a program and notes.
Lecture delivered during the Glenn Gould Colloquium.
Original and copies.
- MUS 279/E,4 *Itinéraires interdisciplinaires.* – 1990. – 1 textual record.
File containing the text of a lecture presented to the Royal Society of Canada.
Original.
- MUS 279/E,5 *Un Musicien et son poète.* – 1991-1993. – 5 textual records.
File containing correspondence, a text of a lecture and programs. Lecture delivered as part of the Émile Nelligan symposium organized by the Centre for Research on French Canadian Culture.
Originals and copies

- MUS 279/E,6 *Entre le drame et la poésie.* – 1993. – 0.5 cm of textual records.
File consisting of a letter, a text of a lecture, a program, a mini-poster and an article on Héту's lecture. Lecture delivered at the composers' forum of the ARMuQ.
- MUS 279/E,7 *Le Conservatoire se raconte.* – 1996. – 0.5 cm of textual records.
File containing a text of a lecture, an advertising flyer and notes. Conference delivered at the Chapelle historique du Bon-Pasteur and at UQAM during one of Henri Brassard's courses. Originals and copy.
- MUS 279/E,8 *Un Été en musique.* – 1989. – 2 textual records.
File consisting of a letter and an introductory text to be read during a radio broadcast.
Original and copy.
- MUS 279/E,9 *L'Opéra du Met.* – 1991. – 2 textual records.
File consisting of a text and scores. Presentation of Mozart's *Don Giovanni* on the Canadian Broadcasting Corporation's FM radio.
- MUS 279/E,10 *L'Opéra du Met.* – 1991. – 2 textual records.
File consisting of a text and a score. Presentation of Moussorgsky's *Boris Godounov* on the Canadian Broadcasting Corporation's FM radio.

MUS 279/F PHOTOGRAPHS. – 1929-1996. – 70 photographs: b&w and col.; 25.5 x 20.5 cm or smaller.

This series contains primarily photographs of Jacques Héту and various artists (Charles Dutoit, Otto Joachim, François Morel, André Prévost, Joseph Rouleau, Otto Werner-Mueller, etc.). Among others, it also contains photographs taken during concerts and a photograph of the Fanfare of the Université de Montréal.

- MUS 279/F,1 Childhood. – 1939-1942. – 8 photographs: b&w; 25 x 19.5 cm or smaller.
File containing photographs of Jacques Héту as a child. The file also contains a photograph of Jacques Héту with his mother.
- MUS 279/F,2 Jacques Héту. – 1953-1974. – 10 photographs: b&w and col.; 25.5 x 20.5 cm or smaller.
File containing photographs of Jacques Héту alone.
- MUS 279/F,3 Jacques Héту. – 1983-1994. – 15 photographs: b&w and col.; 20 x 13.5 cm or smaller.
File containing photographs of Jacques Héту alone.
- MUS 279/F,4 Jacques Héту and others. – 1959-1990. – 9 photographs: b&w and col.; 20 x 25 cm or smaller.
File consisting of photographs of Jacques Héту with various members of the artistic community including Mario Bernardi, Charles Dutoit, Otto Joachim, François Morel, Cécile Ousset, Jean Papineau-Couture, Vlado Perlemuter, André Prévost, Joseph Rouleau, Gilles Tremblay, Ronald Turini and Pinchas Zukerman.
- MUS 279/F,5 Jacques Héту and others. – 1992-1996. – 10 photographs: b&w and col.; 25 x 20 cm and 15 x 10 cm.
File containing photographs of Jacques Héту with various members of the artistic community including Raffi Armenian, Yves Beauchemin, Robert Cram, Victor Feldbrill, Agnès Grossmann, Jean Laurendeau, Walter Prystawski, Joseph Rouleau and Philip Smith.

- MUS 279/F,6 Concerts. – 1984-1995. – 8 photographs: b&w and col.; 10 x 15 cm and 9 x 12.5 cm.
File containing photographs taken during rehearsals and concerts. Subjects include Mario Bernardi, Pierre Grandmaison, Jacques Héту, Joseph Rouleau, Otto Werner-Mueller and others.
- MUS 279/F,7 Miscellaneous. – 1929-1993. – 10 photographs: b&w and col.; 24 x 19 cm or smaller.
File containing photographs of Jacques Héту's family home, members of his family, posters and the Fanfare of the Université de Montréal, among other subjects.

MUS 279/G SOUND AND VIDEO RECORDINGS. – 46 audio tape reels (ca. 17 hrs). – 67 audio tape cassettes (ca. 26 hrs). – 7 videocassettes (ca. 6 hrs).

This series contains sound and video recordings of works by Jacques Hétu and various composers, as well as interviews, presentations of works and media coverage. Jacques Hétu's works were recorded by many artists and musical ensembles, including Joseph Rouleau, Mario Bernardi, the Orchestre symphonique de Québec, the Quatuor à cordes Morency, Pierre Hétu, Colette Boky, the Orchestre symphonique de Montréal, James Campbell, Robert Silverman, Victor Feldbrill, the Orchestre Métropolitain, the Victoria Symphony Orchestra, Robert Cram, Charles Houdret, Serge Garant, Guy Vanasse, Charles Dutoit, the Toronto Symphony Orchestra, Yuli Turowski, I Musici de Montréal, Alain Trudel and Alvaro Pierri.

The series consists of the following sub-series: MUS 279/G1 Musical Works; MUS 279/G2 Conducting; MUS 279/G3 Interviews, Presentations and Media Coverage.

MUS 279/G1 MUSICAL WORKS

- MUS 279/G1,1 *Les Abîmes du rêve*, Opus 36. – 1984. – 1 audio tape reel (30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the première with the Orchestre symphonique de Québec and bass Joseph Rouleau conducted by Mario Bernardi. CBC audio tape reel - radio.
Reference number: T7 4396.
- MUS 279/G1,2 *Les Abîmes du rêve*, Opus 36. – 1984. – 1 audio tape reel (30 min.): polyester; 38 cm/sec.; reel: 25 cm.
Sound recording produced during the première with the Orchestre symphonique de Québec and bass Joseph Rouleau conducted by Mario Bernardi. CBC audio tape reel - television.
Reference number: T10 3411.
- MUS 279/G1,3 *Les Abîmes du rêve*, Opus 36. – 1984. – 1 videocassette (ca. 30 min.): polyester.
Video recording of the première of the work and an interview. Broadcast on *Beaux Dimanches* and produced by Jean-Yves Landry. CBC recording.
Reference number: V VHS 240.

- MUS 279/G1,4 *Adagio et rondo* for string orchestra, Opus 3 No. 1. – 1974. – 1 audio tape reel (10 min.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording of the CBC Quebec Chamber Orchestra conducted by Sylvio Lacharité. CBC audio tape reel. Reference number: T7 4397.
- MUS 279/G1,5 *Adagio et rondo* for string quartet, Opus 3 No. 1. – 1988. – 1 audio tape cassette (ca. 10 min.): polyester. Sound recording of the Quatuor à cordes Morency. CBC recording. Reference number: C 2000.
- MUS 279/G1,6 *Antinomie*, Opus 23. – 1988-1992. – 1 audio tape cassette (ca. 20 min.): polyester. Sound recording of the Toronto Symphony Orchestra conducted by Stanislaw Skrowaczewski, as well as of the Saskatoon Symphony Orchestra conducted by Dennis Simons. CBC recording. Reference number: C 2038.
- MUS 279/G1,7 *L'Apocalypse*, Opus 14. – 1968. – 1 audio tape reel (16 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording produced during the première with the Toronto Symphony Orchestra conducted by Pierre Hétu. CBC audio tape reel. Reference number: T7 4398.
- MUS 279/G1,8 *L'Apocalypse*, Opus 14. – 1973. – 1 audio tape reel (22 min. 25 sec.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording of the Orchestre symphonique de Montréal and Albert Millaire (speaker) conducted by Pierre Hétu. Version for speaker. CBC audio tape reel. Reference number: T7 4399.
- MUS 279/G1,9 *Aria* for flute and piano, Opus 27. – 1986. – 1 audio tape cassette (ca. 5 min.): polyester. Sound recording of flautist Guy Vanasse and pianist Henri Brassard. CBC recording. Reference number: C 2017.
- MUS 279/G1,10 *Au pays de Zom*, Opus 33. – 1980. – 4 audio tape reels (ca. 1 hr): polyester; 19 cm/sec.; reel: 13 cm. Sound recordings containing the working copy of Hétu's music for the shooting of the film produced by Gilles Groulx. Reference numbers: T5 1401, T5 1402, T5 1403, T5 1404.
- MUS 279/G1,11 *Au pays de Zom*, Opus 33. – 1980. – 1 audio tape cassette

- (ca. 40 min.): polyester.
 Sound recording consisting of the soundtrack, prior to editing, for the film produced by Gilles Groulx. Choir, orchestra and bass Joseph Rouleau conducted by Jacques Héту.
 Reference number: C 2027.
- MUS 279/G1,12 *Au pays de Zom*, Opus 33. – 1980. – 1 videocassette (1 hr 17 min.): polyester.
 Video recording of the film produced by Gilles Groulx to music by Jacques Héту.
 Reference number: V VHS 241.
- MUS 279/G1,13 *Champs d'action*. – [197-?]. – 1 audio tape reel (14 min. 30 sec.): polyester; 19 cm/sec.; reel: 13 cm.
 Sound recording containing the final soundtrack of the film produced by Richard Lavoie to music by Jacques Héту.
 Reference number: T5 1405.
- MUS 279/G1,14 *Les Clartés de la nuit*, Opus 20. – 1980. – 1 audio tape reel (ca. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
 Sound recording of pianist Rachel Martel and soprano Ginette Duplessis. CBC audio tape reel.
 Reference number: T7 4400.
- MUS 279/G1,15 *Les Clartés de la nuit*, Opus 20. – 1980. – 1 audio tape reel (18 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
 Sound recording of pianist John York and soprano Anna Chornodolska. CBC audio tape reel.
 Reference number: T7 4401.
- MUS 279/G1,16 *Les Clartés de la nuit*, Opus 20. – 1986. – 1 audio tape reel (16 min.): polyester; 19 cm/sec.; reel: 18 cm.
 Sound recording of pianist Janine Lachance and soprano Colette Boky. CBC audio tape reel.
 Reference number: T7 4402.
- MUS 279/G1,17 *Les Clartés de la nuit*, Opus 20. – [1990?]. – 1 audio tape cassette (ca. 17 min.): polyester.
 Sound recording of pianist Michael McMahon and soprano Christiane Riel. CBC recording.
 Reference number: C 2012.

- MUS 279/G1,18 *Les Clartés de la nuit*, Opus 20A. – 1987. – 1 audio tape reel (15 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording produced during the première with the Orchestre Métropolitain and soprano Colette Boky conducted by Jacques Beaudry. Version with orchestra. Reference number: T7 4403.
- MUS 279/G1,19 *Concerto pour basson et orchestre*, Opus 31. – 1984. – 1 audio tape cassette (ca. 20 min.): polyester. Sound recording of the CBC Vancouver Orchestra and bassoonist Chris Millard conducted by Mario Bernardi. CBC recording. Reference number: C 2019.
- MUS 279/G1,20 *Concerto pour clarinette et orchestre*, Opus 37. – 1984. – 1 audio tape reel (19 min.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording produced during the première with the Manitoba Chamber Orchestra and clarinettist James Campbell conducted by Simon Streatfeild. Reference number: T7 4404.
- MUS 279/G1,21 *Concerto pour clarinette et orchestre*, Opus 37. – 1984-[198-?]. – 1 audio tape cassette (25 min.): polyester. Sound recording of the Manitoba Chamber Orchestra and clarinettist James Campbell conducted by Simon Streatfeild. The recording also contains the second movement of the work performed by the CBC Vancouver Orchestra and clarinettist James Campbell conducted by Mario Bernardi. Reference number: C 2028.
- MUS 279/G1,22 *Concerto pour clarinette et orchestre*, Opus 37. – 1994. – 1 audio tape cassette (ca. 20 min.): polyester. Sound recording of the CBC Vancouver Orchestra and clarinettist Peter Shakleton conducted by Mario Bernardi. CBC recording. Reference number: C 2015.
- MUS 279/G1,23 *Concerto pour flûte et orchestre*, Opus 51. – 1992. – 1 audio tape cassette (ca. 18 min.): polyester. Sound recording produced during the première with the National Arts Centre Orchestra and flautist Robert Cram conducted by Victor Feldbrill. CBC recording. Reference number: C 2024.

- MUS 279/G1,24 *Concerto pour flûte et orchestre*, Opus 51. – 1993. – 1 audio tape cassette (ca. 18 min.): polyester.
Sound recording of the CBC Vancouver Orchestra and flautist Robert Cram conducted by Mario Bernardi. CBC recording.
Reference number: C 2031.
- MUS 279/G1,25 *Concerto pour ondes Martenot et orchestre*, Opus 49. – 1995. – 1 audio tape cassette (ca. 25 min.): polyester.
Sound recording produced during the première in Paris with the Orchestre national de France and ondist Jean Laurendeau conducted by Charles Dutoit. A CBC and Radio-France recording.
Reference number: C 2022.
- MUS 279/G1,26 *Concerto pour piano et orchestre*, Opus 15. – 1971. – 1 audio tape reel (16 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the Orchestre symphonique de Québec and pianist Robert Silverman conducted by Pierre Dervaux. CBC audio tape reel.
Reference number: T7 4405.
- MUS 279/G1,27 *Concerto pour piano et orchestre*, Opus 15. – 1975. – 1 audio tape reel (19 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the Toronto Symphony Orchestra and pianist Robert Silverman conducted by Victor Feldbrill. CBC audio tape reel.
Reference number: T7 4406.
- MUS 279/G1,28 *Concerto pour piano et orchestre*, Opus 15. – 1977. – 1 audio tape reel (18 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the BBC Symphony Orchestra and pianist Robert Silverman conducted by Mario Bernardi. CBC audio tape reel.
Reference number: T7 4407.
- MUS 279/G1,29 *Concerto pour trombone et orchestre*, Opus 57. – 1995. – 1 audio tape cassette (ca. 20 min.); polyester.
Sound recording produced during the première with the Orchestre Métropolitain and trombonist Alain Trudel conducted by Jacques Lacombe.
Reference number: C 1997.

- MUS 279/G1,30 *Concerto pour trombone et orchestre*, Opus 57. – 1995. – 1 audio tape cassette (ca. 20 min.); polyester.
Sound recording of the New Hampshire Symphony Orchestra and trombonist Alain Trudel conducted by James Bolle.
Reference number: C 1995.
- MUS 279/G1,31 *Concerto pour trompette et orchestre*, Opus 43. – 1990. – 1 audio tape cassette (ca. 30 min.); polyester.
Sound recording of the Orchestre symphonique de Montréal and trumpeter James Thompson conducted by Grzegorz Nowak, as well as of the Orchestre symphonique du Mans and trumpeter Frédéric Presle conducted by José-André Gendille.
Reference number: C 2034.
- MUS 279/G1,32 *Double concerto* for violin, piano and orchestra, Opus 12. – 1969. – 1 audio tape reel (21 min. 40 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording performed of the CBC Quebec Chamber Orchestra with violinist Hidetaro Suzuki and pianist Zeyda Suzuki conducted by Jacques Héту (second and third movements only). The recording also contains the second movement of the *Symphonie n° 1* for string orchestra with the CBC Quebec Chamber Orchestra conducted by Jacques Héту.
CBC audio tape reel.
Reference number: T7 4408.
- MUS 279/G1,33 *Double concerto* for violin, piano and orchestra, Opus 12. – [1973?]. – 1 audio tape reel (ca. 20 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the National Arts Centre Orchestra and the Duo Pach conducted by Pierre Dervaux. CBC audio tape reel.
Reference number: T7 4409.
- MUS 279/G1,34 *Double concerto* for violin, piano and orchestra, Opus 12. – [1975?]. – 1 audio tape reel (15 min. 30 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Sound recording of the CBC Quebec Chamber Orchestra with violinist Liliane Garnier-Lesage and pianist Nathalie Garnier-Lesage conducted by Pierre Morin.
Reference number: T5 1406.

- MUS 279/G1,35 *Double concerto* for violin, piano and orchestra, Opus 12. – 1983. – 1 audio tape cassette (ca. 15 min.): polyester.
Sound recording of the Victoria Symphony Orchestra, Derry Deine (violin) and Marylou Dawes (piano) conducted by Glen Fast. CBC recording.
Reference number: C 2005.
- MUS 279/G1,36 *Fantaisie* for piano, Opus 59. – 1997. – 1 audio tape cassette (ca. 7 min.); polyester.
Sound recording of Nari Matsuura.
Reference number: C 1996.
- MUS 279/G1,37 *Fantaisie* for piano and orchestra, Opus 21. – 1976. – 1 audio tape reel (6 min. 50 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the Montreal International Piano Competition with the Orchestre symphonique de Montréal and pianist Gerhard Oppitz conducted by James de Priest.
Reference number: T7 4410
- MUS 279/G1,38 *Fantaisie* for piano and orchestra, Opus 21. – 1976. – 1 audio tape reel (7 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the Montreal International Piano Competition with the Orchestre symphonique de Montréal and pianist Naim Grüberbert conducted by James de Priest.
Reference number: T7 4411.
- MUS 279/G1,39 *Images de la Révolution*, Opus 44. – 1989. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording produced at the première with the Orchestre symphonique de Montréal conducted by Charles Dutoit. CBC recording.
Reference number: C 2023.
- MUS 279/G1,40 *Images de la Révolution*, Opus 44. – 1989. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording of the Orchestre symphonique de Montréal conducted by Charles Dutoit. Second evening.
Reference number: C 2035.



Le Prix opera. At the piano, the composer, Jacques Hétu, and, from left to right, Yves Beauchemin, Colette Boky and Joseph Rouleau, 1993. Photograph: Service d'information externe, Université du Québec à Montréal.

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- MUS 279/G1,41 *Images de la Révolution*, Opus 44. – 1992. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording of the Vancouver Symphony Orchestra conducted by Bramwell Tovey. CBC recording.
Reference number: C 2018.
- MUS 279/G1,42 *Images de la Révolution*, Opus 44. – 1996. – 1 audio tape cassette (ca. 18 min.): polyester.
Sound recording of the Toronto Symphony Orchestra conducted by Jukka-Pekka Saraste. CBC recording.
Reference number: C 2030.
- MUS 279/G1,43 *Mirages*, Opus 34. – 1984. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording of the Orchestre symphonique de Montréal conducted by David Atherton. CBC recording.
Reference number: C 2020.
- MUS 279/G1,44 *Mirages*, Opus 34. – 1996. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording of the National Arts Centre Orchestra conducted by Trevor Pinnoch. CBC recording.
Reference number: C 1999.
- MUS 279/G1,45 *Passacaille*, Opus 17. – 1971. – 1 audio tape reel (13 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the première with the Orchestre symphonique de Montréal conducted by Franz-Paul Decker. CBC audio tape reel.
Reference number: T7 4412.
- MUS 279/G1,46 *Passacaille*, Opus 17. – 1987. – 1 audio tape reel (13 min. 30 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Sound recording of the Orchestre symphonique de Québec conducted by Simon Streatfeild.
Reference number: T7 4413.
- MUS 279/G1,47 *Le Prix* (Yves Beauchemin), Opus 53. – 1993. – 1 audio tape cassette (ca. 1 hr 30 min.): polyester.
Sound recording produced during the première with the I Musici de Montréal ensemble and artists Joseph Rouleau, Colette Boky, Charles Prévost, Danièle Leblanc, Magali Giroux, Berthier Denys, Bruno Laplante and Bernard Levasseur conducted by Miklós Takács. CBC recording.
Reference number: C 2029.
- MUS 279/G1,48 *Le Prix* (Yves Beauchemin), Opus 53. – 1994. –

- 1 videocassette (1 hr 30 min.): polyester.
Video recording of Jacques Hétu's work by Denise Viens. This CBC recording will never be broadcast.
Reference number: V VHS 237.
- MUS 279/G1,49 *Le Prix de l'eau*. – 1966. – 2 audio tape reels (36 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recordings containing the music for the film produced by Richard Lavoie.
Reference number: T7 4414, T7 4415.
- MUS 279/G1,50 *Quatre pièces* for flute and piano, Opus 10. – [1984?]. – 1 audio tape cassette (ca. 12 min.): polyester.
Sound recording of Robert Langevin (flute) and Diane Mauger (piano). CBC recording.
Reference number: C 2004.
- MUS 279/G1,51 *Quatre miniatures* for reed trio. – 1988. – 1 audio tape cassette (ca. 7 min.): polyester.
Sound recording of Bernard Jean (oboe), Jean Laurendeau (clarinet) and René Bernard (bassoon). CBC recording.
Reference number: C 2013.
- MUS 279/G1,52 *Quatuor à cordes n° 1*, Opus 19. – 1972. – 1 audio tape reel (17 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the première with the Orford String Quartet. CBC audio tape reel.
Reference number: T7 4416.
- MUS 279/G1,53 *Quatuor à cordes n° 1*, Opus 50. – 1984. – 1 audio tape cassette (ca. 18 min.): polyester.
Sound recording of the Csaba Quartet.
Reference number: C 2041.
- MUS 279/G1,54 *Quatuor à cordes n° 2*, Opus 50. – 1991. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording produced during the première at the Canadian Centre for Architecture with the Quatuor à cordes Morency.
CBC recording.
Reference number: C 2021.

- MUS 279/G1,55 *Quintette* for wind instruments, Opus 13. – 1971. – 1 audio tape reel (11 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm. Sound recording of the Quintette à vent de Bruxelles. CBC audio tape reel.
Reference number: T7 4417.
- MUS 279/G1,56 *Quintette* for wind instruments, Opus 13. – 1993. – 1 audio tape cassette (ca. 12 min.): polyester. Sound recording of the Quintette à vent Circé (Christine Vignoud, flute; François Salès, oboe; Nicolas Stimbre, clarinet; Serge Desautels, French horn; Marc Duvernois, bassoon).
Reference number: C 2010.
- MUS 279/G1,57 *Rondo* for violoncello and string orchestra, Opus 9. – 1964. – 1 audio tape reel (6 min. 10 sec.): polyester; 19 cm/sec.; reel: 13 cm. Sound recording produced during the première with the CBC Quebec Chamber Orchestra and cellist Arpad Szomoru conducted by Edwin Bélanger. CBC audio tape reel.
Reference number: T5 1407.
- MUS 279/G1,58 *Rondo* for violoncello and string orchestra, Opus 9. – 1967. – 1 audio tape cassette (ca. 6 min.): polyester. Sound recording of the CBC Quebec Chamber Orchestra and cellist Pierre Morin conducted by Hans Bauer. CBC recording.
Reference number: C 2002.
- MUS 279/G1,59 *Scherzo* for string quartet, Opus 54. – 1992. – 1 audio tape cassette (5 min. 50 sec.): polyester. Sound recording produced during the première with the Glenn Gould String Quartet. CBC recording.
Reference number: C 1998.
- MUS 279/G1,60 *Sérénade* for flute and string quartet, Opus 45. – 1988. – 1 audio tape reel (10 min. 12 sec.): polyester; 38 cm/sec.; reel: 13 cm. Sound recording produced during the première on the terrace of the Hamilton Southam estate with members of the Ensemble Pierrot and flautist Robert Cram. Speaker: Hamilton Southam.
Reference number: T5 1408.

- MUS 279/G1,61 *Sérénade* for flute and string quartet, Opus 45. – [1990?]. – 1 audio tape cassette (9 min. 45 sec.): polyester.
Sound recording produced during a concert in Ottawa by members of the Ensemble Pierrot and flautist Robert Cram. Speaker: Hamilton Southam. CBC recording.
Reference number: C 2039.
- MUS 279/G1,62 *Sérénade* for flute and string quartet, Opus 45. – [1990?]. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording performed by members of the National Arts Centre Orchestra, flautist Robert Cram and Hamilton Southam (speaker) as well as by the Quatuor à cordes Morency and flautist Lise Daoust. The second version does not have a speaker. CBC recording.
Reference number: C 2040.
- MUS 279/G1,63 *Sonate pour piano*, Opus 35. – 1987. – 1 audio tape cassette (17 min.): polyester.
Sound recording produced during a concert in New York by pianist Robert Silverman.
Reference number: C 2037.
- MUS 279/G1,64 *Sonate pour piano*, Opus 35. – 1987. – 1 audio tape cassette (ca. 30 min.): polyester.
Sound recording of pianist Jean Saulnier. The recording also contains an interview with Gilles Potvin, Jean Saulnier, Marc Durand and Jacques Héту. CBC recording.
Reference number: C 2014.
- MUS 279/G1,65 *Sonate pour violon et piano*, Opus 58. – 1997. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording of pianist Louise Bessette and violinist Martine Desroches.
Reference number: C 2033.
- MUS 279/G1,66 *Symphonie n° 1*, Opus 2. – 1959. – 1 audio tape reel (25 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the première with the Orchestra Da Camera conducted by Remus Tzincoca.
Reference number: T7 4418.

- MUS 279/G1,67 *Symphonie n° 1*, Opus 2. – [196-?]. – 1 audio tape reel (17 min. 20 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the CBC Montreal String Orchestra conducted by Jacques Beaudry. CBC audio tape reel.
Reference number: T7 4419.
- MUS 279/G1,68 *Symphonie n° 1*, Opus 2. – 1986. – 1 audio tape cassette (ca. 25 min.): polyester.
Sound recording of the I Musici de Montréal ensemble conducted by Yuli Turowski. CBC recording.
Reference number: C 2008.
- MUS 279/G1,69 *Symphonie n° 2*, Opus 4. – 1961. – 1 audio tape reel (11 min. 45 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Sound recording of the Orchestre du Conservatoire de Montréal conducted by Charles Houdret during the première of part of the work (2 movements only).
Reference number: T5 1409.
- MUS 279/G1,70 *Symphonie n° 2*, Opus 4. – [1965?]. – 1 audio tape reel (21 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the first complete première with the Toronto Symphony Orchestra conducted by Jean Deslauriers. CBC audio tape reel.
Reference number: T7 4420.
- MUS 279/G1,71 *Symphonie n° 2*, Opus 4. – 1967. – 1 audio tape cassette (ca. 22 min.): polyester.
Sound recording of the Toronto Symphony Orchestra conducted by Jean Deslauriers. CBC recording.
Reference number: C 2007.
- MUS 279/G1,72 *Symphonie n° 3*, Opus 18. – 1971. – 1 audio tape reel (17 min. 35 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the première with the CBC Vancouver Chamber Orchestra conducted by John Avison.
CBC audio tape reel.
Reference number: T7 4421.
- MUS 279/G1,73 *Symphonie n° 3*, Opus 18. – 1977. – 1 audio tape reel (15 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the Nouvel orchestre philharmonique de Radio-France conducted by Pierre Hétu. A CBC audio tape reel produced in Paris.
Reference number: T7 4422.
- MUS 279/G1,74 *Symphonie n° 3*, Opus 18. – 1986. – 1 audio tape cassette (ca. 17 min.): polyester.

- Sound recording of the National Arts Centre Orchestra conducted by Derrik Inouye. CBC recording.
Reference number: C 2009.
- MUS 279/G1,75 *Symphonie n° 3*, Opus 18. – 1990. – 1 audio tape cassette (ca. 17 min.): polyester.
Sound recording of the National Arts Centre Orchestra conducted by Pinchas Zukerman. CBC recording.
Reference number: C 2011.
- MUS 279/G1,76 *Symphonie n° 4*, Opus 55. – 1994. – 1 audio tape cassette (ca. 25 min.): polyester.
Sound recording produced during the première with the CBC Vancouver Orchestra conducted by Mario Bernardi. CBC recording.
Reference number: C 2025.
- MUS 279/G1,77 *Le Tombeau de Nelligan*, Opus 52. – 1993. – 1 audio tape cassette (ca. 12 min.): polyester.
Sound recording produced during the première by the Orchestre philharmonique de Radio-France conducted by François-Xavier Bilger. Radio-France and CBC recording.
Reference number: C 2026.
- MUS 279/G1,78 *Le Tombeau de Nelligan*, Opus 52. – 1994-1995. – 1 audio tape cassette (ca. 25 min.): polyester.
Sound recording of the Orchestre symphonique de Montréal conducted by Muhai Tang, as well as of the Nova Scotia Symphony Orchestra conducted by Oliver Knussen. CBC recording.
Reference number: C 2032.
- MUS 279/G1,79 *Trio* for flute, oboe and harpsichord, Opus 3, No 2. – [1980?]. – 1 audio tape cassette (ca. 10 min.): polyester.
Sound recording of Barbara Todd (flute), Jacques Simard (oboe) and Sylvain Doyon (harpsichord). CBC recording.
Reference number: C 2001.

- MUS 279/G1,80 *Trois Chansons folkloriques du Québec* for a 3-part a capella choir. – 1978. – 1 audio tape cassette (7 min. 30 sec.): polyester.
Sound recording of the Ensemble vocal du Module de musique de l'UQAM conducted by Miklós Takács. CBC recording.
Reference number: C 2036.
- MUS 279/G1,81 *Variations* for organ, Opus 42. – 1988. – 1 audio tape cassette (ca. 18 min.): polyester.
Sound recording produced during the première with organist Gaston Arel. CBC recording.
Reference number: C 2016.
- MUS 279/G1,82 *Variations* for piano, Opus 8. – 1980. – 1 audio tape cassette (ca. 8 min.): polyester.
Sound recording of pianist André Laplante. CBC recording.
Reference number: C 2006.
- MUS 279/G1,83 *Variations* for piano, Opus 8. – 1997. – 1 audio tape cassette (ca. 50 min.): polyester.
Sound recording containing comparative performances of Hétu's work (theme and variations 1 and 2). Performers: André-Sébastien Savoie (1965), Glenn Gould (1967), André Laplante (1980), Richard Raymond (1993, 1997 – complete version). From the radio program *L'Île déserte* with host Georges Nicholson and guest Richard Raymond.
Reference number: C 2047.
- MUS 279/G1,84 *Variations* for violin, Opus 11. – 1995. – 1 audio tape cassette (ca. 8 min.): polyester.
Sound recording of violinist Martine Desroches. CBC recording.
Reference number: C 2003.
- MUS 279/G1,85 Various works. – [1974?]-1982. – 1 audio tape reel (47 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording containing the *Symphonie n° 3* (Vancouver Symphony Orchestra conducted by Mario Bernardi) and the *Concerto pour piano* (Atlantic Symphony Orchestra and pianist Patricia Grant-Lewis conducted by Paolo Olmi).
Reference number: T7 4423.

- MUS 279/G1,86 Various works. – 1976-1978. – 1 audio tape reel (40 min. 40 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during the premières of the following works: *Les Djinns* (Choeur des Choralies internationales and the Ensemble de percussions de Montréal conducted by Paul Cadrin. Work recorded during the première in Sherbrooke.), *Ballade* for piano (Angela Cheng), *Nocturne* for clarinet and piano (Richard Emond, clarinetist; unknown pianist), *Rondo varié* for solo violin (Chantal Juillet). The last three works are performed by the winners of Canadian Music Competitions.
Reference number: T7 4424.
- MUS 279/G1,87 Various works. – [197-?] – 1 audio tape reel (24 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording containing pianist Robert Silverman's performance of the *Prélude et danse* for piano and the *Sonate pour piano*. CBC audio tape reel.
Reference number: T7 4425.
- MUS 279/G1,88 Various works. – [197-?] – 1 audio tape reel (15 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording consisting of the *Ballade* for piano (Jane Coop, piano) and the work *Antinomie* (Orchestre Métropolitain conducted by Serge Garant). CBC audio tape reel.
Reference number: T7 4426.
- MUS 279/G1,89 Various works. – 1980. – 1 audio tape cassette (ca. 25 minutes): polyester.
Sound recording consisting of the *Double concerto* for violin and piano (CBC Quebec Chamber Orchestra with violinist Liliane Garnier-Lesage and pianist Nathalie Garnier-Lesage conducted by Pierre Morin) and the orchestral version of the *Adagio et rondo* (CBC Quebec Chamber Orchestra conducted by Pierre Morin).
Reference number: C 2061.

- MUS 279/G1,90 Various works. – [ca 1982]-1985. – 1 audio tape reel (50 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording consisting of the works *Mirages* (Orchestre symphonique de Montréal conducted by David Atherton) and *Aria* for flute and piano (Timothy Hutchins, flute; Janet Creaser, piano). The recording also contains an interview with Jacques Hétu by Henri Bergeron and orchestrations performed on a Commodore 64 computer.
Reference number: T7 4427.
- MUS 279/G1,91 Various works. – 1988. – 1 audio tape reel (ca. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording produced during a concert celebrating Jacques Hétu's 50th birthday. Titles of works: *Adagio et rondo* (Quatuor à cordes Morency), *Suite pour guitare* (Alvaro Pierri), *Sérénade* for flute and string quartet (Guy Vanasse, flute; Quatuor à cordes Morency), *Variations* for solo violin (Denise Lupien), *Quatre pièces* for flute and piano (Guy Vanasse, flute; Jean Saulnier, piano), *Sonate pour piano* (Jean Saulnier).
Reference number: T10 3412.
- MUS 279/G1,92 Various works. – 1994. – 1 videocassette (ca. 30 min.): polyester.
Video recording produced by Dominique Fanal, a French orchestral conductor, conducting the *Symphonie n° 3* in Brussels and *Le Tombeau de Nelligan* in Paris.
Reference number: V VHS 243.
- MUS 279/G1,93 Radio promotion and themes. – 1990. – 1 audio tape cassette (ca. 10 min.): polyester.
Sound recording containing musical promotions and theme music for CBC radio programs.
Reference number: C 2060.

MUS 279/G2 CONDUCTING

- MUS 279/G2,1 *Piano Concerto No. 17* (Mozart). – [1974?]. – 1 audio tape reel (29 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the CBC Quebec Chamber Orchestra and pianist Bruno Biot conducted by Jacques Hétu.
Reference number: T7 4428.

- MUS 279/G2,2 *Piano Concerto No. 2* (Beethoven). – 1975. – 1 audio tape reel (30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the CBC Quebec Chamber Orchestra and pianist Bruno Biot conducted by Jacques Héту.
Reference number: T7 4429.
- MUS 279/G2,3 *Symphony No. 40* (Mozart). – [1976?]. – 1 audio tape reel (28 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the CBC Quebec Chamber Orchestra conducted by Jacques Héту.
Reference number: T7 4430.

MUS 279/G3 INTERVIEWS, PRESENTATIONS AND MEDIA COVERAGE

- MUS 279/G3,1 *Jacques Héту, compositeur*. – 1983. – 1 videocassette (30 min.): polyester.
Video recording of a film produced by Laurent Gagliardi. The film consists of an interview and an analysis of the *Quintette* for wind instruments and the *Variations* for piano.
Reference number: V VHS 242.
- MUS 279/G3,2 *Missa pro trecentesimo anno*. – 1985. – 1 audio tape cassette (ca. 1 hr): polyester.
Sound recording containing interviews with Jacques Boucher, Jacques Héту and Pierre Grandmaison by Janine Paquet, as well as with Jacques Héту by Georges Nicholson. The first interview also contains comments by Jean Papineau-Couture and André Prévost. CBC recording.
Reference number: C 2054.
- MUS 279/G3,3 *Les Belles Heures*. – 1988. – 1 audio tape cassette (50 min.): polyester.
Sound recording containing an interview concerning Jacques Héту's 50th birthday. The recording also contains a performance of one of his early works and testimonials by Charles Dutoit, Alvaro Pierri and Colette Boky.
Reference number: C 2058.
- MUS 279/G3,4 *Hebdo-musique*. – 1988. – 1 audio tape cassette (21 min. 30 sec.): polyester.
Sound recording containing an interview with Jacques Héту by Georges Nicholson and Françoise Davoine.
Reference number: 2046.
- MUS 279/G3,5 *Musique actuelle*. – 1988. – 1 audio tape cassette (23 min. 30 sec.): polyester.

- Sound recording containing an interview with Jacques Héту by Janine Paquet.
Reference number: 2042.
- MUS 279/G3,6 *Trajets et recherches.* – 1989. – 1 audio tape cassette (ca. 30 min.): polyester.
Sound recording containing a discussion with Claude Lévesque during which Jacques Héту talks about his life and his music.
Reference number: 2045.
- MUS 279/G3,7 *Images de la Révolution, Opus 44.* – 1989-1990. – 2 audio tape cassettes (ca. 2 hrs): polyester.
Sound recordings containing interviews and various discussions concerning the work. CBC recordings.
Reference numbers: C 2056, C 2057.
- MUS 279/G3,8 *Les Musiciens par eux-mêmes.* – 1991. – 1 audio tape cassette (ca. 30 min.): polyester.
Sound recording containing an interview with Jacques Héту by Georges Nicholson.
Reference number: C 2044.
- MUS 279/G3,9 *Les Musiciens par eux-mêmes.* – 1991. – 1 audio tape cassette (ca. 30 min.): polyester.
Sound recording containing an interview with Jacques Héту by Georges Nicholson.
Reference number: C 2043.
- MUS 279/G3,10 *Le Prix (Yves Beauchemin), Opus 53.* – 1993. – 3 audio tape cassettes (ca. 1 hr 50 min.): polyester.
Sound recordings containing interviews with Jacques Héту, Yves Beauchemin, Colette Boky, Joseph Rouleau and others.
Reference numbers: C 2048, C 2049, C 2050.
- MUS 279/G3,11 *Le Prix (Yves Beauchemin), Opus 53.* – 1993. – 2 videocassettes (ca. 1 hr 30 min.): polyester.
Video recordings containing interviews, news stories, the trailer and various excerpts of the work. CBC recordings.
Reference numbers: V VHS 238, V VHS 239.

- MUS 279/G3,12 Interviews and Media Coverage. – 1996. – 1 audio tape cassette (ca. 30 min.): polyester.
Sound recording containing interviews and news stories primarily about Jacques Hétu. CBC radio programs between 1992 and 1996.
Reference number: C 2059.
- MUS 279/G3,13 Presentations. – 1994. – 1 audio tape cassette (ca. 30 min.): polyester.
Sound recording containing various presentations of Jacques Hétu's work including the *Concerto pour piano et orchestre*, *Symphonie n° 3* and *Antinomie*. CBC radio programs between 1978 and 1994.
Reference number: C 2055.
- MUS 279/G3,14 Presentation. – 1986. – 1 audio tape cassette (17 min.): polyester.
Sound recording containing a presentation by William Littler of the *Missa pro trecentesimo anno* and *Symphonie n° 3*. CBC recording.
Reference number: C 2053.
- MUS 279/G3,15 *L'Opéra du Met.* – 1991. – 1 audio tape cassette (22 min.): polyester.
Sound recording containing a presentation of Mozart's *Don Giovanni* by Jacques Hétu. CBC recording.
Reference number: C 2051.
- MUS 279/G3,16 *L'Opéra du Met.* – 1991. – 1 audio tape cassette (20 min.): polyester.
Sound recording containing a presentation of Moussorgsky's *Boris Godounov* by Jacques Hétu. CBC recording.
Reference number: C 2052.

MUS 279/H MISCELLANEOUS. – 1954-1996. – 6 cm of textual records.

This series contains, among others items, biographical records, correspondence, concert programs, a diploma, an autograph manuscript of a fugue exercise for the Prix d'Europe, brochures, periodicals and press clippings.

Originals and copies.

- | | |
|-------------|--|
| MUS 279/H,1 | Biographical records. – 1976-[199-]. – 1 cm of textual records.
File consisting of brochures and various biographical notes.
Original and copies. |
| MUS 279/H,2 | Correspondence. – 1979-1996. – 0.5 cm of textual records.
File containing correspondence with, among others, Yvan Asselin, Glenn Colton, Philippe Rayer and Réjean Robidoux.
Originals and copies. |
| MUS 279/H,3 | Correspondence. – 1994-1996. – 7 textual records.
Correspondence with Andrew Benson, an American admirer.
Originals and copies. |
| MUS 279/H,4 | Letters of recommendation. – 1987-1994. – 9 textual records.
Originals and copies. |
| MUS 279/H,5 | Concert programs. – 1957-1959. – 4 textual records.
File containing concert programs with Jacques Héту as oboist.
Copies. |
| MUS 279/H,6 | Program. – 1970. – 1 textual record.
File containing the program for an evening with Jacques Héту.
Copy. |
| MUS 279/H,7 | Prix d'Europe. – 1961. – 1 textual record.
File containing the autograph manuscript of a fugue written for the Prix d'Europe. Subject by Roger Matton. |
| MUS 279/H,8 | PROCAN Awards. – 1988. – 2 textual records.
File consisting of a brochure and a periodical. Jacques Héту received the award for concert music.
Copies. |

- MUS 279/H,9 Juno Awards. – 1988. – 1 textual record.
File containing a certificate from the Canadian Academy of Recording Arts and Sciences.
Original.
- MUS 279/H,10 SOCAN Awards. – 1993-1996. – 0.5 cm of textual records.
File containing brochures and an invitation. Jacques Hétu received the Jan V. Matejcek Concert Music Award in 1993, 1994 and 1996.
Original and copies.
- MUS 279/H,11 Diploma. – 1989. – 1 textual record.
File consisting of a diploma from the Royal Society of Canada.
Original.
- MUS 279/H,12 Poem. – 1954. – 1 textual record.
File containing a poem published in the Collège Brébeuf newspaper. Title of the poem: *Automne triste*.
Copy.
- MUS 279/H,13 Periodicals. – 1969-1995. – 1.5 cm of textual records.
File containing articles by Jacques Hétu.
Copies.
- MUS 279/H,14 Periodicals. – 1970-1994. – 2 cm of textual records.
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