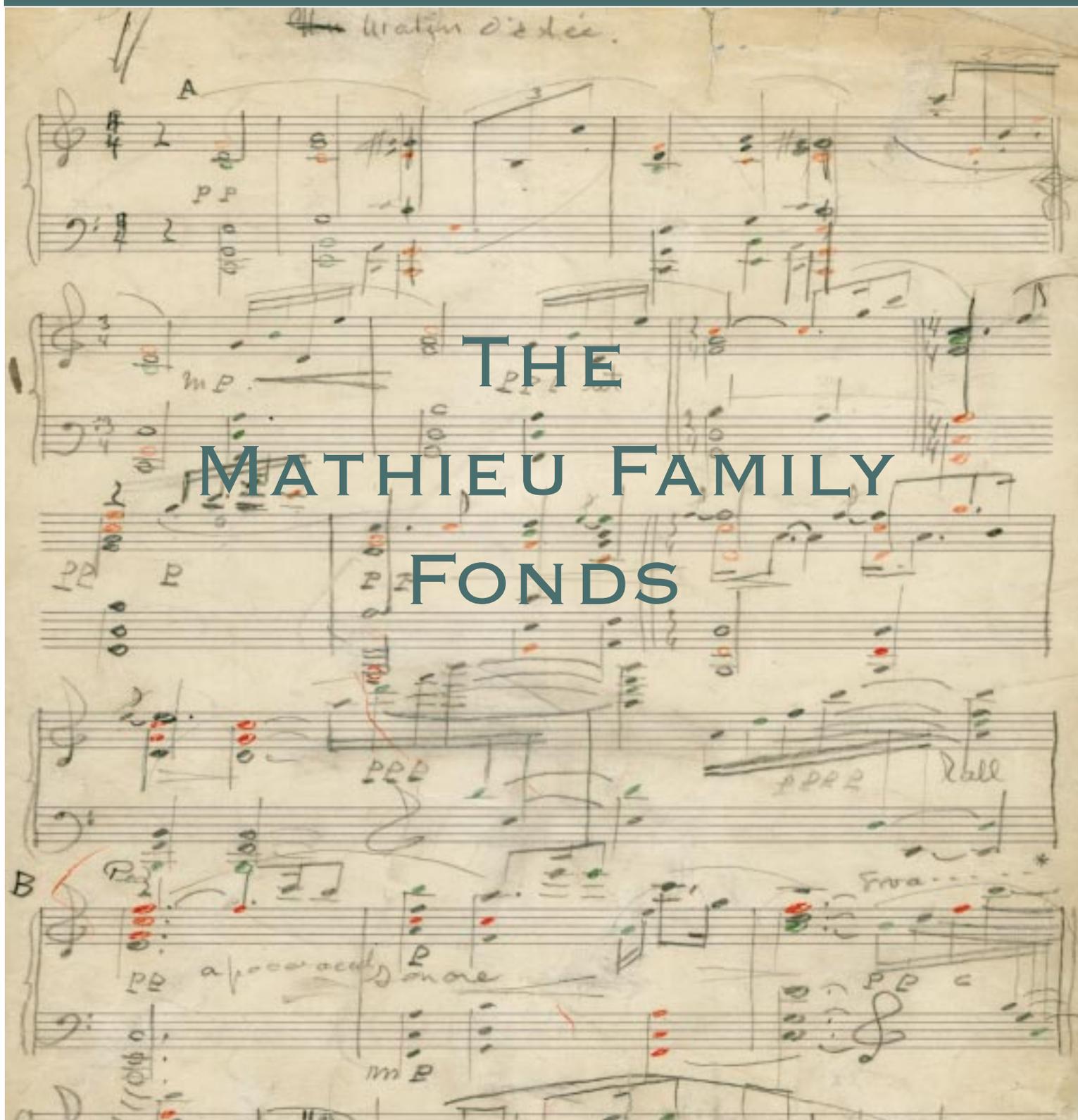


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The Mathieu Family Fonds

Numerical List

by

Stéphane Jean

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INTRODUCTION

This finding aid is classified as a numerical list because it describes the files in the fonds. Descriptive notes have been prepared for the overall presentation of the fonds as well as each series. The various levels of description thus enable researchers to find information by going 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 (texts, sound recordings, photographs, etc.), the number or linear quantity of textual records and the number of iconographic, a description of the file's contents when it contains different types of records, and a section for notes. In addition to these elements, the introductions to the fonds and the series also contain biographical information (only in the fonds introduction), a section dealing with the scope of the records and comments on the classification peculiarities of a few series.

This finding aid does not contain any files marked "undated". Whenever we encountered records with no date, we dated them in one of the following ways: [1959?]: probable date; [ca 1950]: approximate date; [197-]: decade known; [197-?]: decade unknown.

File numbers, which enable files to be located quickly and accurately, are structured as follows:

MUS 165/A4/2,16

- MUS:** Repository (Music Division)
- 165:** Fonds (Mathieu Family fonds)
- A:** Series (Rodolphe Mathieu)
- 4:** Sub-series (Musical works)
- 2:** Sub-sub-series (Chamber music)
- 16:** File (*Quatuor à cordes no 1 - Plaisir*)

For easier use, the numerical list also features an index of proper names and titles, and an index of files. The proper name index contains mostly names of individuals and musical groups, titles of works and names of radio or television programs. The references in the index are to file numbers, not page numbers. For greater simplicity, the first two components of the file number have been omitted in the index (e.g. MUS 165/A4/2,16 becomes A4/2,16). We have also compiled a file index matching file codes with box numbers.

The structure of this finding aid is based on the standards prescribed in *Rules for Archival Description*, prepared by the Bureau of Canadian Archivists.

LIST OF ABBREVIATIONS AND ACRONYMS

A	alto - voice
al cu	alto - brass
B	bass - voice
Bar	baritone - voice
bar cu	baritone - brass
bsn	basson
CA	contre-alto
cb	contrabass
contrabsn	contrabassoon
CRBC	Canadian Radio Broadcasting Commission
cel	celestia
cor	chrous
clar	clarinet
clar al	clarinet alto
clar in A	clarinet in A
clar B	clarinet bass
clpic	small clarinet in Eb
cnet	cornet
COJO	Comité organisateur des jeux olympiques - Olympic games organizing committee
EH	English horn
fl	flute
hp	harp
ob	oboe
perc	percussion
pic	piccolo

pno	piano
S	soprano - voice
saxA	sax alto
saxT	sax tenor
T	tenor - voice
tb	tuba
timb	timballo
trom	trombone
trp	trumpet
vln	violon
vlna	violon alto
vlc	cello

ABOUT THE FONDS

MUS 165 MATHIEU FAMILY FONDS. – [ca 1880]-1986 (mainly 1920-1960). – 2.38 m of textual records. – 671 photographs: b&w and col.; 26 x 36 or smaller. – 34 negatives: b&w; 10.5 x 6.5 cm or smaller. – 1 ferrotype: 9.5 x 6 cm. – 8 drawings: pencil, ink, charcoal: 27.5 x 26 cm or smaller.

Biographical Notes

RODOLPHE MATHIEU (1890-1962)

Son of Olivine Arcand and Octave Mathieu, Rodolphe Mathieu was born in Grondines, a village near Quebec City. He was introduced to music by his sisters. At the age of 16 he left his birthplace and moved to Montreal, where he studied piano with Alphonse Martin and singing with Céline Marier. Fired with youthful enthusiasm and creative zeal, he went on to study harmony, counterpoint and composition with Alexis Contant. At 17 he was appointed chief organist at Saint-Jean Berchmans Church, at the same time beginning a career teaching music.

In 1920, with financial assistance from friends, he left for Paris to complete his musical studies. On the advice of Albert Roussel, he enrolled at the Schola Cantorum, where he would study composition with Vincent d'Indy and orchestration with Louis Aubert. During his seven years there, he also studied conducting under Vladimir Golschmann and took Pierre Janet's course in experimental psychology at the Collège de France. His training in psychology would prove useful when he came to write his work on teaching entitled *Tests d'aptitudes musicales*. After many requests, he received the first scholarship awarded to a composer by the Quebec government in 1923 while living in extreme poverty.

In 1927 he returned to Montreal and devoted himself to teaching and composing. After teaching at the Institut pédagogique, directed by the Dames de la Congrégation, and also at the Révérendes Soeurs de Sainte-Anne convent in Lachine, he founded his own music school in 1929: l'Institut canadien de musique. The school soon became well-known, as did the Soirées Mathieu, informal concert evenings organized by Rodolphe Mathieu to showcase young composers and Canadian talent.

“And one day, Rodolphe Mathieu abandoned all his activities to look after a new arrival: André Mathieu”. (translation) This sentence, written by Rodolphe Mathieu shortly before his death, gives us a glimpse if not of nostalgia, of hope and sacrifice. The hope of a father and teacher about the talent of his child and the sacrifice of a man who, little by little, moves over to make room for this other person, his son. Needless to say, Rodolphe Mathieu did not, as he put it, abandon all his activities; he continued to

compose, write and direct l'Institut canadien de musique. But from 1929 on, his life would change direction and be divided between his own career and his son's.

Rodolphe Mathieu has left us many works, including a string quartet, trio and quintet, 22 *Dialogues* for violin and cello, sonatas and an impressive array of vocal music. In addition to *Tests d'aptitudes musicales*, his writings include a treatise on creativity (*Problèmes - Aperceptions*), a book of thoughts (*Pensées et Anecdotes*) and various articles about music and art in general (*L'Étatisation de la musique, Le Sentiment amoureux en art*). Both innovative and original, Rodolphe Mathieu's music has often been misunderstood, even dismissed. Today it waits in silence, waiting to be revived...

ANDRÉ MATHIEU (1929-1968)

The son of Rodolphe Mathieu and Wilhelmine Gagnon-Mathieu, André Mathieu was born in Montreal. From birth, he was plunged into a musical environment. At an early age he was fascinated by the world of music and the object that, curiously enough, he was forbidden even to touch: the piano. Despite Rodolphe's efforts to turn André away from music, which he regarded as a pauper's profession, one day the father had to admit defeat: André had just composed his first pieces (*Les Gros Chars, Trois études*); he was four years old and exceptionally talented, with a creative power still untouched by academic training. Resigned and defeated, Rodolphe went on to undertake the musical training of his son André.

At the age of five, André Mathieu gave his first recital at the Ritz-Carlton Hotel; the audience was ecstatic, enchanted by the works of this child prodigy. In 1936, conducted by J.-J. Gagnier, he performed his *Concertino no. 1* on the CRBC network. In the same year he received a scholarship from the Quebec government. The young performer left Montreal for Paris with his family to study piano under Yves Nat and Mrs. Giraud-Latarse as well as composition and harmony with Jacques de la Presle. A few months later he won the acclaim of the Paris critics with his recital at the Salle Chopin-Pleyel. After a repeat performance at the Salle Gaveau in March 1939, the critics were unanimous: André Mathieu was a "little Canadian Mozart".

In 1939, André Mathieu returned to Montreal for the holidays, but the outbreak of war closed the gates to Europe. With no choice but to remain in North America, he began a series of concerts in Canada and made his debut at the New York Town Hall. From 1940 to 1943, he lived in New York studying composition with Harold Morris. In 1941, he entered the New York Philharmonic young composers' contest. He won first prize for his *Concertino no. 2*, confirming once again his talents as a composer. Back in Montreal from 1943 until late summer 1946, he gave many concerts and continued composing (*Sonate no. 1 for violin and piano, Concerto de Québec*).

Fall 1946 proved to be a turning point in the life of André Mathieu; he had to start leading his own life and leave for Paris alone, to study composition with Arthur Honegger and piano with Jules Gentil. Nothing seemed to go as he planned; he was

disappointed by his teachers, short of money, bored, vulnerable, lonely and homesick. “Now that I am alone with myself,” wrote André Mathieu, “I can see that life is like a huge arena where we have to fight or be knocked out”. (translation). In another letter to his parents, he continues: “I can’t stand the atmosphere at the Conservatoire and the École normale”. (translation) Miserable in Paris, he returned to Montreal in 1947, depressed and exhausted. André Mathieu had lost his first, decisive fight to become independent. From 1947, he was no longer the same man. Over the years, he gradually succumbed to alcohol and abandoned his concert career. The most he did was to take part in a few absurd “pianothons”, playing furiously to break records at events that bore more resemblance to a circus than to music. However, he continued composing and also began teaching. In particular he wrote a trio for violin, cello and piano (1949), a quintet (1953), a symphonic poem: *Mistassini* (1954) and a *Rhapsodie romantique* for full orchestra. In 1960, he married Marie-Ange Massicotte but their happiness was short-lived, undermined by alcoholism and André Mathieu’s emotional problems. He died suddenly at the age of 39. This prolific composer left a wide range of music full of feeling.

WILHELMINE GAGNON-MATHIEU (1910-1976)

Wilhelmine Gagnon was born in Saint-Constant, the daughter of village physician Jean-Arthur Gagnon and Albina Proulx. She was educated by the Dames du Sacré-Coeur and also studied violin with Alfred De Sève. On December 10, 1928, she married Rodolphe Mathieu and the couple had two children: André and Camille (1931). Although she was a fine violinist, she devoted her life to her children and to teaching. In 1958 she founded L’Oiseau Bleu, a small private school.

Scope and Content

The records in the fonds pertain mainly to the musical careers and private lives of Rodolphe and André Mathieu, as well as relations between various members of the Mathieu family. The records concerning L’Institut canadien de musique and the Soirées Mathieu also reflect Rodolphe Mathieu’s involvement with the Montreal musical scene.

Among the items in the fonds are biographical records, personal and professional correspondence, musical works, writings (thoughts, articles, poems, essays, notes), invitations, notarial deeds, civil records, contracts, copyright documents, academic work, report cards, examination papers, diplomas, radio texts, concert programs, concert tickets, membership cards, financial documents, publicity materials, travel documents, posters, published and annotated scores, press clippings, drawings and photographs, mostly of members of the Mathieu family.

The fonds consists of the following series: MUS 165/A Rodolphe Mathieu; MUS 165/B André Mathieu; MUS 165/C Wilhelmine Gagnon-Mathieu; MUS 165/D Other family members; MUS 165/E Manuscript, printed and annotated music by various composers;

MUS 165/F Drawings; MUS 165/G Photographs; MUS 165/H Collection of press clippings; MUS 165/I Posthumous files.

Notes

Fonds purchased in 1984 from Marie-Ange Mathieu, widow of André Mathieu, and Éric Le Reste, grandson of Rodolphe Mathieu.

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). The copyright of all records in the fonds, with the exception of musical compositions by André Mathieu, are the property of Éric Le Reste. He has authorized the National Library of Canada to make copies of these records but wishes to be informed if manuscript textual records or scores are published or a work is performed. The copyright to André Mathieu's musical manuscripts remains the property of Mrs. Marie-Ange Mathieu; no copies of these manuscript works may be made without obtaining her permission in writing.

Originals and copies.



Rodolphe Mathieu, Montreal, [ca. 1950]. All rights reserved. Commercial reproduction is prohibited.

DESCRIPTION OF THE FONDS

MUS 165/A RODOPLHE MATHIEU. – 1910-1976. – 78 cm of textual records. – 6 photographs: b&w; 9 x 22.5 cm or smaller.

This series consists of records illustrating the musical activities, thought and personal life of Rodolphe Mathieu. The manuscripts of his musical works reflect the composer's development over the years and illustrate his originality. Among them are the *Quatuor à cordes no. 1 (Plaisir)*, the hymn *Lève-toi Canadien*, *Douze études modernes* for violin, *Symphonie pour voix humaines*, *Trois préludes* for orchestra, *Les Saisons canadiennes* for voice and piano and *Deux poèmes* for voice and string quartet. Rodolphe Mathieu's writings also reveal an author who was socially aware and closely followed the development of new methods of teaching music.

Among the items in this series are a baptismal certificate, correspondence, contracts, musical works, notarial deeds, counterpoint and harmony exercises, writings that include *Pensées et anecdotes* and *Tests d'aptitudes musicales*, concert programs, financial documents, a diploma, publicity materials, membership lists, invitations, press clippings and photographs.

The series consists of the following sub-series: MUS 165/A1 Official Records; MUS 165/A2 Personal and Professional Correspondence; MUS 165/A3 Academic Work; MUS 165/A4 Musical Works; MUS 165/A5 Concert Programs and Publicity; MUS 165/A6 Teaching and Directing at l'Institut canadien de musique; MUS 165/A7 Writings; MUS 165/A8 Press clippings; MUS 165/A9 Miscellaneous.

In order to standardize the description of the instruments in a work, we have used the coding generally accepted in the musical world. The figures "3. 2. 2. 2 - 4. 3. 3. 1" denote, for example, the following instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and 1 tuba. Blocks of figures separated by a dash correspond to the woodwinds and brass, and follow the traditional order in which the various instruments appear on a score. If the player of one instrument also plays another instrument, this is specified with the abbreviation for the second instrument appearing in brackets (e.g. 3(pic) = 3 flutes plus 1 piccolo played by one of the three flautists). Also, if the work requires another musician for an auxiliary instrument, this is indicated by the "+" symbol (e.g. 2+cbn = 2 bassoons plus a third musician for the contrabassoon). Many descriptions of musical works do not specify the auxiliary instruments, showing them only with an asterisk followed by a number (*3) or with an underlined number (4). In describing archival records, we chose to give auxiliary instruments an important place to reflect the fact that they enrich the orchestra with particular sound qualities.

Originals and copies.

MUS 165/A1 OFFICIAL RECORDS

- MUS 165/A1,1 Baptismal certificate and marriage certificate. – 1928-1955. – 2 textual records.
Copies.
- MUS 165/A1,2 Copyright. – 1933-1947. – 2 textual records.
File containing an application for copyright registration and a copyright certificate.
Original and copy.
- MUS 165/A1,3 Contracts. – 1936-[195-?]. – 7 textual records.
Originals.
- MUS 165/A1,4 Notarial deeds. – 1946-1948. – 2 textual records.
Copies.

MUS 165/A2 PERSONAL AND PROFESSIONAL CORRESPONDENCE

- MUS 165/A2,1 Correspondence with his wife Wilhelmine Gagnon-Mathieu. – 1940-1961. – 13 textual records.
Originals.
- MUS 165/A2,2 Personal correspondence. – 1926-1960. – 1 cm of textual records.
File consisting of correspondence with, among others, Antonio Desjardins, Olivine Mathieu, Paul-Louis Weiller, Rolland G. Gingras and Arthur Prévost.
Originals and copies.
- MUS 165/A2,3 Personal correspondence. – [193-?]-[195-?]. – 2 cm of textual records.
File consisting mainly of greeting cards.
Originals and copies.
- MUS 165/A2,4 Postcards. – 1926-1959. – 10 textual records. – 3 photographs: b&w; 9 x 22.5 cm or smaller.
Originals.
- MUS 165/A2,5 Professional correspondence. – 1924-1940. – 1 cm of textual records.
File containing correspondence with, among others, G.H. Robichon, Joseph Bourgeois, S.K. Sinclair (Toronto Centennial), Rolland G. Gingras, Jacques Ohana (Les Concerts classiques), Charles Kiesgen (Bureau international de concerts), Leopold Stokowski, Antonio Tremblay, J. Naud (Théâtre Royal), Louis H. Bourdon, George Engles (N.B.C. Artists Service), J.W. Elton (Toronto Symphony Orchestra) and Henri Groulx.
Originals and copies.

- MUS 165/A2,6 Professional correspondence. – 1939-1947. – 13 textual records.
File consisting of correspondence with various publishers.
Originals and copies.
- MUS 165/A2,7 Professional correspondence. – 1939-1948. – 18 textual records.
File consisting of correspondence with The Musical Courier.
Originals and copies.
- MUS 165/A2,8 Professional correspondence. – 1940. – 15 textual records.
File consisting of correspondence with Armand J. Marot (Foyer franco-américain).
Originals and copies.
- MUS 165/A2,9 Professional correspondence. – 1940-1942. – 0.5 cm of textual records.
File containing correspondence with, among others, Wilfrid Charette (La Symphonie La Salle) and Gilles Lefebvre.
Originals and copies.
- MUS 165/A2,10 Professional correspondence. – 1940. – 12 textual records.
File consisting of correspondence with Edward Davis (Musical America).
Originals and copies.
- MUS 165/A2,11 Professional correspondence. – 1940-1941. – 1 cm of textual records.
File consisting of correspondence with, among others, Henri Groulx, Adélar Godbout, J.A. Francoeur, Spencer B. Driggs (Standard Booking Office), Douglas Clarke (Montreal Symphony Orchestra), Vladimir Golschmann (Saint Louis Symphony Orchestra), Pierre Béique (Les Concerts symphoniques de Montréal), Robert Willis, Graham Drinkwater, Horace Boivin, Omer Journault, Maurice Duplessis, Jean Bruchési, Hector Perrier, Athanase David, G.H. Ziegler (The Kitchener Conservatory of Music).
Originals and copies.
- MUS 165/A2,12 Professional correspondence. – 1940. – 8 textual records.
File consisting of correspondence with Dorothy Pfeiffer (Ladies' Morning Musical Club).
Originals and copies.
- MUS 165/A2,13 Professional correspondence. – 1942-1945. – 0.5 cm of textual records.
File consisting of correspondence with, among others, Léon Barzin (The National Orchestral Association Inc.), Pierre Béique (Les Concerts symphoniques de Montréal), Alphonse de la Rochelle (Société Saint-Jean-Baptiste de Montréal), Edward Specter (The Pittsburgh Symphony Society), G.E. Judd (Boston Symphony Orchestra).
Originals and copies.

- MUS 165/A2,14 Professional correspondence. – 1946-[196-]. – 1 cm of textual records.
File containing correspondence with, among others, Claude Champagne (Conservatoire de musique et d'art dramatique du Québec), Sir Ernest MacMillan (Canadian Music Council), Jean Newton (Canadian Music Council), Père Clément Morin (Faculté de musique de l'Université de Montréal), Wilfrid Pelletier (Conservatoire de musique et d'art dramatique du Québec), Jean Vallerand (Conservatoire de musique et d'art dramatique du Québec), G.E. Brown (Montreal Symphony Orchestra).
Originals and copies.
- MUS 165/A2,15 Professional correspondence. – 1949. – 13 textual records.
File containing correspondence with Pierre Péladeau and Jacques Tétrault.
Originals and copies.
- MUS 165/A2,16 Professional correspondence. – 1959-1962. – 18 textual records.
File consisting of correspondence with, among others, J.M. Beudet (Canadian Music Centre), John Adaskin (Canadian Music Centre).
Originals and copies.
- MUS 165/A2,17 Letters of certification and authorization. – 1943-1956. – 9 textual records.
Originals and copies.

MUS 165/A3 ACADEMIC WORK

- MUS 165/A3,1 Collection of counterpoint exercises. – [192-?]. – 1 textual record.
Original.
- MUS 165/A3,2 Counterpoint exercises. – [192-?]. – 1 cm of textual records.
Originals.
- MUS 165/A3,3 Various exercises. – [192-?]. – 1 cm of textual records.
File containing exercises in counterpoint, fugue, composition and analysis.
Originals.
- MUS 165/A3,4 Harmony exercises. – [192-?]. – 1 cm of textual records.
Originals.
- MUS 165/A3,5 Exercises. – [192-?]. – 9 textual records.
File consisting of fragments of exercises.
Originals.

MUS 165/A4 MUSICAL WORKS

MUS 165/A4/1 Music for solo instruments

- MUS 165/A4/1,1 *Chevauchée*, for piano. – 1910. – 1 textual record.
File consisting of an original manuscript (8 p.).
- MUS 165/A4/1,2 *Poésies*, pour piano. – [1925?]. – 1 textual record.
File consisting of an original manuscript (13 p.).
- MUS 165/A4/1,3 *Sonate no 1 pour piano*. – 1927. – 1 textual record.
File containing a draft (23 p.).
“To Léo-Pol Morin”. (translation)
- MUS 165/A4/1,4 *Sonate no 1 pour piano*. – [ca 1927]. – 1 textual record.
File consisting of an original manuscript (34 p.). The record
also contains musical fragments (2 p.).
- MUS 165/A4/1,5 *Sonate no 1 pour piano*. – [ca 1927]. – 1 textual record.
File consisting of an original manuscript (32 p.).
- MUS 165/A4/1,6 *Matin d’été*, for piano. – [1929?]. – 1 textual record.
File consisting of a draft (7 p.). The draft is incomplete and
has an unidentified fragment on the back of one page.
- MUS 165/A4/1,7 *Douze Études modernes*, for violon. – [1923?]. – 1 textual
record.
File containing an original manuscript (28 p.).
- MUS 165/A4/1,8 *Deux Préludes*, for harp. – [1930?]. – 1 textual record.
File consisting of a draft (5 p.).
“To Mademoiselle Marie Miller”. (translation)

MUS 165/A4/2 Chamber music

- MUS 165/A4/2,1 *La Chasse à une fée*, for violin and piano. – 1912. – 1 textual
record.
File consisting of an original manuscript (15 p.).
- MUS 165/A4/2,2 *Lied*, for violin and piano. – 1921. – 1 textual record.
File containing an annotated copy (3 p.). Work published by
Nouvelle édition mutuelle, H. Hérelle & cie, Paris.
“To my dear parents”. (translation)
- MUS 165/A4/2,3 *Sonate no 1 pour violon et piano*. – 1928. – 1 textual record.
File containing a draft (33 p.).

- MUS 165/A4/2,4 *Sonate no 1 pour violon et piano*. – 1928. – 1 textual record.
File consisting of an original manuscript (47 p.).
“To Mademoiselle Mimi Gagnon”. (translation)
- MUS 165/A4/2,5 *Sonate no 1 pour violon et piano*. – 1928. – 1 textual record.
File consisting of an original manuscript (4 p.). The manuscript is incomplete.
- MUS 165/A4/2,6 *Scherzo*, for violin and piano. – [1928?]. – 1 textual record.
File containing a draft (2 p.). The manuscript is incomplete.
- MUS 165/A4/2,7 *Danse mignonne*, for violin and piano. – [192-?]. – 1 textual record.
File consisting of an original manuscript (4 p.).
- MUS 165/A4/2,8 *Nocturne en do mineur*, for cello and piano. – [192-?]. – 1 textual record.
File consisting of an original manuscript (6 p.). The manuscript is incomplete.
- MUS 165/A4/2,9 *Sonate no 1 pour violoncelle et piano*. – [1928?]. – 1 textual record
File consisting of an original manuscript (46 p.).
- MUS 165/A4/2,10 *Sonate no 1 pour violoncelle et piano*. – [1928?]. – 1 textual record.
File containing the original manuscript of the cello part (9 p.).
- MUS 165/A4/2,11 *22 dialogues*, for violin and cello. – [1924?]. – 1 textual record.
File consisting of a draft (34 p.).
- MUS 165/A4/2,12 *22 dialogues*, for violin and cello. – 1924. – 1 textual record.
File containing an original manuscript (4 p.). The manuscript is incomplete.
- MUS 165/A4/2,13 *Trio en trois mouvements*, for violin, cello and piano. – [1921?]. – 1 textual record.
File consisting of an original manuscript of the conductor’s score. (76 p.). Titles of the movements: *Discussion, Réflexion, Danse*.
- MUS 165/A4/2,14 *Trio en trois mouvements*, for violin, cello and piano. – [1921?]. – 1 textual record.
File containing an original manuscript of the conductor’s score (53 p.). Movement no. 1 is missing. The work includes a second version of movement no. 3, p. 61 to 72. Titles of movements 2 and 3: *Réflexion, Pantomime*.

- MUS 165/A4/2,15 *Quatuor à cordes no 1 (Plaisir)*. – 1920. – 0.5 cm of textual records.
File consisting of manuscript copies of the parts for vln I and II, vlna and vlc (50 p.).
- MUS 165/A4/2,16 *Quatuor à cordes no 1 (Plaisir)*. – 1950. – 1 textual record.
File consisting of an original manuscript of the conductor's score (23 p.).
- MUS 165/A4/2,17 *Quatuor à cordes no 1 (Plaisir)*. – [1950?]. – 4 textual records.
File consisting of manuscript copies of the parts for vln I and II, vlna and vlc (48 p.).
- MUS 165/A4/2,18 *Quintette en deux mouvements*, for piano and string quartet. – 1942. – 2 textual records.
File containing a draft (41 p.) and an original manuscript of the conductor's score (33 p.).
- MUS 165/A4/2,19 *Quintette en deux mouvements*, for piano and string quartet. – [1942?]. – 4 textual records.
File containing original manuscripts of the parts for violin I, violin II, viola and cello (29 p.) as well as an original manuscript of the piano part (9 p.).
- MUS 165/A4/2,20 *Quintette en deux mouvements*, for piano and string quartet. – 1942. – 1 textual record.
File containing an original manuscript of the conductor's score (25 p.).
- MUS 165/A4/2,21 *Quintette op. 34*. – [1927?]. – 1 textual record.
File containing an original manuscript of the conductor's score (8 p.). Sub-title: *Souvenir d'une heure : prélude*.

MUS 165/A4/3 Vocal Music

- MUS 165/A4/3,1 *Je vous salue Marie*, for solo voice. – [192-?]. – 1 textual record.
File consisting of one copy (1 p.).
- MUS 165/A4/3,2 *Louis XI*, for mixed voices (SATB). – [1929?]. – 2 textual records.
File containing an original manuscript of the conductor's score (4 p.) and a copy of the soprano part (2 p.).
- MUS 165/A4/3,3 *Larmes* (Henri Grignon), for voice and piano. – 1907. – 2 textual records.
File consisting of original manuscripts of the conductor's score (5 p.) and the voice part (2 p.).

- MUS 165/A4/3,4 *Vos Yeux*, for voice and piano. – 1910. – 2 textual records.
File containing manuscript copies of the conductor's score (4 p.) and the voice part (1 p.).
- MUS 165/A4/3,5 *Les Yeux noirs* (Jean-Eugène Marsoin), for voice and piano. – 1911. – 3 textual records.
File containing an original manuscript (6 p.) and manuscript copies (13 p.).
- MUS 165/A4/3,6 *Les Saisons canadiennes* (Rodolphe Mathieu), for voice and piano. – 1929-[193-?]. – 0.5 cm of textual records.
File consisting of sketches (13 p.), original manuscripts and fragments (14 p.). Title of the section: *Automne*.
- MUS 165/A4/3,7 *Les Saisons canadiennes* (Rodolphe Mathieu), for voice and piano. – [1929?]. – 2 textual records.
File containing a draft (12 p.) and an original manuscript (18 p.). Title of the section: *Hiver*.
- MUS 165/A4/3,8 *Les Saisons canadiennes* (Rodolphe Mathieu), for voice and piano. – [1929?]. – 2 textual records.
File containing a draft (6 p.) and an original manuscript (11 p.). Title of the section: *Été*.
- MUS 165/A4/3,9 *Les Saisons canadiennes* (Rodolphe Mathieu), for voice and piano. – [1929?]. – 2 textual records.
File consisting of a draft (10 p.) and an original manuscript (14 p.). Title of the section: *Printemps*.
- MUS 165/A4/3,10 *Les Saisons canadiennes* (Rodolphe Mathieu), for voice and piano. – [193-?]. – 1 textual record.
File consisting of a manuscript copy (39 p.). Titles of sections: *Hiver, Printemps, Été, Automne*.
- MUS 165/A4/3,11 *Les Saisons canadiennes* (Rodolphe Mathieu), for voice and piano. – 1927-[193-?]. – 3 textual records.
File containing original manuscripts of the voice part (9 p.).
Titles of sections: *Hiver, Été, Automne*.
- MUS 165/A4/3,12 *Petite Main* (Françoise Gaudet-Smet), for voice and piano. – 1955. – 3 textual records.
File containing original manuscripts of the conductor's score (7 p.) and the voice part (3 p.) as well as a manuscript copy (9 p.).
"To Catherine Pierre". (translation)
- MUS 165/A4/3,13 *Symphonie pour voix humaines* (Rodolphe Mathieu). – 1933. – 1 textual record.
File consisting of a draft (44 p.). Voices: soprano, alto, contralto, tenor, baritone and bass. Title of the first part: *Nature*.

- MUS 165/A4/3,14 *Symphonie pour voix humaines* (Rodolphe Mathieu). – 1933. – 1 textual record.
File consisting of the original manuscript of the conductor's score (46 p.). Voices: soprano, alto, contralto, tenor, baritone and bass. The score also contains a piano section. Title of the first part: *Nature*.
- MUS 165/A4/3,15 *Lève-toi Canadien* (Rodolphe Mathieu). – 1933. – 1 textual record.
File containing the original manuscript of a patriotic song for tenor I, tenor II, baritone, bass and piano (4 p.).
- MUS 165/A4/3,16 *Lève-toi Canadien* (Rodolphe Mathieu). – 1933. – 1 textual record.
File consisting of the original manuscript of the voice part (2 p.). Patriotic song for voice and piano.
- MUS 165/A4/3,17 *Lève-toi Canadien* (Rodolphe Mathieu), patriotic song for one voice and piano. – 1934-1941. – 3 textual records.
File consisting of annotated copies (15 p.). Scores published by Éditions exclusives de musique canadienne, Montréal.
“To my little André...”, “To Madame Roy-Vilandré...”, “In friendship to J.-J. Gagnier”. (translation)
- MUS 165/A4/3,18 *Lève-toi Canadien* (Rodolphe Mathieu), patriotic song for mixed voices (SATB) and piano. – 1933-1934. – 3 textual records.
File consisting of original manuscripts of the conductor's score (13 p.) and the voice parts (2 p.). Two of the manuscripts are also entitled *Canada Remember* and a third one is entitled *Remember* (Centennial Song of the City of Toronto).
- MUS 165/A4/3,19 *Lève-toi Canadien* (Rodolphe Mathieu), new patriotic hymn for orchestra. – 1934. – 3 textual records.
File containing drafts (10 p.) and an original manuscript of the conductor's score (7 p.). Instrumentation: 2+pic. 2+cor ang. 2+clarB. 2+contrabsn - 4. 3. 3. 1, perc, cdes. One of the records is also entitled *Canada Remember* (Canadian Processional March).
- MUS 165/A4/3,20 *Lève-toi Canadien* (Rodolphe Mathieu), new patriotic song for mixed choir and orchestra. – 1934. – 1 textual record.
File containing an original manuscript of the conductor's score (10 p.). Instrumentation: 1. 1. 2. 1 - 2. 2. 1. 0, pno, timb, perc, cdes, cor(SATB)
- MUS 165/A4/3,21 *Lève-toi Canadien* (Rodolphe Mathieu), new patriotic song for mixed choir and orchestra. – 1934. – 0.5 cm of textual records.
File consisting of original manuscripts of the parts for fl, ob, clar I and II, clarB, bsn, cors I and II, trp I and II, bar cu, trb, perc, cdes (19 p.).

- MUS 165/A4/3,22 *Lève-toi Canadien* (Rodolphe Mathieu), patriotic song for mixed choir and harmony. – 1934-1941. – 2 textual records.
File containing a draft (6 p.) and an original manuscript of the conductor's score (8 p.). Arrangement by J.-J. Gagnier.
Instrumentation: 0+pic. 1. 4+clpic, +clar al, +clarB. 0 - 0. 0. 3. 2, saxA, saxT, 4cnet, 4al cu, bar cu, perc, cor(SATB).
"To J.J. Gagnier, a genius..." (translation)
- MUS 165/A4/3,23 *Lève-toi Canadien* (Rodolphe Mathieu), patriotic song for mixed choir and harmony. – 1934-1941. – 0.5 cm of textual records.
File consisting of original manuscripts of the instrumental parts (28 p.). Arrangement by J.J. Gagnier. Instrumentation: 0+pic. 1. 4+clpic, +clar al, +clarB. 0 - 0. 0. 3. 2, saxA, saxT, 4cnet, 4al cu, bar cu, perc, cor(SATB).
- MUS 165/A4/3,24 *Sanctus et Benedictus*, for choir (TTBarB) and organ. – 1931. – 7 textual records.
File containing sketches (4 p.), a copy of the conductor's score (7 p.) and copies of the voice parts (4 p.). The work *Cor Jesu* for soprano and tenor is found on the back of the work (2 p.).
Dedicated to J. Ernest Millen.
- MUS 165/A4/3,25 *Sanctus* (Phrygian mode), for soprano, baritone and organ. – [1931?]. – 1 textual record.
File consisting of an original manuscript (4 p.).
- MUS 165/A4/3,26 *Prière*, for voice and organ. – 1932. – 3 textual records.
File consisting of a draft (3 p.) and original manuscripts of the conductor's score (3 p.) and the voice part (1 p.).
"To my daughter Camille". (translation)
- MUS 165/A4/3,27 *Messe des défunts*, for choir and organ. – [193-?]. – 0.5 cm of textual records.
File consisting of sketches (24 p.).
- MUS 165/A4/3,28 *Poème de la mer* (Rodolphe Mathieu) - prelude for choir (SATB), violin, cello and two pianos. – [1935?]. – 5 textual records.
File containing original manuscripts of the conductor's score (52 p.) and the parts for soprano, alto, tenor and bass (12 p.).
"Dedicated to Mademoiselle C. Marie". (translation)
- MUS 165/A4/3,29 *Deux Poèmes* (Rodolphe Mathieu), for voice and string quartet. – 1928. – 2 textual records.
File containing drafts (27 p.). Titles of the sections: *Après ton appel*, *Quand tu pleures*. The section *Quand tu pleures* is incomplete.

- MUS 165/A4/3,30 *Deux Poèmes* (Rodolphe Mathieu), for voice and string quartet. – 1928. – 9 textual records.
File containing original manuscripts of the parts (63 p.). Titles of the sections: *Après ton appel*, *Quand tu pleures*. The manuscript of the vocal part is incomplete.
- MUS 165/A4/3,31 *Deux Poèmes* (Rodolphe Mathieu). – [1929?]. – 1 textual record.
File consisting of the original manuscript of the arrangement for voice and piano (16 p.). Titles of the sections: *Après ton appel*, *Quand tu pleures*.
- MUS 165/A4/3,32 *Un peu d'ombre* (Pierre Newton), for voice and orchestra. – 1913. – 1 textual record.
File consisting of a manuscript copy of the conductor's score (19 p.). Copyist: Léon Duclos. Instrumentation: 2. 1+cor ang. 0+2clar in A. 2 - 2. 0. 0. 0, hp, timb, cel, cdes, vx.
- MUS 165/A4/3,33 *Un peu d'ombre* (Pierre Newton), for voice and orchestra.: – 1913. – 0,5 cm of textual records.
File containing manuscript copies of the instrumental parts (38 p.). Copyist: Léon Duclos. Instrumentation: 2. 1+cor ang. 0+2clar in A. 2 - 2. 0. 0. 0, hp, timb, cel, cdes, vx.
- MUS 165/A4/3,34 *Un peu d'ombre* (Pierre Newton), for voice and orchestra.: – 1913. – 1 textual record.
File consisting of manuscript copies of the instrumental parts (22 p.). Instrumentation: 2. 1+cor ang. 0+2clar in A. 2 - 2. 0. 0. 0, hp, timb, cel, cdes, vx.
- MUS 165/A4/3,35 *Un peu d'ombre* (Pierre Newton). – 1913. – 2 textual records.
File consisting of an original manuscript (6 p.) and a manuscript copy (6 p.) written by Léon Duclos. Version for voice and piano.
- MUS 165/A4/3,36 *Harmonie du soir* (Charles Beaudelaire), for voice, violin and orchestra. – 1924. – 1 textual record.
File consisting of a draft (33 p.). Instrumentation: 2. 1+cor ang. 2. 2 - 4. 0. 3. 0, hp, timb, perc, cdes, vln solo, vx.
- MUS 165/A4/3,37 *Harmonie du soir* (Charles Beaudelaire), for voice, violin and orchestra. – 1924. – 2 textual records.
File containing manuscript copies of the conductor's score (71 p.). Instrumentation: 2. 1+cor ang. 2. 2 - 4. 0. 3. 0, hp, timb, perc, cdes, vln solo, vx. Copyist: Léon Duclos.
- MUS 165/A4/3,38 *Harmonie du soir* (Charles Beaudelaire), for voice, violin and orchestra. – 1924. – 1 cm of textual records.
File consisting of manuscript copies of the instrumental parts (76 p.). Instrumentation: 2. 1+cor ang. 2. 2 - 4. 0. 3. 0, hp, timb, perc, cdes, vln solo, vx.

- MUS 165/A4/3,39 *Harmonie du soir* (Charles Beaudelaire), for voice, violin and orchestra. – 1924. – 0.5 cm of textual records.
File consisting of manuscript copies of the instrumental parts (59 p.). Instrumentation: 2. 1+cor ang. 2. 2 - 4. 0. 3. 0, hp, timb, perc, cdes, vln solo, vx.
- MUS 165/A4/3,40 *Harmonie du soir* (Charles Beaudelaire). – 1924. – 2 textual records.
File consisting of a draft (11 p.) and an original manuscript of the arrangement for voice, violin and piano (11 p.).
- MUS 165/A4/3,41 *Symphonie ballet*, for choir and orchestra. – [1924?]. – 1 textual record.
File consisting of a draft of the conductor's score (71 p.). Instrumentation: 2+pic. 2+cor ang. 2(clar in A)+clarB. 2(contrabsn) - 4. 3. 3. 1, 2hp, timb, perc, cdes, cor(S I, S II, A, CA). Titles of the sections: *Le Réveil des fleurs* and *La Danse des fleurs*.

MUS 165/A4/4 Symphonic music

- MUS 165/A4/4,1 *Trois Préludes*. – 1921. – 2 textual records.
File containing copies of a piano version (11 p.). Scores published by Nouvelle édition mutuelle, H. Hérelle & Cie, Paris. Titles of the preludes: *Sur un nom* (1912), *Vague* (1914), *J'écoute une muse qui me fuit*, title crossed out by hand and replaced with *Une muse* (1915).
“To Léopold Morin”, “To my dear parents, with affection”.
(translation)
- MUS 165/A4/4,2 *Trois Préludes*, pour orchestra. – [196-?]. – 1 textual record.
File containing a copy of the conductor's score (32p.). Score of the Canadian Music Centre. Instrumentation: 2+pic. 2(cor ang). 2. 2 - 2. 2. 0. 0, hp, timb, perc, cdes. Titles of the preludes: *Sur un nom* (1912), *Vague* (1914) and *Muse* (1915).
- MUS 165/A4/4,3 *Trois Préludes*, for orchestra. – [196-?]. – 1 textual record.
File containing copies of the set of parts (70 p.). The parts for the bassoons are missing. Instrumentation: 2+pic. 2(cor ang). 2. 2 - 2. 2. 0. 0, hp, timb, perc, cdes. Titles of the preludes: *Sur un nom* (1912), *Vague* (1914) and *Muse* (1915).
- MUS 165/A4/4,4 *Poème concerto*, for piano, violin and orchestra. – [1933?]. – 1 textual record.
File consisting of sketches (2 p.).
- MUS 165/A4/4,5 *Concerto pour piano et orchestre*. – [193-?]. – 0.5 cm of textual records.
File containing sketches (19 p.). Version for two pianos.

MUS 165/A4/5 Others

- MUS 165/A4/5,1 *Meet Me Tonight in My Dream*, for voice and piano. – [193-?].
– 1 textual record.
File consisting of a manuscript copy of an arrangement by Rodolphe Mathieu (4 p.).
- MUS 165/A4/5,2 Fragments. – [192-?]-[195-?]. – 0.5 cm of textual records.
File containing various fragments of original manuscripts and manuscript copies (45 p.).

MUS 165/A5 CONCERT PROGRAMS AND PUBLICITY

- MUS 165/A5,1 Concert programs. – 1917-[194-?]. – 9 textual records.
Copies.
- MUS 165/A5,2 Concert programs. – 1961-1976. – 8 textual records.
Copies.
- MUS 165/A5,3 Concert programs. – 1943-1956. – 6 textual records.
File consisting of a collection of Canadian concert programs.
Autographed by Vladimir Golschmann and Ninon Vallin.
Copies.
- MUS 165/A5,4 Concert programs. – 1938-[195-?]. – 11 textual records.
File consisting of a collection of American concert programs.
Copies.
- MUS 165/A5,5 Publicity. – 1928-[194-?]. – 5 textual records.
Copies.

MUS 165/A6 TEACHING AND DIRECTING, INSTITUT CANADIEN DE LA MUSIQUE

- MUS 165/A6,1 Correspondence. – 1940-1952. – 12 textual records.
Originals and copies.
- MUS 165/A6,2 Contracts. – 1933-1953. – 5 textual records.
Copies.
- MUS 165/A6,3 Student assignments. – 1929-[194-?]. – 2 cm of textual records.
File containing, among other items, works by Andrée Blais.
Originals.
- MUS 165/A6,4 Concert programs. – 1930-1952. – 12 textual records.
Copies.

- MUS 165/A6,5 Publicity. – 1934-[195-?]. – 0.5 cm of textual records.
Originals and copies.
- MUS 165/A6,6 Publicity. – [194-?]. – 22 textual records.
File consisting of various press clippings.
Copies.
- MUS 165/A6,7 Financial documents. – 1944-1955. – 16 textual records.
File containing financial documents pertaining to the sale of
concert tickets and fees charged for music lessons.
Originals and copies.
- MUS 165/A6,8 Diploma. – 1949. – 1 textual record.
Original.
- MUS 165/A6,9 Membership lists. – [193-?]-[195-?]. – 1 cm of textual records.
Originals.
- MUS 165/A6,10 Press clippings. – 1930-1932. – 0.5 cm of textual records.
File consisting of press clippings about les Soirées Mathieu.
Copies.
- MUS 165/A6,11 Press clippings. – 1933-1952. – 0.5 cm of textual records.
File containing press clippings pertaining to les Soirées
Mathieu.
Copies.
- MUS 165/A6,12 Press clippings. – 1926-[195-]. – 0.5 cm of textual records.
Copies.
- MUS 165/A6,13 Conservatoire de musique et d'art dramatique du Québec. –
[195-?]. – 4 textual records.
File consisting of documents about Rodolphe Mathieu's
courses at the Conservatoire.
Copies.
- MUS 165/A6,14 Miscellaneous. – 1932-1951. – 0.5 cm of textual records.
File containing, among other items, business cards, registration
forms, examination papers and a brochure.
Originals and copies.

MUS 165/A7 WRITINGS

- MUS 165/A7,1 Thoughts. – [193-]-[195-]. – 1 cm of textual records.
Originals.
- MUS 165/A7,2 Thoughts. – [193-?]-[195-?]. – 1 cm of textual records.
Originals.

- MUS 165/A7,3 Thoughts. - books 2 to 5. – [193-?]. – 4 textual records.
Originals.
- MUS 165/A7,4 Thoughts. - books 6 to 9. – [194-?]. – 4 textual records.
Originals.
- MUS 165/A7,5 Thoughts. – books 10, 11 (12 b), 12 a, 12c. – [194-?]. – 4 textual records.
Originals.
- MUS 165/A7,6 Thoughts - books 13, 14, 15, 17, 19. – [195-?]. – 5 textual records.
Originals.
- MUS 165/A7,7 Thoughts - books. – [193-?]-[195-?]. – 3 textual records.
File containing unnumbered books.
Originals.
- MUS 165/A7,8 *Tests d'aptitudes musicales.* – [193-?]. – 1 textual record.
File containing an annotated typewritten copy (85 p.).
- MUS 165/A7,9 *Tests d'aptitudes musicales.* – [193-?]. – 1 textual record.
File containing an annotated typewritten copy (66 p.).
- MUS 165/A7,10 *Tests d'aptitudes musicales.* – [193-?]. – 1 textual record.
File containing an annotated typewritten copy (75 p.).
- MUS 165/A7,11 *Tests d'aptitudes musicales.* – [193-?]. – 1 textual record.
File containing an original manuscript of a section of the text (14 p.).
- MUS 165/A7,12 *Tests d'aptitudes musicales.* – [193-?]. – 1 textual record.
File consisting of an original manuscript of a section of the text (17 p.).
- MUS 165/A7,13 *Tests d'aptitudes musicales.* – [193-?]. – 11 textual records.
File consisting of various fragments.
Originals and copies.
- MUS 165/A7,14 *La Composition musicale.* – [194-?]. – 1 textual record.
File containing a draft (28 p.).
- MUS 165/A7,15 *Pensées et anecdotes.* – [195-?]. – 1 textual record.
File consisting of an annotated typewritten copy (229 p.).
- MUS 165/A7,16 Articles. – [194-?]-[195-?]. – 3 textual records.
File containing annotated typewritten copies.
- MUS 165/A7,17 Articles. – 1928-[194-?]. – 0.5 cm of textual records.
File containing press clippings and periodicals.
Copies.

- MUS 165/A7,18 Articles about Rodolphe Mathieu. – [194-?]-1964. – 3 textual records.
Originals and copy.
- MUS 165/A7,19 Poems. – [194-?]. – 2 textual records.
File containing annotated typewritten copies (4 p.). Titles of the poems: *Nature, Romance d'oiseaux*.
- MUS 165/A7,20 Autobiographical writings. – [195-?]-1962. – 4 textual records.
Originals and copy.
- MUS 165/A7,21 Autobiographical writings about Rodolphe Mathieu. – [195-?]-[196-]. – 4 textual records.
Original and copies.

MUS 165/A8 PRESS CLIPPINGS

- MUS 165/A8,1 Press clippings. – [1908?]-1949. – 1.5 cm of textual records.
Copies.
- MUS 165/A8,2 Press clippings. – 1952-1976. – 0.5 cm of textual records.
Copies.

MUS 165/A9 MISCELLANEOUS

- MUS 165/A9,1 Membership cards. – [1925?]-1955. – 4 textual records.
Originals.
- MUS 165/A9,2 Identification documents. – 1936. – 2 textual records. – 3 photographs: b&w; 6 x 4.5 cm and 4 x 3.5 cm.
Originals.
- MUS 165/A9,3 Partial lists of the works of Rodolphe Mathieu. – [193-?]. – 2 textual records.
Copies.
- MUS 165/A9,4 Ration book. – [ca 1940]. – 1 textual record.
Copy.
- MUS 165/A9,5 Invitations. – 1941-1959. – 0.5 cm of textual records.
Originals and copies.
- MUS 165/A9,6 Competitions. – 1942-1960. – 0.5 cm of textual records.
Copies.
- MUS 165/A9,7 Travel documents. – [194-]-[195-?]. – 5 textual records.
File containing identification, safety instructions and tourist information.
Originals and copies.

- MUS 165/A9,8 Booklet - *Cantate de Cassandre*. – [195-?]. – 1 textual record.
Copy.
- MUS 165/A9,9 Annotated book. – ca 1904. – 1 textual record.
“To my dear little sister Rosette...” from Rodolphe Mathieu,
April 17, 1920. (translation)
- MUS 165/A9,10 Annotated book. – [191-?]. – 1 textual record.
Copy.
- MUS 165/A9,11 Dedications. – [193-]. – 2 textual records.
File containing a book of poetry dedicated by Hélène
Charbonneau and a page of dedication.
Original and copy.



André Mathieu, [ca. 1946]. All rights reserved. Commercial reproduction is prohibited.

MUS 165/B ANDRÉ MATHIEU. – 1934-1978. – 1.10 m of textual records. – 20 photographs: b&w; 10.5 x 15 cm or smaller.

The records in this series illustrate the musical career and personal life of André Mathieu. The many concert programs, posters and press clippings provide a wealth of information about his early career as a child prodigy and his subsequent development. The items of correspondence with his family and friends are also a valuable source of information about his state of mind and his music. The composer's various musical works reflect his talent as a composer and his romantic outlook. His many works include *Concerto de Québec*, *Quintette en deux mouvements*, *Chant du Bloc populaire*, the symphonic poem *Le Chant des ténèbres*, *Rhapsodie romantique* for orchestra and *Fantaisie brésilienne* for violin and piano.

Among the items in this series are a baptismal certificate, confirmation certificate, correspondence, contracts, musical works, diplomas, school notebooks and report cards, writings, concert programs, publicity materials, radio texts, financial documents, posters, brochures, concert tickets, press clippings and photographs.

The series comprises the following sub-series: MUS 165/B1 Official records; MUS 165/B2 Personal and professional correspondence; MUS 165/B3 Studies; MUS 165/B4 Musical works; MUS 165/B5 Concert programs and publicity; MUS 165/B6 Writings; MUS 165/B7 Radio; MUS 165/B8 Bloc populaire canadien junior; MUS 165/B9 Press clippings; MUS 165/B10 Miscellaneous.

In order to standardize the description of the instruments in a work, we have used the coding generally accepted in the musical world. The figures "3. 2. 2. 2 - 4. 3. 3. 1" denote, for example, the following instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and 1 tuba. Blocks of figures separated by a dash correspond to the woodwinds and brass, and follow the traditional order in which the various instruments appear on a score. If the player of one instrument also plays another instrument, this is specified with the abbreviation for the second instrument appearing in brackets (e.g. 3(pic) = 3 flutes plus 1 piccolo played by one of the three flautists). Also, if the work requires another musician for an auxiliary instrument, this is indicated by the "+" symbol (e.g. 2+contrabsn = 2 bassoons plus a third musician for the contrabassoon). Many descriptions of musical works do not specify the auxiliary instruments, showing them only with an asterisk followed by a number (*3) or with an underlined number (4). In describing archival records, we chose to give auxiliary instruments an important place to reflect the fact that they enrich the orchestra with particular sound qualities.

Originals and copies.

MUS 165/B1 OFFICIAL RECORDS

- MUS 165/B1,1 Civil status. – 1940-1960. – 3 textual records.
File containing a baptismal certificate, confirmation certificate
and a wedding ceremony booklet.
Originals and copy.
- MUS 165/B1,2 Contracts. – 1934-1955. – 11 textual records.
Originals and copy.
- MUS 165/B1,3 Copyright. – 1944-1947. – 2 textual records.
Original and copy.

MUS 165/B2 PERSONAL AND PROFESSIONAL CORRESPONDENCE

- MUS 165/B2,1 Correspondence with family. – 1936-1964. – 0.5 cm of textual
records.
Originals.
- MUS 165/B2,2 Correspondence with his parents. – 1943-1968. – 1 cm of
textual records.
Originals and copies.
- MUS 165/B2,3 Correspondence with his wife Marie-Ange Mathieu. – 1959-
1961. – 0.5 cm of textual records.
Originals.
- MUS 165/B2,4 Personal correspondence. – 1936-1947. – 1 cm of textual
records.
File consisting of correspondence with, among others, Gilles
Lefebvre, Adémard Raynault and Wilfrid Pelletier.
Originals.
- MUS 165/B2,5 Personal correspondence. – 1947-1968. – 1.5 cm of textual
records.
File containing correspondence with, among others, Jacques
Languirand, Marthe, Camilien Houde, André Asselin, Cécile
Roy and Béatrice.
Originals and copies.
- MUS 165/B2,6 Correspondence with Lucille O’Leary. – 1951-1954. – 9
textual records.
Originals.
- MUS 165/B2,7 Correspondence with Rose [?]. – 1953-1954. – 7 textual
records.
Originals.
- MUS 165/B2,8 Postcards sent. – 1935-1967. – 1 cm of textual records. – 3
photographs: b&w; 10.5 x 15 cm.
Originals.

- MUS 165/B2,9 Postcards received. – 1935-1967. – 1.5 cm of textual records.
– 16 photographs: b&w; 10.5 x 15 cm or smaller.
Originals.
- MUS 165/B2,10 Professional correspondence. – 1940-1953. – 0.5 cm of textual records.
File consisting of correspondence with, among others, Armand J. Marot (Foyer franco-américain), Albert Yves Bernard, Leonard Bernstein (The Philharmonic Symphony Society of New York), Leopold Stokowski (Hollywood Bowl Association), Maurice Duplessis, Jacques Henry (Fédération Normandie Canada), Walter Harris, Minuetta Borek, Sir Ernest MacMillan (Canadian Music Council).
Originals and copies.
- MUS 165/B2,11 Professional correspondence. – 1953-1967. – 0.5 cm of textual records.
File containing correspondence with, among others, Jacques Bobet (National Film Board), Roger Blais (National Film Board), François Bernier (Canadian Broadcasting Corporation), Helmut Kallmann (Canadian Broadcasting Corporation), Gérard Gamache (Club musical et littéraire de Montréal), Roger Blanchard (Art et folklore de France).
Originals and copies.
- MUS 165/B2,12 Letters of standing and appreciation. – 1946-1965. – 5 textual records.
Originals and copies.
- MUS 165/B2,13 Letters concerning André Mathieu. – 1945-[196-?]. – 3 textual records.
Originals and copy.

MUS 165/B3 STUDIES

- MUS 165/B3,1 Prizes and certificates of excellence. – 1934-1939. – 6 textual records.
Originals.
- MUS 165/B3,2 Diplomas. – 1935-1936. – 3 textual records.
Originals.
- MUS 165/B3,3 School notebooks. – [193-]. – 5 textual records.
Originals.
- MUS 165/B3,4 Report cards. – [194-?]-1943. – 4 textual records.
Originals.

- MUS 165/B3,5 Directories. – 1957. – 2 textual records.
File containing a directory of the Association des anciens élèves du Collège Jean-de-Brébeuf and a directory of the Association des anciens élèves du Collège Notre-Dame (alumnae associations).
Copies.

MUS 165/B4 MUSICAL WORKS

MUS 165/B4/1 Piano Music

- MUS 165/B4/1,1 *Trois Études*, op. 1, 3, 4. – 1934. – 2 textual records.
File containing manuscript copies written by Rodolphe Mathieu (24 p.). The pencil manuscript also contains the work *Les Gros Chars*, op. 2.
- MUS 165/B4/1,2 *Les Cloches*, op. 12. – 1934. – 2 textual records.
File containing a draft (2 p.) and a manuscript copy owned by Rodolphe Mathieu (4 p.).
- MUS 165/B4/1,3 *Valse pour enfant*, op. 14. – [197-?]. – 1 textual record.
File containing a copy of a 1934 manuscript (3 p.).
- MUS 165/B4/1,4 *Les Abeilles piquantes*, op. 17. – [1934?]. – 1 textual record.
File consisting of a draft by Rodolphe Mathieu (2 p.).
- MUS 165/B4/1,5 *Marche funèbre*, op. 7. – [197-?]. – 1 textual record.
File consisting of a copy of a 1936 manuscript (3 p.).
- MUS 165/B4/1,6 *Procession d'éléphants*, op. 5. – [1936?]. – 2 textual records.
File containing a draft (2 p.) and a manuscript copy written by Rodolphe Mathieu (4 p.). On the back of the draft is also found a manuscript copy of a prelude.
- MUS 165/B4/1,7 *Danse sauvage*. – [1936?]. – 1 textual record.
File consisting of a draft by Rodolphe Mathieu (2 p.).
- MUS 165/B4/1,8 *Tristesse*. – [1936?]. – 2 textual records.
File containing a draft (3 p.) and a manuscript copy by Rodolphe Mathieu (3 p.).



André Mathieu and his aunt, Camille Gagnon, in Paris, 1938. All rights reserved. Commercial reproduction is prohibited.

- MUS 165/B4/1,9 *Étude no 4*, op. 133 – [1936?]. – 3 textual records.
File consisting of drafts (6 p.).
“Dedicated to dear Aunt Camille”. (translation)
- MUS 165/B4/1,10 *Hommage à Mozart enfant*, op. 20. – 1937. – 1 textual record.
File containing a manuscript copy written by Rodolphe Mathieu (3 p.).
“To Madame Octave Homberg, President of la Société mozartienne”. (translation)
- MUS 165/B4/1,11 *Étude no 5*. – [1938?]. – 1 textual record.
File consisting of a draft (2 p.).
- MUS 165/B4/1,12 *Les Mouettes*, op. 19. – [1938?]. – 1 textual record.
File consisting of a manuscript copy written by Rodolphe Mathieu (5 p.).
- MUS 165/B4/1,13 *Les Vagues*. – [197-?]. – 1 textual record.
File consisting of a copy of a 1939 manuscript (7 p.).
Incomplete.
“To Monsieur et Madame Paul-Louis Weiller”. (translation)
- MUS 165/B4/1,14 *Été canadien*. – 1939-1943. – 2 textual records.
File containing original manuscripts (24 p.).
- MUS 165/B4/1,15 *Printemps canadien*. – 1940. – 2 textual records.
File consisting of a draft (6 p.) and a manuscript copy written by Allan McIver (8 p.).

- MUS 165/B4/1,16 *Laurencie*. – 1942. – 1 textual record.
File containing a sketch (1 p.).
- MUS 165/B4/1,17 *Fantaisie romantique*. – [196-?]. – 1 textual record.
File consisting of a copy of a manuscript dating from the 1940s (4 p.). Incomplete.
- MUS 165/B4/1,18 *Marche des cadets de la Marine*. – 1946. – 1 textual record.
File consisting of an original manuscript of the melody and two simple themes (2 p.).
- MUS 165/B4/1,19 *Bagatelle no 1*. – [197-?]. – 1 textual record.
File containing a copy of a 1946 manuscript (3 p.).
- MUS 165/B4/1,20 *Laurentienne no 2*. – 1946. – 1 textual record.
File containing an original manuscript (11 p.).
- MUS 165/B4/1,21 *Prélude no 1*, op. 135. – [1946?]. – 1 textual record.
File consisting of a sketch (1 p.).
- MUS 165/B4/1,22 *Bagatelle no 4*. – 1947. – 1 textual record.
File consisting of an original manuscript (2 p.).
- MUS 165/B4/1,23 *Blues Tempo*. – [197-?]. – 1 textual record.
File containing a copy of a 1948 manuscript (3 p.). Melody only.
“For Alain Gravel”. (translation)
- MUS 165/B4/1,24 *Bagatelle no 5*. – 1948. – 1 textual record.
File consisting of a sketch (1 p.).
- MUS 165/B4/1,25 *Bagatelle no 6*. – 1948. – 1 textual record.
File consisting of a sketch (1 p.).
- MUS 165/B4/1,26 *Prélude no 5 (Romantique)*. – 1951. – 1 textual record.
File containing an original manuscript (9 p.).
“To Madame Lucille O’Leary in sincere friendship”.
(translation)
- MUS 165/B4/1,27 *Danse pastorale*. – 1953. – 1 textual record.
File consisting of an original manuscript (4 p.).
- MUS 165/B4/1,28 *Broadway rhapsodie*. – [1954?]. – 1 textual record.
File consisting of a sketch (1 p.).
- MUS 165/B4/1,29 *Fantaisie pour la main droite*. – [1954?]. – 1 textual record.
File containing a manuscript copy of the melody only (1 p.).
Incomplete.

- MUS 165/B4/1,30 *Thème sur un thème populaire*. – [1954?]. – 1 textual record.
File containing a manuscript copy of a theme used for a pianothon (1 p.).
- MUS 165/B4/1,31 *Valse romantique*. – 1957. – 1 textual record.
File consisting of a sketch of the melodic part (1 p.).
- MUS 165/B4/1,32 *Marche*. – 1958. – 1 textual record.
File containing a sketch of the melodic part (1 p.).
- MUS 165/B4/1,33 *Nocturne*. – 1959. – 1 textual record.
File containing a sketch of the melodic part (2 p.). The record also contains a simple theme on the back.
- MUS 165/B4/1,34 *Scherzo*. – 1961-1962. – 2 textual records.
File consisting of sketches (2 p.).
- MUS 165/B4/1,35 Simple themes. – 1944-1965. – 20 textual records.
File containing the original manuscripts of 28 simple themes (27 p.).
- MUS 165/B4/1,36 Collection of simple themes. – [197-?]. – 1 textual record.
File consisting of a manuscript copy of 39 simple themes (7 p.).

MUS 165/B4/2 Chamber Music

- MUS 165/B4/2,1 *Ballade fantaisie*, for violin and piano. – [197-?]. – 1 textual record.
File consisting of a copy of a 1942 manuscript (15 p.).
- MUS 165/B4/2,2 *Sonate no 1 pour violon et piano*. – 1944. – 2 textual records.
File containing a draft (42 p.) and an original manuscript of the violin part (10 p.).
“To my friend Noël Brunet in sincere admiration”.
(translation)
- MUS 165/B4/2,3 *Sonate no 1 pour violon et piano*. – [197-?]. – 2 textual records.
File containing copies of the conductor’s score (86 p.) and the violin part (8 p.). The manuscripts date from 1944.
“Dedicated to Mr. Arthur Leblanc”. (translation)
- MUS 165/B4/2,4 *Nocturne*, for violin and piano. – 1945. – 1 textual record.
File consisting of a draft (4 p.).
- MUS 165/B4/2,5 *Ballade*, for violin and piano. – [1945?]. – 1 textual record.
File containing a sketch (1 p.).
“Dedicated to my friend Gilles Lefebvre”. (translation)

- MUS 165/B4/2,6 *Désir*, for violin and piano. – 1946. – 1 textual record.
File consisting of an original manuscript (4 p.). On the back of the manuscript two simple themes are also found.
- MUS 165/B4/2,7 *Fantaisie brésilienne*, for violin and piano. – 2 textual records.
File containing an original manuscript of the violin part (2 p.) and a copy (8 p.). Score published by Éditions A. Fassio, Lachute (Québec).
- MUS 165/B4/2,8 *Fantaisie*, for oboe or violin and piano. – [197-?]. – 1 textual record.
File consisting of a 1947 manuscript (9 p.). Incomplete.
- MUS 165/B4/2,9 *Trio en deux mouvements*, for violin, cello and piano. – 1949. – 1 textual record.
File consisting of an original manuscript (40 p.). The manuscript also contains two simple themes (cover and back of page 18).
- MUS 165/B4/2,10 *Trio en deux mouvements*, for violin, cello and piano. – 1949. – 1 cm of textual records.
File containing an original manuscript of the conductor's score (22 p.), a manuscript copy of the conductor's score (16 p.) and a copy of the violin part (7 p.)
- MUS 165/B4/2,11 *Quintette en deux mouvements*, for piano and string quartet. – 1953. – 1 textual record.
File consisting of an original manuscript of the conductor's score (81 p.).
- MUS 165/B4/2,12 *Quintette en deux mouvements*, for piano and string quartet. – 1953-1954. – 1.5 cm of textual records.
File consisting of original manuscripts of the parts for vln I, vln II, vlna and vlc (47 p.) as well as a manuscript copy of the piano part (33 p.).

MUS 165/B4/3 Vocal Music

- MUS 165/B4/3,1 *Chant du Bloc populaire*, popular march for voice and piano. – 1943-1944. – 3 textual records.
File containing an original manuscript (8 p.) and the proofs by Éditions CIM, Montréal (9 p.).
“Dedicated to Maxime Raymond, leader of the Bloc populaire canadien”. (translation)
- MUS 165/B4/3,2 *Chant du Bloc populaire*, popular march for voice (T, Bar, B) and piano. – [1943?]. – 1 textual record.
File containing a manuscript copy written by Rodolphe Mathieu (7 p.).

- MUS 165/B4/3,3 *Chant du Bloc populaire*, popular march for voice (T, Bar, B) and orchestra. – [1943?]. – 0.5 cm of textual records.
File consisting of manuscript copies of the parts for fl, clar I and II, bsn, cors I and II, trp I and II, trom, cdes, timb and vx (T, Bar, B). Copies written by Rodolphe Mathieu.
- MUS 165/B4/3,4 *Marche populaire*, piano version. – 1943. – 2 textual records.
File consisting of original manuscripts (6 p.).
“Dedicated to Maxime Raymond, leader of the Bloc populaire canadien”. (translation)
- MUS 165/B4/3,5 *Le Chant de la victoire* (André Audet), for choir and piano. – 1944-1945. – 2 textual records.
File consisting of the original manuscript of the frontispiece (1 p.) and a manuscript copy written by Rodolphe Mathieu (9 p.).
1944 title: *La Marche de la victoire*.
- MUS 165/B4/3,6 *Le Chant du soldat* (André Audet), for mixed choir (SATB) and piano. – [1945?]. – 1 textual record.
File consisting of a manuscript copy written by Rodolphe Mathieu (15 p.). Other title: *Le Chant de la victoire*.
- MUS 165/B4/3,7 *Le Chant de l’armistice* (André Audet), for voice, orchestra or piano. – [1945?]. – 2 textual records.
File containing sketches (2 p.). Other title: *Le Chant de la victoire*.
- MUS 165/B4/3,8 *Colloque sentimental* (Paul Verlaine), for voice and piano. – [197-?]. – 1 textual record.
File containing a copy of a 1946 manuscript (6 p.).
“To Mr. Pierre Gasse”. (translation)
- MUS 165/B4/3,9 *Il pleure dans mon coeur* (Paul Verlaine), for voice and piano. – 1946. – 2 textual records.
File consisting of original manuscripts (9 p.).
“To my great friend, Mme Rose Lallier”. (translation)
- MUS 165/B4/3,10 *Les Chères mains* (Paul Verlaine), for voice and piano. – 1946. – 1 textual record.
File containing an original manuscript (4 p.).
“To my mother”. (translation)
- MUS 165/B4/3,11 *Le Ciel est si bleu* (Paul Verlaine), for voice and piano. – [1946?]-[196-?]. – 2 textual records.
File containing a sketch (1 p.) and a copy of a published score (3 p.).
“To my sister Camille”. (translation)
- MUS 165/B4/3,12 *Pénombre* (Pierre Louys), for voice and piano. – [197-?]. – 1 textual record.
File consisting of a copy of a 1947 manuscript (5 p.).
“To Mademoiselle Huguette Oigny”. (translation)

- MUS 165/B4/3,13 *Ma mie* (Jacques Dupire), for voice and piano. – 1947. – 1 textual record.
File containing a sketch (1 p.).
- MUS 165/B4/3,14 *Thème pour une prière*, for voice and piano. – 1952. – 1 textual record.
File consisting of an original manuscript (2 p.). On the back: simple theme for a song.
- MUS 165/B4/3,15 *Thème pour une chanson*, for voice and piano. – [1952?]. – 1 textual record.
File consisting of an original manuscript (1 p.). There is also a graphological analysis of André Mathieu's handwriting on the back.
- MUS 165/B4/3,16 *Sous-bois*, for voice and piano. – [1954]. – 1 textual record.
File consisting of a draft (2 p.). Incomplete.
- MUS 165/B4/3,17 *Si tu crois* (Jean Laforest), for voice and piano. – 1954-1955. – 2 textual records.
File consisting of a sketch (1 p.), an original manuscript (6 p.) a page of notes.
- MUS 165/B4/3,18 *Mélodie*, for voice and piano. – 1955. – 1 textual record.
File consisting of a sketch (1 p.).
- MUS 165/B4/3,19 *Mélodie en sol bémol*, for voice and piano. – [1955]. – 1 textual record.
File consisting of an original manuscript of the voice part (1 p.).
- MUS 165/B4/3,20 *Oh! Mon bel amour* (André Mathieu), for voice and piano. – 1957-[197-?]. – 3 textual records.
File containing a sketch (1 p.), an original manuscript (6 p.) and a copy of a 1957 manuscript (4 p.).
“To Mme Rose Lallier”, “To Madame Claire Gagnier in sincere admiration”. (translation)
- MUS 165/B4/3,21 *Chanson du Carnaval de Québec*, for voice and piano. – 1957. – 1 textual record.
File containing an original manuscript (4 p.).
- MUS 165/B4/3,22 *Hymne laurentien* (Père Gustave Lamarche), for voice and piano. – [197-?]. – 1 textual record.
File consisting of a copy of a 1961 manuscript (4 p.).
- MUS 165/B4/3,23 *Vive la gaieté*, for voice and piano. – 1962. – 2 textual records.
File consisting of manuscript copies of the voice part (2 p.).

MUS 165/B4/4 Symphonic Music

- MUS 165/B4/4,1 *Concertino no 1 pour piano et orchestre.* – [1934?]. – 1 textual record.
File consisting of a sketch (1 p.). Version for two pianos.
- MUS 165/B4/4,2 *Concerto no 1 pour piano et orchestre.* – 1936. – 1 textual record.
File containing an original manuscript (26 p.). Version for two pianos. Titles of movements : *Dans les champs, Repos.*
- MUS 165/B4/4,3 *Concertino no 2 pour piano et orchestre.* – 1938. – 2 textual records.
File consisting of a draft (4 p.) and an original manuscript of the conductor's score (54 p.). Instrumentation: 2. 2+cor ang. 2+clarB. 2 - 3. 2. 1. 0, hp, timb, cdes, pno solo.
- MUS 165/B4/4,4 *Concertino no 2 pour piano et orchestre.* – 1938. – 1 textual record.
File consisting of a manuscript copy of the conductor's score (31 p.). Movements I and II. Instrumentation: 2. 2+cor ang. 2+clarB. 2- 4. 2. 1. 0, hp, timb, cdes.
- MUS 165/B4/4,5 *Concertino no 2 pour piano et orchestre.* – [1938?]. – 1 cm of textual records.
File containing original manuscripts of the parts for fl I, obe, clar I and II, bsn, cors I and II, trp I and II, trom, hp, cdes (49 p.).
- MUS 165/B4/4,6 *Concertino no 2 pour piano et orchestre.* – [1938?]. – 2 cm of textual records.
File consisting of manuscript copies of the parts for fl I and II, obe I and II, cor ang, clar I and II, clarB, bsn I and II, cors I, II and III, trp I and II, trom, hp, cdes (65 p.).
- MUS 165/B4/4,7 *Concertino no 2 pour piano et orchestre.* – [1938?]. – 1 textual record.
File containing an original manuscript of the Concerto's cadenza (6 p.).
- MUS 165/B4/4,8 *Concertino no 2 pour piano et orchestre.* – 1938. – 1 textual record.
File consisting of a manuscript copy of a version for two pianos (25 p.).
- MUS 165/B4/4,9 *Scènes enfantines.* – 1938. – 1 textual record.
File consisting of a draft of the conductor's score (15 p.). Instrumentation: 2. 2. 2. 2 - 2. 0. 0. 0, hp, cdes. Adaptation of a *Berceuse* for piano composed in 1936.

- MUS 165/B4/4,10 *Concerto de Québec pour piano et orchestre.* – 1942. – 1 textual record.
File containing an original manuscript of the conductor's score (123 p.). First version: Marc Bélanger. Instrumentation: 2(pic). 2+cor ang. 2(clar in A). 2 - 4. 2(trp in A). 3. 1, hp, timb, perc, cdes, pno solo.
- MUS 165/B4/4,11 *Concerto de Québec pour piano et orchestre.* – [194-?]. – 1 textual record.
File consisting of an annotated copy of the conductor's score (147 p.). Second version. Instrumentation: 2(pic). 2+cor ang. 2(clar in A). 2 - 4. 2(trp in A). 3. 1, hp, timb, perc, cdes, pno solo.
- MUS 165/B4/4,12 *Concerto de Québec pour piano et orchestre.* – 1942. – 1 textual record.
File consisting of an original manuscript of the Concerto's cadenza (8 p.).
- MUS 165/B4/4,13 *Concerto de Québec pour piano et orchestre.* – [196-?]. – 1 textual record.
File consisting of a copy of the conductor's score (184 p.). Instrumentation : 2(pic). 2+cor ang. 2(clar in A). 2 - 4. 2(trp in A). 3. 1, hp, timb, perc, cdes, pno solo.
Cover page: "Mr. Michel Plasson".
- MUS 165/B4/4,14 *Concerto de Québec pour piano et orchestre.* – [196-?]. – 1 textual record.
File consisting of a copy of the conductor's score (184 p.). Second version: Instrumentation : 2(pic). 2+cor ang. 2(clar in A). 2 - 4. 2(trp in A). 3. 1, hp, timb, perc, cdes, pno solo.
Cover page: "Mr. Michel Plasson".
- MUS 165/B4/4,15 *Concerto de Québec pour piano et orchestre.* – [196-?]. – 1.5 cm of textual records.
File containing copies of the parts for fl I and II, ob I and II, cor ang, clar I and II, bsn I and II (73 p). Arranged by André Mathieu.
- MUS 165/B4/4,16 *Concerto de Québec pour piano et orchestre.* – [196-?]. – 2.5 cm of textual records.
File containing copies of the parts for cors I, II, III and IV, trp I and II, trom I, II and III, tb, hp, timb, perc, pno (116 p). Arrangement by André Mathieu.
- MUS 165/B4/4,17 *Concerto de Québec pour piano et orchestre.* – [196-?]. – 1.5 cm of textual records.
File containing copies of the parts for strings (74 p.). Arrangement by André Mathieu.

- MUS 165/B4/4,18 *Concerto de Québec pour piano et orchestre*. – [195-?]-[196-?]. – 2 cm of textual records.
File containing manuscript copies and annotated copies of the parts for fl I and II, ob I and II, EH, clar I and II, clar in A I and II, bsn I and II (123 p.).
- MUS 165/B4/4,19 *Concerto de Québec pour piano et orchestre*. – [195-?]-[196-?]. – 1.5 cm of textual records.
File containing manuscript copies and annotated copies of the parts for cors I, II, III and IV, trp I and II, trp in A I and II, trom I, II and III, tb, hp, timb, perc (87 p.).
- MUS 165/B4/4,20 *Concerto de Québec pour piano et orchestre*. – [195-?]-[196-?]. – 2 cm of textual records.
File consisting of manuscript copies and annotated copies of the parts for strings (136 p.).
- MUS 165/B4/4,21 *Concerto de Québec pour piano et orchestre*. – [196-?]. – 1 textual record.
File consisting of a copy of the piano part (76 p.).
Cover page: “Monsieur Philippe Entremont”.
- MUS 165/B4/4,22 *Concerto de Québec pour piano et orchestre*. – [196-?]. – 1 textual record.
File containing a corrected copy of the piano part (76 p.).
- MUS 165/B4/4,23 *Concerto de Québec pour piano et orchestre*. – [196-?]. – 1 textual record.
File consisting of an annotated copy of the piano part (13 p.).
Second movement only.
- MUS 165/B4/4,24 *Concerto de Québec pour piano et orchestre*. – [197-]. – 1 textual record.
File containing an incomplete manuscript of an arrangement by Vic Vogel (8 p.).
- MUS 165/B4/4,25 *Concerto de Québec pour piano et orchestre*. – 1943. – 1 textual record.
File consisting of an original manuscript (132 p.). Version for two pianos. Two themes for piano are found at the end of the first movement.
- MUS 165/B4/4,26 *Concerto de Québec pour piano et orchestre*. – [195-?]. – 1 textual record.
File consisting of a copy of a manuscript of 1943 (110 p.).
Version for two pianos.
- MUS 165/B4/4,27 *Concerto no 4 pour piano et orchestre*. – 1949. – 1 textual record.
File containing a draft (8 p.). Incomplete. The manuscript also contains a simple theme on the back of p. 6 and a theme for a *fantaisie*, p. 1.

- MUS 165/B4/4,28 *Concerto no 4 pour piano et orchestre*. – 1950. – 1 textual record.
File containing an original manuscript of the third movement of the work (20 p.). Version for two pianos. Simple theme on the cover page.
- MUS 165/B4/4,29 *Concerto pour violon et orchestre*. – [195-?]. – 1 textual record.
File consisting of a sketch (1 p.).
- MUS 165/B4/4,30 *Le Chant des ténèbres*, symphonic poem for full orchestra. – 1945. – 1 textual record.
File consisting of an original manuscript of the conductor's score (27 p.). Instrumentation: 2(pic). 2. 2. 2 - 4. 2. 2. 0, 2hp, timb, cdes, vln solo.
"Property of l'Orchestre de la jeunesse". (translation)
- MUS 165/B4/4,31 *Hantise*, symphonic poem for orchestra. – [1945?]. – 1 textual record.
File containing a draft of a version for two pianos (13 p.). Incomplete.
- MUS 165/B4/4,32 *Mistassini*, symphonic poem for orchestra. – 1954. – 2 textual records.
File consisting of sketches (2 p.).
- MUS 165/B4/4,33 *Ouverture romantique*, pour orchestre. – [1956?]. – 1 textual record.
File consisting of a draft of the conductor's score (35 p.). Instrumentation: 2+pic. 2. 2. 2 - 4. 2. 3. 1, hp, pno, timb, perc, cdes.
- MUS 165/B4/4,34 *Rhapsodie romantique*, for orchestra and piano. – [1958?]. – 1 textual record.
File consisting of an original manuscript of the conductor's score (125 p.). Instrumentation: 2. 2. 2+clarB. 1 - 4. 2. 3. 1, hp, perc, cdes, pno solo.
- MUS 165/B4/4,35 *Rhapsodie romantique*, for orchestra and piano. – [195-?]. – 3 cm of textual records.
File containing manuscript copies and copies of the parts for fl I and II, ob I and II, clar I and II, clarB, bsn, cors I, II, III and IV, trp I and II, trom I, II and III, tb, hp, perc (117 p.). Arrangement by Lucio Agostini.
- MUS 165/B4/4,36 *Rhapsodie romantique*, for orchestra and piano. – [195-?]. – 3 cm of textual records.
File containing manuscript copies of the parts for strings (61 p.). Arrangement by Lucio Agostini.

- MUS 165/B4/4,37 *Rhapsodie romantique*, for orchestra and piano. – 1958. – 3 textual records.
File consisting of sketches (7 p.). Version for two pianos. The sketches also contain four simple themes.
“To Maestro Rodolphe Mathieu...”. (translation)
- MUS 165/B4/4,38 *Rhapsodie romantique*, for orchestra and piano. – [196-?]. – 1 textual record.
File consisting of a copy of a 1958 manuscript (81 p.). Version for two pianos.
“To my dearest wife”. (translation)
- MUS 165/B4/4,39 *Rhapsodie romantique*, for orchestra and piano. – [196-?]. – 1 textual record.
File consisting of a manuscript copy (90 p.). Version for two pianos.
- MUS 165/B4/4,40 *Cantique des cantiques* - Overture to the oratorio. – [196-?]. – 1 textual record.
File containing a manuscript copy of the theme only (1 p.).

MUS 165/B4/5 Ballet Music

- MUS 165/B4/5,1 *Scènes de ballet*, for full orchestra. – 1944-1945. – 1 textual record.
File consisting of an original manuscript of the conductor’s score (142 p.). Instrumentation: 2+pic. 2+cor ang. 2+clarB. 2 - 4. 2. 3. 0, hp, timb, perc, cdes, vln solo. Titles of movements: *Berceuse*, *Complainte*, *Dans les champs*, *Danse des espiègles*. The first part of the work is an adaptation of a *Berceuse* for piano composed in 1936.
- MUS 165/B4/5,2 *Scènes de ballet*, for full orchestra. – [196-?]. – 1 textual record.
File containing an original manuscript of the conductor’s score (110 p.). Instrumentation: 2+pic. 2+cor ang. 2+2clarB. 2 - 4. 3. 3. 1, hp, pno, timb, perc, cdes, vln solo. Arrangement by Lucio Agostini.
- MUS 165/B4/5,3 *Scènes de ballet*, for full orchestra. – [196-?]. – 2 cm of textual records.
File containing manuscript copies of the parts for fl I and II, ob I and II, EH, clar I and II, clarB I and II, bsn I and II (80 p.).
- MUS 165/B4/5,4 *Scènes de ballet*, for full orchestra. – [196-?]. – 2 cm of textual records.
File consisting of manuscript copies and copies of the parts for cors I, II, III and IV, trp I, II and III, trom I, II and III, tb, hp, pno, timb, perc (90 p.).

- MUS 165/B4/5,5 *Scènes de ballet*, for full orchestra. – [196-?]. – 1.5 cm of textual records.
File containing manuscript copies and copies of the parts for strings (62 p.).
- MUS 165/B4/5,6 *Scènes de ballet*, for full orchestra. – 1944. – 1 textual record.
File consisting of a draft of a version for two pianos (32 p.).
Fourth movement only (*Danse des espiègles*).
- MUS 165/B4/5,7 *Scènes de ballet*, for full orchestra. – 1945. – 1 textual record.
File containing a draft of a version for piano (7 p.). Third movement only (*Dans les champs*).
- MUS 165/B4/5,8 *Scènes de ballet*, for full orchestra. – 1945. – 3 textual records.
File consisting of original manuscripts (6 p.) and a manuscript copy (2 p.). Version for violin and piano. Titles of movements: *Berceuse*, *Complainte*.
- MUS 165/B4/5,9 *Solitude* - ballet. – 1954. – 1 textual record.
File containing the structure of the ballet as well as different themes (2 p.).



André Mathieu, Wilhelmine Gagnon-Mathieu and Camille Mathieu during a pianothon, [ca. 1954]. All rights reserved. Commercial reproduction is prohibited.

MUS 165/B4/6 Others

- MUS 165/B4/6,1 *Youpe, Youpe sur la rivière.* – [1950]. – 1 textual record.
File consisting of a sketch (1 p.). Popular song harmonized by André Mathieu.
- MUS 165/B4/6,2 *Open My Eyes to Beauty.* – [1957]. – 6 textual records.
File containing original manuscripts (5 p.) and manuscript copies (2 p.) of instrumental parts. Arrangement by André Mathieu of a popular song by Gustave Klemm.
- MUS 165/B4/6,3 *Musique pour French Can Can.* – [1959?]. – 1 textual record.
File consisting of an original manuscript (2 p.). The manuscript also contains an arrangement of the piece *The Man I Love*.
- MUS 165/B4/6,4 *Thème pour une rhumba.* – [195-?]. – 1 textual record.
File containing an original manuscript (1 p.).
- MUS 165/B4/6.5 Section of an *oeuvre.* – [195-?]. – 1 textual record.
File consisting of a manuscript copy of the second movement of an unidentified piece (14 p.).
- MUS 165/B4/6,6 Fragments. – [194-?]-[196-?]. – 15 textual records.
File consisting of original manuscripts and manuscript copies (25 p.).

MUS 165/B5 CONCERT PROGRAMS AND PUBLICITY

- MUS 165/B5,1 Concert programs. – 1935-1940. – 1.5 cm of textual records.
Original and copies.
- MUS 165/B5,2 Concert programs. – 1941-1942. – 1.5 cm of textual records.
Copies.
- MUS 165/B5,3 Concert programs. – 1943-1968. – 2 cm of textual records.
Copies.
- MUS 165/B5,4 Concert programs. – 1969-1978. – 4 textual records.
Copies.
- MUS 165/B5,5 Publicity. – 1936-1968. – 1 cm of textual records.
Copies.
- MUS 165/B5,6 Publicity. – 1936-1953. – 20 textual records.
File consisting of posters.
Originals and copies.
- MUS 165/B5,7 Publicity. – 1936-1967. – 0.5 cm of textual records.
File consisting of press clippings.
Copies.

MUS 165/B6 WRITINGS

- MUS 165/B6,1 Articles. – 1943-[196-]. – 4 textual records.
Originals and copy.
- MUS 165/B6,2 Articles - press clippings. – 1946-[195-]. – 10 textual records.
Copies.
- MUS 165/B6,3 Articles on André Mathieu. – [194-]-1968. – 4 textual records.
Copies.
- MUS 165/B6,4 Thoughts. – 1943-1967. – 1.5 cm of textual records.
Originals.
- MUS 165/B6,5 Poetry. – 1944-1968. – 4 textual records.
Originals and copy.
- MUS 165/B6,6 Writings dedicated to André Mathieu. – 1939-[195-?]. – 12
textual records.
File containing prose, acrostics and various poems.
Originals and copies.
- MUS 165/B6,7 Various poetry. – [194-?]-[196-?]. – 11 textual records.
File consisting of poems by various authors.
Originals and copies.
- MUS 165/B6,8 Notes. – 1943-[195-?] – 5 textual records.
Originals.

MUS 165/B7 RADIO

- MUS 165/B7,1 Interviews. – [194-] – 2 textual records.
Copies.
- MUS 165/B7,2 Radio texts. – 1950-1955. – 7 textual records.
File consisting of presentations and commentaries prepared by
André Mathieu for various radio programs.
Originals and copies.
- MUS 165/B7,3 Guest. – 1953-1962. – 3 textual records.
Copies.

MUS 165/B8 BLOC POPULAIRE CANADIEN JUNIOR

- MUS 165/B8,1 Correspondence. – 1940-1945. – 12 textual records.
File containing André Mathieu's correspondence with Guy
Beauchemin, member of the Bloc populaire canadien junior.
Originals and copies.

- MUS 165/B8,2 Correspondence. – 1942 -1943. – 10 textual records.
File consisting of various letters including two written by
André Mathieu.
Originals and copies.
- MUS 165/B8,3 Speech. –December 4, 1942. – 1 textual record.
File containing the text of the welcoming speech read to the
members by the president.
Copy.
- MUS 165/B8,4 Articles. – 1942. – 16 textual records.
File consisting of various articles by André Dupont.
Originals and copies.

MUS 165/B9 PRESS CLIPPINGS

- MUS 165/B9,1 Press clippings. – 1934-[1937?]. – 1.5 cm of textual records.
Copies.
- MUS 165/B9,2 Press clippings. – [1938?]-1940. – 2 cm of textual records.
Copies.
- MUS 165/B9,3 Press clippings. – 1941-1949. – 1.5 cm of textual records.
Copies.
- MUS 165/B9,4 Press clippings. – 1950-1968. – 1 cm of textual records.
Copies.
- MUS 165/B9,5 Press clippings. – [193-]-[196-?]. – 2 cm of textual records.
Copies.
- MUS 165/B9,6 Press clippings. – [193-]-[196-?]. – 1 cm of textual records.
Copies.

MUS 165/B10 MISCELLANEOUS

- MUS 165/B10,1 Financial documents. – 1936-1955. – 8 textual records.
Originals and copy.
- MUS 165/B10,2 Concert tickets. – 1935-1952. – 7 textual records.
Copies.
- MUS 165/B10,3 Dedications. – 1936-1961. – 6 textual records.
File containing pages dedicated by, among others, Victor
Tremblay and F.G. Mercure.
Originals.

- MUS 165/B10,4 Dedicated book. – 1940. – 1 textual record.
Copy.
- MUS 165/B10,5 Dedicated book. – 1940. – 1 textual record.
File containing a book dedicated by Monsieur and Madame
Géo. Saint-Louis.
Copy.
- MUS 165/B10,6 Dedicated book and brochure. – [1950?]-1953. – 2 textual
records.
File consisting of documents dedicated by Serge Deyglun and
Jacques Hébert.
Copies.
- MUS 165/B10,7 Membership cards. – 1939-1967. – 8 textual records.
Originals.
- MUS 165/B10,8 Award for heroism. – 1939. – 1 textual record.
Original.
- MUS 165/B10,9 Brochures. – 1939-1947. – 3 textual records.
Copies.

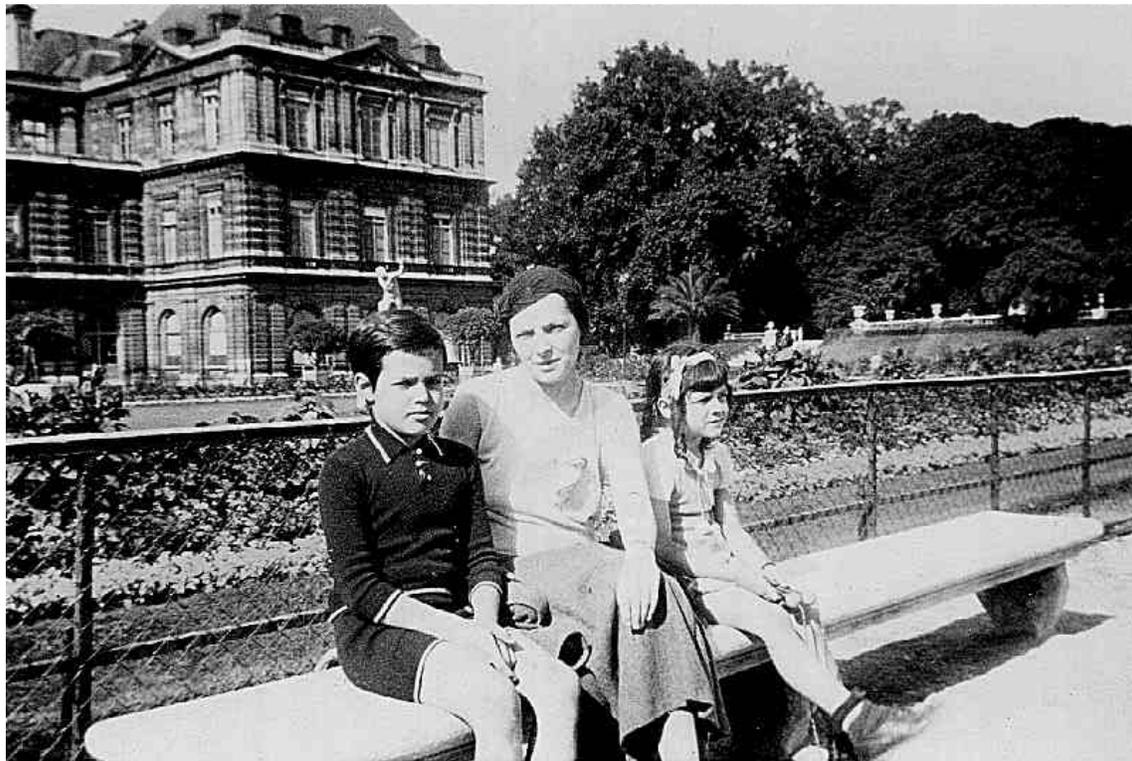


André Mathieu, approximately 8 years old, [ca. 1937]. All rights reserved. Commercial reproduction is prohibited.

- MUS 165/B10,10 Documents pertaining to the Club André-Mathieu. – 1943-1948. – 3 textual records.
File consisting of concert programs and a collection of forms.
Original and copies.
- MUS 165/B10,11 Passport. – 1946. – 1 textual record. – 1 photograph: b&w; 5.5 x 4.5 cm.
Original.
- MUS 165/B10,12 List of a tour by André Mathieu. – [194-?]. – 1 textual record.
Original.
- MUS 165/B10,13 Partial lists of the works of André Mathieu. – 1950. – 2 textual records.
Original and copy.
- MUS 165/B10,14 Reproduction of a drawing. – [194-?]. – 1 textual record.
File containing a reproduction of a drawing of Charles Trenet.
Although it is a reproduction, the document is signed by Trenet.



*Wilhelmine Gagnon-Mathieu,
[ca. 1936]. All rights reserved.
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André Mathieu, Wilhelmine Gagnon-Mathieu and Camille Mathieu, Paris, 1937. All rights reserved. Commercial reproduction is prohibited.

MUS 165/C WILHELMINE GAGNON-MATHIEU. – [191-?]-1976. – 24 cm of textual records. – 12 photographs: b&w; 9 x 14 cm or smaller.

This series contains records about the personal life of Wilhelmine Gagnon-Mathieu and her career as a teacher. Among the items it contains are a biographical record, legal documents, school notebooks, examination papers, publicity materials, a diploma certificate, a book of class lists, a report card, press clippings and photographs.

The series contains the following sub-series: MUS 165/C1 Official records; MUS 165/C2 Personal and professional correspondence; MUS 165/C3 Studies; MUS 165/C4 Teaching; MUS 165/C5 Miscellaneous.

Originals and copies.

MUS 165/C1 OFFICIAL RECORDS

- | | |
|--------------|--|
| MUS 165/C1,1 | Company name. – 1958. – 1 textual record.
Originals. |
| MUS 165/C1,2 | Holograph will. – 1966. – 1 textual record.
Original. |
| MUS 165/C1,3 | Legal documents. – 1968. – 3 textual records.
Copies. |
| MUS 165/C1,4 | Signed statement. – 1975. – 1 textual record.
Copy. |

MUS 165/C2 PERSONAL AND PROFESSIONAL CORRESPONDENCE

- | | |
|--------------|---|
| MUS 165/C2,1 | Correspondence with her family. – 1922-1976. – 2 cm of textual records.
Originals. |
| MUS 165/C2,2 | Personal correspondence. – 1923-1961. – 1 cm of textual records.
Originals. |
| MUS 165/C2,3 | Personal correspondence. – 1962-1969. – 1 cm of textual records.
File containing correspondence with, among others, Jean Drapeau, Clermont Pépin, André Asselin, Lucille O’Leary and Cécile Lebel.
Originals. |

- MUS 165/C2,4 Personal correspondence. – 1969-1976. – 1 cm of textual records.
File containing correspondence with, among others, Paul-Louis Weiller, Robert Bourrassa, Renaude Lapointe, Jean Drapeau, Père Rémi Tittley, Jacques Guilbault and André Asselin.
Originals.
- MUS 165/C2,5 Personal correspondence. – [193-?]-[197-?]. – 2 cm of textual records.
- MUS 165/C2,6 Collections of letters. – 1968-1975. – 2 textual records.
Originals.
- MUS 165/C2,7 Postcards. – 1923-1972. – 1 cm of textual records. – 9 photographs: b&w; 9 x 14 cm and 8 x 13.5 cm.
Originals.
- MUS 165/C2,8 Professional correspondence. – 1944-1976. – 1 cm of textual records.
File containing correspondence with, among others, Judith Jasmin (Canadian Broadcasting Corporation), John Adaskin (Canadian Musical Centre), Keith MacMillan (Canadian Musical Centre), Michel Dussault (Université du Québec à Trois-Rivières), Jean Chatillon (Université du Québec à Trois-Rivières), Elizabeth Laberge, François Magnan (Orchestre symphonique de Québec).
Originals and copies.
- MUS 165/C2,9 Letters of certification and authorization. – 1958-1976. – 9 textual records.
Originals and copy.

MUS 165/C3 STUDIES

- MUS 165/C3,1 School notebooks and fragment. – [191-?]. – 1.5 cm of textual records.
Originals.
- MUS 165/C3,2 Examination papers. – [191-?]-1924. – 3 textual records.
Copies.

MUS 165/C4 TEACHING

- MUS 165/C4,1 Publicity. – 1952-1958. – 9 textual records.
File containing publicity materials pertaining to various private courses.
Original and copies.

- MUS 165/C4,2 Financial document. – 1955. – 1 textual record.
Copy.
- MUS 165/C4,3 Diploma. – 1960. – 1 textual record.
Original.
- MUS 165/C4,4 Course outline - notebook. – 1963-1964. – 1 textual record.
Original.
- MUS 165/C4,5 Class list notebook. – 1964-1969. – 1 textual record.
Original.
- MUS 165/C4,6 Report card. – [196-]. – 1 textual record.
File consisting of a report card from Les Oisillons
kindergarten.
Original.
- MUS 165/C4,7 Regulations. – [196-?]. – 1 textual record.
File containing the regulations of école L'Oiseau bleu.
Copy.

MUS 165/C6 MISCELLANEOUS

- MUS 165/C6,1 Diary. – 1924-1925. – 1 textual record.
Original.
- MUS 165/C6,2 Press clippings. – 1925-1948. – 4 textual records.
Copies.
- MUS 165/C6,3 Identification documents. – 1936-1968. – 4 textual records. – 3
photographs: b&w; 6.5 x 4.5 or smaller.
Originals.
- MUS 165/C6,4 Invitations. – [193-?]-1976. – 0.5 cm of textual records.
Originals and copies.
- MUS 165/C6,5 Death. – 1962-1964. – 11 textual records.
File consisting of documents pertaining to the death of
Rodolphe Mathieu.
Originals and copies.
- MUS 165/C6,6 Death. – 1968. – 2 cm of textual records.
File consisting of documents pertaining to the death of André
Mathieu.
Copies.
- MUS 165/C6,7 Death. – 1968-1971. – 1.5 cm of textual records.
File consisting of documents pertaining to the death of André
Mathieu.
Originals and copies.

- MUS 165/C6,8 Death. – 1968. – 0.5 cm of textual records.
File containing press clippings pertaining to the death of
André Mathieu.
Copies.
- MUS 165/C6,9 Dedicated books. – 1964-1967. – 3 textual records.
Copies.
- MUS 165/C6,10 Biographical record. – 1966. – 1 textual record.
Original.
- MUS 165/C6,11 Notes. – [196-?]. – 4 textual records.
Originals.
- MUS 165/C6,12 Membership cards. – [ca 1970]-1975. – 2 textual records.
Originals.

MUS 165/D OTHER FAMILY MEMBERS. – 1905-1977. – 6 cm of textual records.

This series contains few records but they provide important genealogical information. Among the items in the series are sales agreements, a marriage contract and certificate, minutes, a baptismal certificate and entry, wills, correspondence and business cards.

The series comprises the following sub-series: MUS 165/D1 Official records; MUS 165/D2 Correspondence; MUS 165/D3 Miscellaneous.

Originals and copies.

MUS 165/D1 OFFICIAL RECORDS

- | | |
|--------------|--|
| MUS 165/D1,1 | Contracts of sale. – 1912-1935. – 5 textual records.
File containing contracts of sale between la Fabrique de Notre-Dame and Emma Proulx, Alphonsine Proulx and Adélarde Lachapelle, Camille Gagnon and Adélarde Lachapelle.
Originals and copies. |
| MUS 165/D1,2 | Declaration. – 1914. – 1 textual record.
File consisting of a declaration by Emma Proulx to J.-A. Gagnon.
Copy. |
| MUS 165/D1,3 | Conveyance. – 1915. – 2 textual records.
File containing a deed of conveyance by J.-A. Gagnon to Alphonsine Proulx as well as a letter of certification.
Original and copy. |
| MUS 165/D1,4 | Marriage contract and certificate. – 1918-1951. – 2 textual records.
File containing the marriage certificate of Emma Proulx and Dollard Mesnard as well as the marriage contract of Camille Gagnon and Arthur Lavoie.
Copies. |
| MUS 165/D1,5 | Minutes. – [192-?]. – 1 textual record.
File consisting of a manuscript copy of minutes dated July 2, 1949.
Copy. |
| MUS 165/D1,6 | Wills. – 1932-1953. – 4 textual records.
File consisting of the wills of Alphonsine Proulx, Emma Proulx and Alfred Mathieu.
Originals and copies. |

- MUS 165/D1,7 Donation. – 1948. – 1 textual record.
File containing a deed of donation by Alphonsine Proulx to Camille Gagnon and Wilhelmine Gagnon-Mathieu.
Copy.
- MUS 165/D1,8 Baptismal certificate and entry. – 1952-1967. – 2 textual records.
File containing the birth certificate of Camille Mathieu and the baptismal certificate of Camille Gagnon.
Copies.
- MUS 165/D1,9 Certificate of search. – 1953. – 1 textual record.
Original.

MUS 165/D2 CORRESPONDENCE

- MUS 165/D2,1 Correspondence with Camille Gagnon. – 1905-1977. – 30 textual records.
Originals.
- MUS 165/D2,2 Correspondence of J.-A. Gagnon. – 1917-[192-?]. – 2 textual records.
Originals.
- MUS 165/D2,3 Letter from Albina Proulx. – 1942. – 1 textual record.
Original.
- MUS 165/D2,4 Letter from Marie-Ange Mathieu. – 1968. – 1 textual record.
Original.
- MUS 165/D2,5 Correspondence - miscellaneous. – 1920-1939. – 6 textual records.
Originals.

MUS 165/D3 MISCELLANEOUS

- MUS 165/D3,1 Death. – 1929-1956. – 13 textual records.
File containing documents pertaining to the death of members of the Proulx-Gagnon families.
Original and copies.
- MUS 165/D3,2 Death. – 1933-1957. – 9 textual records.
File containing documents pertaining to the death of members of the Arcand-Mathieu families.
Copies.
- MUS 165/D3,3 Death. – 1976-1977. – 12 textual records.
File consisting of documents pertaining to the death of Camille Mathieu.
Originals and copies.

- MUS 165/D3,4 Death. – 1976. – 2 cm of textual records.
File consisting of documents pertaining to the death of
Wilhelmine Gagnon-Mathieu. Documents received by Camille
Gagnon.
- MUS 165/D3,5 Business cards. – [192-?]. – 3 textual records.
File containing business cards belonging to Dr. J.-A. Gagnon.
Copies.

**MUS 165/E MANUSCRIPT, PRINTED AND ANNOTATED MUSIC BY
VARIOUS COMPOSERS. – c1894-c1945. – 11 cm of textual records.**

This series contains manuscripts by various composers including J.O. Lagacé and Joseph Kosma as well as annotated scores.

Originals and copies.

- MUS 165/E,1 Manuscript music. – 1929-[193-?]. – 4 textual records.
File containing manuscripts of works by various composers including J.O. Lagacé (priest) and Joseph Kosma.
- MUS 165/E,2 Scores dedicated to Rodolphe Mathieu. – c1930- c1945. – 2 textual records.
File containing works by Massimo Zanotti-Bianco and Roland Van de Goor.
Copies.
- MUS 165/E,3 Scores dedicated to André Mathieu. – c1916-c1932. – 3 textual records.
File containing works by César Frank, Jacques de la Presle and J.G. Turcotte.
Copies.
- MUS 165/E,4 Scores dedicated to André Mathieu. – c1932-c1945. – 6 textual records.
File consisting of works by Maurice Ravel, Séverin Moisse, Roland Van de Goor, Maurice Dela, Jacques de la Presle and Napoléon Crépault.
Copies.
- MUS 165/E,5 Annotated scores - André Mathieu. – c1929-[193-?]. – 2 textual records.
File containing works by Ludwig van Beethoven.
Copies.
- MUS 165/E,6 Annotated scores - André Mathieu. – [193-?]. – 1 textual record.
File containing a work by Ludwig van Beethoven.
Copy.
- MUS 165/E,7 Score dedicated to Camille Mathieu. – [194-]. – 1 textual record.
File containing a work by Napoléon Crépault.
Copy.

- MUS 165/E,8 Annotated scores. – c1894 - c1905. – 5 textual records.
File containing, among other items, works by Félix Borowski,
Jean-Baptiste Cramer and Maurice Ravel.
Copies.
- MUS 165/E,9 Annotated scores. – c1908-c1932. – 2.5 cm of textual records.
File consisting of, among other items, works by Claude
Debussy, Frédéric Chopin and F. Schubert.
Copies.
- MUS 165/E,10 Annotated scores. – [191-?]-[193-?]. – 2.5 cm of textual
records.
File consisting of, among other items, works by Séverin
Moisse, A. Scriabine, Henri Duparc and Gabriel Fauré.
Copies.

MUS 165/F DRAWINGS. – 1936-[195-?]. – 8 drawings: pencil, ink, charcoal: 27.5 x 26 cm or smaller.

This series contains drawings mainly depicting Rodolphe Mathieu, André Mathieu, Wilhelmine Gagnon-Mathieu and Camille Mathieu.

- MUS 165/F,1 Rodolphe Mathieu. – [194-?]. – 1 drawing: pencil; 12.5 x 7.5 cm.
File consisting of a sketch of Rodolphe Mathieu.
- MUS 165/F,2 André Mathieu. – 1945. – 1 drawing: pencil; 25 x 20 cm.
File containing a sketch of André Mathieu in profile.
- MUS 165/F,3 André Mathieu. – [194-?]. – 1 drawing: charcoal; 27.5 x 26 cm.
File containing a charcoal drawing of André Mathieu at the piano by L. Adam.
- MUS 165/F,4 André Mathieu. – 1957. – 1 drawing: pencil; 25 x 20 cm.
File consisting of a portrait of André Mathieu by Denyse White.
- MUS 165/F,5 Wilhelmine Gagnon-Mathieu. – 1957. – 1 drawing: pencil; 20 x 13 cm.
File containing a portrait of Wilhelmine Gagnon-Mathieu by Denyse White.
- MUS 165/F,6 Camille Mathieu. – 1936. – 1 drawing: pencil; 27 x 21 cm.
File containing a sketch of Camille Mathieu.
- MUS 165/F,7 Caricatures. – [195-?]. – 1 drawing: pencil; 21 x 13,5 cm.
File consisting of various caricatures.
- MUS 165/F,8 Caricature. – [195-?]. – 1 drawing: ink; 25 x 20 cm.
File containing a drawing of a pianist and a singer.

MUS 165/G PHOTOGRAPHS. – [ca 1880-197-]. – 634 photographs: b&w and col.; 26 x 36 cm or smaller. – 34 negatives: b&w; 10.5 x 6.5 or smaller. – 1 ferrotype: 9.5 x 6 cm.

The photographic records in this series mainly illustrate the careers of Rodolphe and André Mathieu and their personal lives. Most of the photographs are of Rodolphe Mathieu, Wilhelmine Gagnon-Mathieu, Camille Mathieu, André Mathieu and various members of the Gagnon, Proulx and Mathieu families. The series also contains photographs of various artistes including Fernandel, Rudolph Ganz, Alis Robi and Vic Vogel.

- MUS 165/G,1 Rodolphe Mathieu. – [ca 1920]-1962. – 35 photographs: b&w; 25 x 20.5 cm or smaller.
File containing various photographs of Rodolphe Mathieu alone.
- MUS 165/G,2 Rodolphe Mathieu. – 1930- 1961. – 21 photographs: b&w; 12.5 x 15 cm or smaller.
File consisting of photographs of Rodolphe Mathieu and his wife Wilhelmine Gagnon-Mathieu.
- MUS 165/G,3 Rodolphe and André Mathieu. – [ca 1936]-1962. – 11 photographs: b&w; 11 x 9 cm or smaller.
File containing various photographs of Rodolphe and his son André Mathieu.
- MUS 165/G,4 Rodolphe Mathieu. – [ca 1910]-1958. – 21 photographs: b&w; 12 x 7.5 cm or smaller.
File containing photographs mostly of Rodolphe Mathieu with relatives.
- MUS 165/G,5 Wilhelmine Gagnon-Mathieu. – [ca 1910]-1969. – 33 photographs: b&w; 18 x 23 cm or smaller. – 1 negative: b&w; 8.5 x 6 cm.
File containing photographs and a negative of Wilhelmine Gagnon-Mathieu photographed alone.
- MUS 165/G,6 Wilhelmine Gagnon-Mathieu. – 1913-[1965?]. – 30 photographs: b&w; 25.5 x 15 cm or smaller.
File consisting of photographs of Wilhelmine Gagnon-Mathieu with, among others, her sister Camille Gagnon, her mother and her father, Dr. J.A. Gagnon.

- MUS 165/G,7 Wilhelmine Gagnon-Mathieu. – [ca 1933]-1962. – 37 photographs: b&w; 20.5 x 25.5 cm.
File consisting of photographs of Wilhelmine Gagnon-Mathieu with her children Camille and André Mathieu.
- MUS 165/G,8 Wilhelmine Gagnon-Mathieu. – 1937-1965. – 30 photographs: b&w and col.; 18.5 x 25 cm or smaller.
File containing mainly photographs of Wilhelmine Gagnon-Mathieu with various members of her family.
- MUS 165/G,9 Wilhelmine Gagnon-Mathieu. – [1942?]-1962. – 17 photographs: b&w and col.; 20.5 x 25.5 cm or smaller.
File containing photographs of Wilhelmine Gagnon-Mathieu and of her students.
- MUS 165/G,10 André Mathieu. – 1929-1938. – 33 photographs: b&w; 24.5 x 19.5 cm or smaller. – 1 negative: b&w; 9.5 x 6 cm.
Files containing various photographs and a negative of André Mathieu photographed alone.
- MUS 165/G,11 André Mathieu. – 1939-1942. – 35 photograph: b&w; 21 x 26 cm or smaller. – 5 negatives: b&w; 6.5 x 4.5 cm.
Files containing various photographs and negatives of André Mathieu photographed alone.
- MUS 165/G,12 André Mathieu. – [1944?]-1968. – 16 photograph: b&w; 27 x 20.5 cm or smaller.
Files containing various photographs and negatives of André Mathieu photographed alone.
- MUS 165/G,13 André Mathieu. – 1929-1938. – 33 photographs: b&w; 20.5 x 25.5 cm or smaller. – 1 negative: b&w; 8.5 x 6 cm.
File containing mainly photographs of André Mathieu with family members and friends.
- MUS 165/G,14 André Mathieu. – [ca 1939]. – 21 photographs: b&w; 20.5 x 25.5 cm or smaller.
File containing mainly photographs of André Mathieu with family members and friends.
- MUS 165/G,15 André Mathieu. – [ca 1940]. – 40 photographs: b&w; 20.5 x 25.5 cm or smaller. – 1 negative : b&w; 6.5 x 4.5 cm.
File containing mainly photographs of André Mathieu with family members and friends.

MUS 165/G,16

André Mathieu. – 1941-1949. – 33 photographs: b&w; 20.5 x 25.5 cm or smaller.

File containing mainly photographs of André Mathieu with family members and friends. The file also contains two photographs of André Mathieu with Maurice Duplessis.



André Mathieu and the Quebec Premier Maurice Duplessis, [ca. 1946]. Photography: Service de ciné-photographie de la province de Québec. All rights reserved. Commercial reproduction is prohibited.

MUS 165/G,17

André Mathieu. – [ca 1951]-1962. – 21 photographs: b&w; 20.5 x 25.5 cm or smaller.

File containing mainly photographs of André Mathieu with family members and friends.

MUS 165/G,18

André Mathieu. – 1968. – 4 photographs: b&w; 20.5 x 25.5 cm.

Files consisting of photographs taken at the funeral of André Mathieu.

- MUS 165/G,19 André and Camille Mathieu. – [1933?]-[1942?]. – 25 photographs: b&w; 23 x 18,5 cm or smaller.
File consisting of photographs of André Mathieu and his sister Camille.
- MUS 165/G,20 Camille Mathieu. – 1937-1964. – 27 photographs: b&w; 25.5 x 20.5 or smaller.
File containing mainly photographs of Camille Mathieu alone or with various family members.
- MUS 165/G,21 Mathieu family. – [ca 1915]-[ca 1939]. – 12 photographs: b&w; 17 x 11.5 cm or smaller.
File containing photographs of Rodolphe Mathieu's mother, brothers and sisters.
- MUS 165/G,22 Gagnon family. – [1900?]-1914. – 11 photographs: b&w; 26 x 36 cm or smaller.
File consisting of photographs of various members of the Gagnon family including the parents of Wilhelmine Gagnon-Mathieu and her sister Camille Gagnon.
- MUS 165/G,23 Gagnon family. – [1914?]-[1956?]. – 14 photographs: b&w; 21 x 16.5 cm or smaller.
File consisting of photographs of various members of the Gagnon family including the parents of Wilhelmine Gagnon-Mathieu and her sister Camille Gagnon.
- MUS 165/G,24 Proulx family. – [ca 1880]-[ca 1910]. – 4 photographs: b&w; 16.5 x 10.5 cm or smaller.
- MUS 165/G,25 Various performers. – [192-?]-[197-?]. – 20 photographs: b&w; 27 x 20.5 cm or smaller.
File containing photographs of performers including Alexander Brailowsky, Dorothy Dell, Fernandel, Rudolph Ganz, Alis Robi and Vic Vogel. Many photographs have dedications.
- MUS 165/G,26 Other persons. – [191-?]-1973. – 19 photographs: b&w and col.; 27 x 20.5 cm or smaller. – 2 negatives: b&w; 10.5 x 6.5 and 8 x 5.5. – 1 ferrotype: 9.5 x 6 cm.

MUS 165/G,27

Miscellaneous. – 1920-[197-]. – 31 photographs: b&w; 25.5 x 20.5 or smaller. – 23 negatives: b&w; 10 x 6.5 cm and 5.5 x 5.5 cm.

File containing, among other items, photographs of boats, landscapes and homes lived in by members of the Mathieu family.

MUS 165/H COLLECTION OF PRESS CLIPPINGS. – [192-?]-1968. – 4 cm of textual records.

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This series consists of records collected by members of the family, dealing with events connected with Rodolphe or André Mathieu (inauguration of the Salle André-Mathieu, music for the Olympic games, etc.). Among other items, it contains correspondence, a history of the Fondation André-Mathieu, financial documents, concert programs, reports, membership lists, lists of sponsors, documents pertaining to a project for a film about André Mathieu and press clippings.

The series comprises the following sub-series: MUS 165/I1 Salle Rodolphe-Mathieu; MUS 165/I2 Salle André-Mathieu; MUS 165/I3 Fondation André-Mathieu; MUS 165/I4 COJO: Olympic music.

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		B4/1,31 and B4/1,32	16
		B4/1,33	3
		B4/1,34 and B4/1,35	16
		B4/1,36	3
A1,1 to A1,4	1	B4/2,1 to B4/2,10	16
A2,1 to A2,17	1	B4/2,11 and B4/2,12	17
A3,1 to A3,5	7	B4/3,1 to B4/3,11	17
A4/1,1 to A4/1,3	7	B4/3,12 to B4/3,14	18
A4/1,4 to A4/1,8	8	B4/3,15	3
A4/2,1 to A4/2,9	8	B4/3,16 to B4/3,23	18
A4/2,10 to A4/2,18	9	B4/4,1 to B4/4,6	18
A4/2,19 to A4/2,21	10	B4/4,7 to B4/4,9	19
A4/3,1 to A4/3,12	10	B4/4,10 and B4/4,11	30
A4/3,13 to A4/3,27	11	B4/4,12	19
A4/3,28 to A4/3,36	12	B4/4,13 and B4/4,14	28
A4/3,37 to A4/3,41	13	B4/4,15 to B4/4,17	19
A4/4,1 and A4/4,2	13	B4/4,18 to B4/4,20	20
A4/4,3 to A4/4,5	14	B4/4,21 and B4/4,22	21
A4/5,1 and A4/5,2	14	B4/4,23	28
A5,1 to A5,4	14	B4/4,24 to B4/4,26	21
A5,5	1	B4/4,27 to B4/4,33	22
A6,1 and A6,2	1	B4/4,34	29
A6,3	14	B4/4,35 and B4/4,36	22
A6,4 to A6,7	1	B4/4,37 to B4/4,39	23
A6,8	15	B4/4,40	3
A6,9 to A6,14	1	B4/5,1	23
A7,1 to A7,4	1	B4/5,2	29
A7.5 to A7,16	2	B4/5,3 to B4/5,5	24
A7,17	15	B4/5,6 to B4/5,9	25
A7,18 to A7,21	2	B4/6,1 to B4/6,6	25
A8,1 and A8,2	2	B5,1 to B5,4	3
A9,1 to A9,6	2	B5,5	25
A9,7	15	B5,6	Cab
A9,8 to A9,11	2	B5,7	3
B1,1 to B1,3	2	B6,1 to B6,8	3
B2,1 to B2,4	2	B7,1 to B7,3	3
B2,5 to B2,13	3	B8,1 to B8,4	3
B3,1	3		
B3,2	28		
B3,3 to B3,5	3		

B9,1	4
B9,2	4, 30
B9,3	4, 25
B9,4 to B9,6	4
B10,1 to B10,11	4
B10,12	25
B10,13	4
B10,14	25
C1,1 to C1,4	5
C2,1 to C2,9	5
C3,1 and C3,2	5
C4,1 and C4,2	5
C4,3	29
C4,4 to C4,7	5
C6,1 to C6,6	5
C6,7 to C6,12	6
D1,1 to D1,9	6
D2,1 to D2,5	6
D3,1 to D3,5	6
E,1 to E,3	25
E,4 and E,5	26
E,6	6
E,7 to E,9	26
E,10	27
H,1 to H,6	6
I1,1 and I1,2	6
I2,1 to I2,5	6
I3,1 to I3,4	6
I4,1 to I4,10	6