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Paris, le 25 Avril 1961.

PRELUDE N° 1 (Pour 2 pianos)

2.50 (A VICTOR BOUCHARD ET RENÉE MORISSET) André Prévost

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THE
ANDRÉ PRÉVOST
FONDS



National Library
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Division de la musique

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PRELUDE N° 1 (Pour 2 pianos) André Prévost

2.50 (A VICTOR BOUCHARD ET RENÉE MORISSET)

LE FONDS
ANDRÉ PRÉVOST





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THE ANDRÉ PRÉVOST FONDS

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BY

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“...now men can only sing out their anguish and somehow sublimate it with hope; for they have acquired the certain knowledge that their sole salvation lies in acceptance and losing themselves in the world. They triumph over their condition by facing it.” (translation)

André Prévost, *Fantasmès*, 1963.

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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 or audio records, a description of the file's contents when it contains different types of records, and a section for notes. This part is important because it contains information about any restrictions to file access and the nature of the records (originals or copies); for audio recordings, a reference number is given. 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, comments on the classification peculiarities of certain series, as well as a fuller notes section.

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 264/C3/2,4

MUS: Repository (Music Division)

264: Fonds (André Prévost Fonds)

C: Series (Teaching)

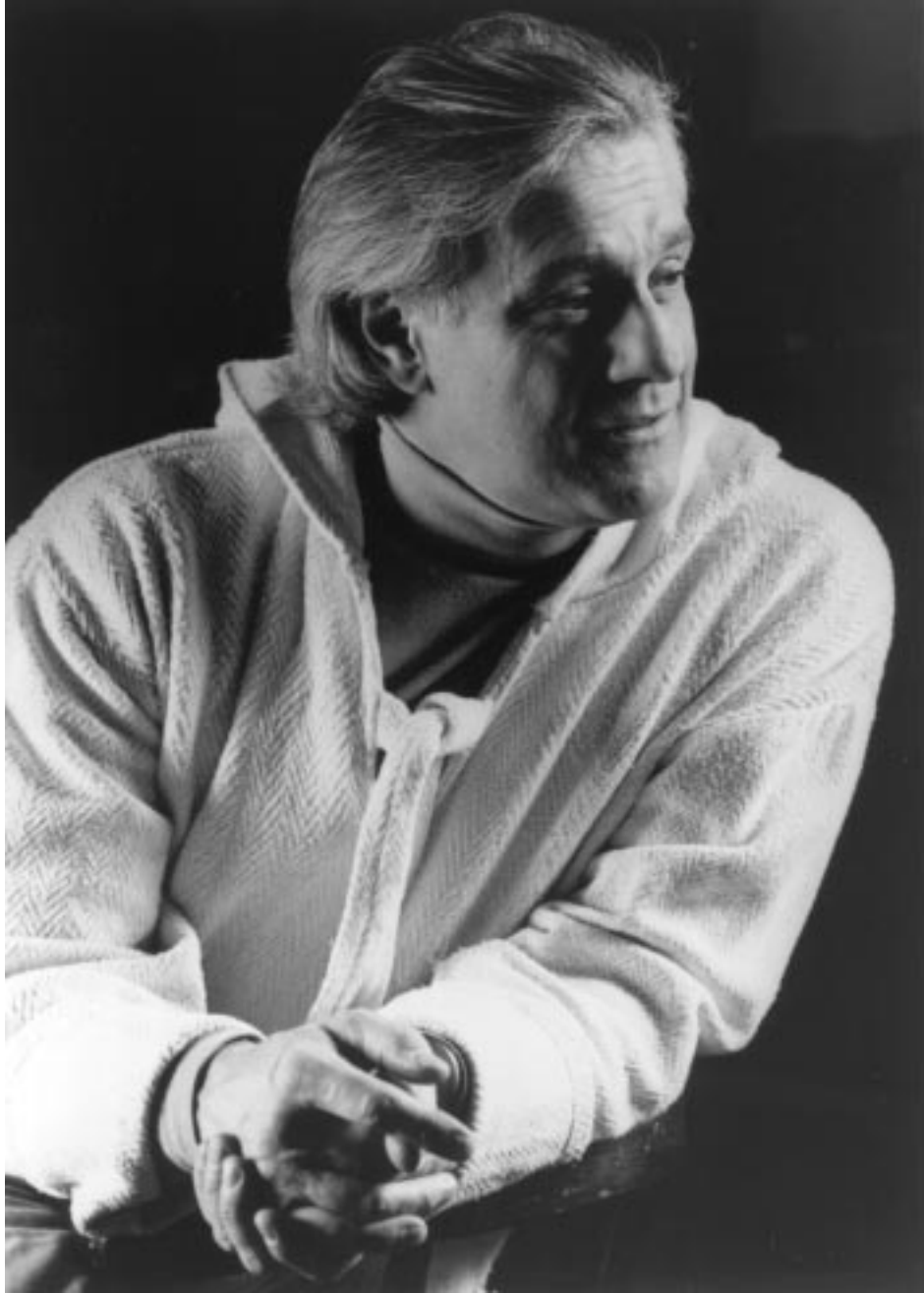
3: Sub-series (Université de Montréal)

2: Sub-sub-series (Assignments by composition students)

4: File (Doctorate of Maya Badian)

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 264/B1/3,2 becomes B1/3,2). We have also compiled a file index matching file codes with box numbers.

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



André Prévost, 1986.

A TRIBUTE...*

Sensitive to the people and events around him, anxious because he can clearly see problems but optimistic because he believes in equitable solutions, André Prévost can be described as an idealist tempered with solid realism. This underlying balance combines with simplicity and generosity, making a truly great man and friend.

André Prévost's family worshipped chamber music. He was brought up on Beethoven string quartets and trained by a teacher** who loved classical and modern masterpieces with equal devotion. André Prévost is an assertive composer who uses modern techniques without forgetting that true artistic development must be based on solid cultural roots.

The music of André Prévost is rigorous in structure, with a dense, full texture. Often it vacillates on the one hand between the articulation and disjointedness of harmonico-percussive instrumental masses and on the other, a full use of the strings, with their expressiveness that is sometimes cold, sometimes passionate. His music does not get under your skin gradually: it imposes upon you without warning. Most of his works open with some kind of sonorous ostinato; the mood is set from the first few bars. Despite the unsettling changes that may appear later, there is an underlying feeling of continuity, will and obsession, almost obstinacy, that releases an essentially poetic, lyrical energy. Whether in the intimate setting of his chamber music or the broader sweep of his choral and orchestral works, all Prévost's music is permeated with the same breath of life and vital intensity that are the hallmark of his style.

On the fringe of schools, fashions and labels, the works of Prévost loom large, for those who want to appreciate music in the way it was meant to be appreciated: by listening!

* by Jacques Héту (composer, colleague and friend of André Prévost), translated from *Compositeur au Québec*, 1975.

** Clermont Pépin

ABBREVIATIONS AND ACRONYMS

A	Alto
APPLEC inc.	Association professionnelle des professeurs laïques de l'enseignement classique inc.
approx.	approximately
B	Bass
b&w	black and white
bar	baritone
Bar	Baritone-voice
b cl	bass clarinet
bsn	bassoon
b trb	bass trombone
ca	circa
cb	double bass
CBC	CBC
c bsn	contrabassoon
cel	celeste
cl	clarinet
cm	centimetre (s)
col.	colour
cor	horn
EH	English horn
fl	flute
al fl	alto flute
gtr	guitar
hp	harp
hr(s)	hour(s)
m	metre(s)
min.	minute(s)
Mez	Mezzo-Soprano
narr	narrator
ob	oboe

oM	ondes Martenot
ORTF	Office de la radiodiffusion-télévision française
perc	percussion
picc	piccolo
picc cl	piccolo clarinet
pno	piano
S	Soprano
sec.	second (s)
str	strings
T	Tenor
timp	timpani
trb	trombone
tpt	trumpet
vln	violin
vlna	viola
vcl	cello
YMC	Youth and Music Canada

ABOUT THE FONDS

MUS 264 ANDRÉ PRÉVOST FONDS. – [194-] - 1995 - 4.93 m of textual records. – 48 photographs: b&w and col.; 20.5 x 25.5 cm or smaller. – 15 watercolours. – 217 audio tapes. – 52 audio cassettes.

Biographical Notes

Although he was born in Hawkesbury (Ontario) in 1934, André Prévost hails from Saint-Jérôme, Quebec. Here he attended primary school and went on to study at the Séminaire de Sainte-Thérèse and Collège Saint-Laurent. Following the advice of Fernand Graton, in 1951 the young musician enrolled at the Conservatoire de Musique du Québec à Montréal. Among the courses he took were composition with Clermont Pépin, harmony, fugue and counterpoint with Isabelle Delorme and Jean Papineau-Couture, piano with Georges Savaria and bassoon with Simon Kovar. A gifted composer, in 1959 he won first prize for composition at the Sarah Fischer Concerts, for the second movement of his *Quatuor à cordes no 1*. In the same year, as a bassoonist, he also won first prize for chamber music from the Amis de l'art foundation. At the age of 25, when he finished his studies at the Conservatoire, he won the school's first prize for harmony and composition. André Prévost then moved to Paris to complete his training, assisted by scholarships from the Canada Council and the Conseil des arts du Québec. He studied analysis under Olivier Messiaen at the Conservatoire de Paris (1960-1962) and composition under Henri Dutilleux at the École normale de musique (1961-1962).

In 1962, he returned to Quebec and took up teaching, first at the Séminaire de Joliette and then at the Collège des Eudistes de Montréal. After winning the Prix d'Europe composition award in 1963, he left Canada again in the summer of 1964, heading for Paris, where he would study electronic music with Michel Philippot at the ORTF. The following summer saw him spend a short period on research at Berkshire Music Center (Massachusetts), working with composers that included Zoltán Kodály, Aaron Copland and Elliott Carter. In September 1965, André Prévost became a professor at the Faculty of Music of the Université de Montréal; he is still teaching there at the time of this writing.

Internationally renowned as a composer, in 1964 André Prévost won the MSO prize for his work *Fantasmés* (1963), and the Festival du disque prize in 1965 for his *Sonate pour violon et piano* performed by violinist Jacques Verdon and pianist Gilles Manny. André Prévost was also commissioned three times to write the Canadian set piece for the Montreal International Competition (*Pyknon*, 1966; *Il fait nuit lente*, excerpt from *Hiver dans l'âme*, 1981; *Variations et theme*, 1988). When the Expo 67 World Fair opened in Montreal, Prévost's music was celebrated, with the first performance of his *Terre des hommes*, based on a poem by Michèle Lalonde and conducted by Pierre Hétu. Sir Yehudi Menuhin commissioned his *Cantate pour cordes* and conducted the Orchestre de

chambre Lysy de Gstaad in its first performance at the Guelph Spring Festival in 1987. This work was also the subject of a television documentary tracing its progress from conception to premiere. The program (“Menuhin-Prévost : une aventure créatrice”), produced by James Dormeyer, was shown by the Canadian Broadcasting Corporation in Canada and Europe, and earned a special Mention at the Prix Italia in Rome (1990) and the Rodgers Communications Inc. Media Award (1991).

Over the course of his career, André Prévost has received commissions for works from Youth and Music Canada (*Scherzo*, 1960), the CBC’s English network (*Diallèle*, 1968; *Chorégraphie I*, 1972), the McGill Chamber Orchestra (*Hommage*, 1970-1971), the Guelph Spring Festival (*Psaume 148*, 1971), l’Orchestre symphonique de Québec (*Chorégraphie II*, 1976), the Toronto International Festival (*Ahimsâ*, 1983), the French network of the CBC (*Quatuor à cordes no 3*, 1989), the Ladies’ Morning Musical Club (*Quatuor à cordes no 4*, 1992), the Montreal Symphony Orchestra (*Concerto pour hautbaois et orchestre*, 1992) and the Festival international de Lanaudière (*Images d’un festival*, 1992-1993).

The music of André Prévost often reflects the anguish and powerlessness of man in the face of the atrocities committed by his fellow human beings against themselves. Although his work cannot be regarded simply as a form of social or spiritual commitment, André Prévost is a profound humanist and pacifist. He himself says: “I simply cannot help expressing my spiritual concerns in my works. I am indeed greatly motivated by my perception of the world around me; for me, musical creation is an important testimony to my way of seeing and understanding this world”. (translation)

In addition to composing and teaching, André Prévost has for many years been a member of the board of directors of the Canadian Music Centre and is also president of the Groupe Nouvelle Aire. He has received numerous awards, among them the Canadian Music Council Medal (1977) and the trophy of the Society of Composers, Authors and Music Publishers of Canada (1985). In 1986, André Prévost was made an Officer of the Order of Canada.

Scope and Content

The fonds consists primarily of records concerning André Prévost’s composing and teaching. The records also reflect his other activities, for example as president of the Groupe Nouvelle Aire and adjudicator at various competitions, among them the Francisco Tarrega International Guitar Competition and the Max-D. Jost International Cello Competition.

Among the items in the fonds are biographical documents, personal and professional correspondence, contracts, musical works, poems and other literary texts, letters patent, minutes and agendas of meetings, reports, memos, course notebooks and workbooks, assignments, transcripts, certificates, examination question papers, musical works by students, schedules, course descriptions, students lists, comments by André Prévost on his students, grades, forms, financial documents, concert programs and advertisements, radio texts, brochures, competition documents, invitations, notes, posters, press clippings,

drawings, photographs (mostly of André Prévost, his relatives and other musicians), audio recordings of works by Prévost and other composers, interviews, lectures and presentations.

The fonds contains the following series: MUS 264/A Correspondence; MUS 264/B Studies; MUS 264/C Teaching; MUS 264/D Musical Works; MUS 264/E Files on musical works; MUS 264/F Miscellaneous activities; MUS 264/G Photographs; MUS 264/H Audio recordings; MUS 264/I Miscellaneous.

Notes

Fonds acquired from André Prévost by purchase and donation in 1995.

Restrictions to access are listed in the introduction to each series. Note that the Music Division does not hold the copyright to the records in its care. Researchers must therefore comply with the *Copyright Act* (R.S.C., C-30).

Additional items will be contributed to the fonds.

Originals and copies.

DESCRIPTION OF THE FONDS

MUS 264/A CORRESPONDENCE. – 1953-1995. – 53 cm of textual records. – 3 photographs : b&w and colour.; 18 x 12 cm or smaller.

This series contains correspondence with, among others, the Académie de musique du Québec, Rudolf Baumgartner, Pierre Beaudet, Mario Bernardi, the Canadian Music Centre, Claude Champagne, the Canadian Music Council, the Canada Council, Jean Papineau-Couture, Patrick and Taeko Crommelynck, Henri Dutilleux, Charles Dutoit, Guy Fallot, Jacques Héту, Jean Laurendeau, the Canadian League of Composers, Bruce Mather, Sir Yehudi Menuhin, Pierre Morin, the Montreal Symphony Orchestra, Clermont Pépin, Michel Philippot, Raoul Sosa and Iannis Xénakis. There are also various enclosures such as minutes and agendas of meetings, press clippings and photographs.

Files are alphabetized according to the original French terminology. Each file is organized internally in chronological order. General files are to be found at the end, entitled “Correspondence with various musicians”, “General correspondence”, “Notebooks containing drafts of letters” and “Letters of recommendation”.

The following files are subject to access restrictions: A,5; A,20; A,24; A,31; A,34; A,54 to A,60.

Originals and copies.

MUS 264/A,1	Académie de musique du Québec. – 1977-1978. – 0.5 cm of textual records. Originals and copies.
MUS 264/A,2	APPLEC inc. – 1963. – 12 textual records. Original and copies.
MUS 264/A,3	Associations. – 1976-1980. – 0.5 cm of textual records. Originals and copies.
MUS 264/A,4	National Bank of Canada. – 1962-1965. – 9 textual records. Originals and copy.

- MUS 264/A,5 Bellomia, Paolo. – 1992-1995. – 3 textual records.
Originals.
Restricted documents.
- MUS 264/A,6 Canadian Music Centre. – 1960-1979. – 2 cm of textual records.
Originals and copies.
- MUS 264/A,7 Canadian Music Centre . – 1980-1994. – 1 cm of textual records.
Originals and copies.
- MUS 264/A,8 Champagne, Claude. – 1957-1967. – 7 textual records.
Originals and copy.
- MUS 264/A,9 Rental Commission. – 1962-1965. – 5 textual records.
Originals and copies.
- MUS 264/A,10 Canadian Music Council. – 1968-1980. – 2 cm of textual records.
Originals and copies.
- MUS 264/A,11 Canadian Music Council - medal. – 1981-1986. – 1.5 cm of textual records.
Originals and copies.
- MUS 264/A,12 Canada Council . – 1958-1975. – 2 cm of textual records.
Originals and copies.
- MUS 264/A,13 Canada Council. – 1976-1993. – 1.5 cm of textual records.
Originals and copies.
- MUS 264/A,14 Conservatoire de musique et d'art dramatique du Québec - Bill 135. – 1993-1994. – 1 cm of textual records.
Originals and copies.
- MUS 264/A,15 Crommelynck, Patrick et Taeko. – 1991-1994. – 4 textual records.
Originals and copy.
- MUS 264/A,16 Dor, Georges. – 1990. – 5 textual records. – 1 photograph: col.; 10 x 11.5 cm.
Originals.

- MUS 264/A,17 Dutilleux, Henri. – 1960-1995. – 0.5 cm of textual records.
Originals and copies.
- MUS 264/A,18 Fallot, Guy. – 1970-1994. – 0.5 cm of textual records.
Also contains correspondence with Pascale Fallot (daughter of Guy Fallot), Emmanuelle Lamasse (sister-in-law and accompanist of Guy Fallot) and Moïra Lamasse (daughter of Emmanuelle Lamasse).
Originals and copies.
- MUS 264/A,19 Fondation de France - Prix Arthur Honegger. – 1970-1975. – 0.5 cm of textual records.
Originals and copies.
- MUS 264/A,20 Hétu, Jacques. – 1962-1994. – 0.5 cm of textual records.
Originals and copies.
Restricted documents.
- MUS 264/A,21 International Student Composers Symposium. – 1974. – 10 textual records.
Originals and copies.
- MUS 264/A,22 Iseler, Elmer et Jessie. – 1971-1974. – 4 textual records.
Originals and copy.
- MUS 264/A,23 Youth and Music Canada. – 1964-1967. – 6 textual records.
Originals and copies.
- MUS 264/A,24 Kuchinsky, Igor - Jewish Music Council of Montreal. – 1964. – 13 textual records.
Originals and copies.
Restricted documents.
- MUS 264/A,25 Laurendeau, Jean. – 1963-1994. – 9 textual records.
Also contains some poems by Jean Laurendeau.
Originals and copies.
- MUS 264/A,26 Canadian League of Composers. – 1962-1969. – 2 cm of textual records.
Originals and copies.
- MUS 264/A,27 Canadian League of Composers. – 1970-1971. – 2 cm of textual records.
Originals and copies.

- MUS 264/A,28 Canadian League of Composers. – 1971-1976. – 2 cm of textual records.
Originals and copies.
- MUS 264/A,29 Longtrin, Michel. – 1971-1975. – 5 textual records.
Originals and copies.
- MUS 264/A,30 Lorrain, Denis. – 1973-1981. – 16 textual records.
Originals and copies.
- MUS 264/A,31 Mather, Bruce. – 1963-1993. – 12 textual records.
Originals and copies.
Restricted documents.
- MUS 264/A,32 Menuhin, Sir Yehudi. – 1987-1995. – 0.5 cm of textual records.
Originals and copies.
- MUS 264/A,33 Le Monde musical de Montréal. – 1963. – 7 textual records.
Originals and copies.
- MUS 264/A,34 Morin, Pierre. – 1962-1995. – 10 textual records.
Originals and copies.
Restricted documents.
- MUS 264/A,35 Opération déclic. – 1969. – 0.5 cm of textual records
Copies.
- MUS 264/A,36 Montreal Symphony Orchestra. – 1966-1993. – 10 textual records.
Originals and copies.
- MUS 264/A,37 Peck, Russell. – 1965-[197-?]. – 6 textual records.
Originals and copies.
- MUS 264/A,38 Pépin, Clermont. – 1961-[197-]. – 5 textual records.
Originals and copies.
- MUS 264/A,39 Philippot, Michel. – 1960-1967. – 6 textual records.
Originals and copies.
- MUS 264/A,40 Prêt d'honneur inc. – 1955-1978. – 0.5 cm of textual records.
Originals and copies.

- MUS 264/A,41 Prix d'Europe (1963). – 1962-1967. – 1.5 cm of textual records.
Originals and copies.
- MUS 264/A,42 Roberts, John and Christina. – 1968-1987. – 0.5 cm of textual records.
Originals and copies.
- MUS 264/A,43 Salle André-Prévost. – 1969-1970. – 12 textual records.
Originals and copies.
- MUS 264/A,44 Schumann, Hans Ulrich. – 1969. – 4 textual records.
Originals and copies.
- MUS 264/A,45 Society of Composers, Authors and Music Publishers. – 1964-1965. – 1 cm of textual records.
Originals and copies.
- MUS 264/A,46 Svilokos, André. – 1959-1969. – 3 textual records.
Originals and copy.
- MUS 264/A,47 Ten Centuries Concerts. – 1966-1967. – 0.5 cm of textual records.
Originals and copies.
- MUS 264/A,48 University of Ottawa. – 1974-1977. – 0.5 cm of textual records.
Originals and copies.
- MUS 264/A,49 Mueller, Otto-Werner. – 1966-1971. – 4 textual records.
Originals and copies.
- MUS 264/A,50 Xénakis, Iannis. – 1964-1967. – 3 textual records.
Original and copies.

- MUS 264/A,51 Correspondence with various musicians. – 1954-1994. – 2 cm of textual records. – 1 photograph: b&w; 18 x 12 cm.
Correspondence with, among others, Rudolf Baumgartner, Pierre Beaudet, Mario Bernardi, Margaret Bruce, Ludmilla Chiriaeff, Harry Datyner, Lionel Daunais, Gisela Depkat, Charles Dutoit, Srul Irving Glick, André Jolivet, Gilles Lefebvre, Antonio Lysy, Wolfgang Marshner, Diana McIntosh, Dominique Morel, Jean Papineau-Couture, Jean-Paul Sévilla, Raphaëlla Smits, Raoul Sosa, Milan Stibilj and Pinchas Zukerman.
Originals and copies.
- MUS 264/A,52 General correspondence. – 1956-1984. – 2 cm of textual records.
Originals and copies.
- MUS 264/A,53 General correspondence. – 1984-1994. – 0.5 cm of textual records. – 1 photograph: col.; 10 x 15 cm.
Originals and copies.
- MUS 264/A,54 Notebook containing drafts of letters. – 1953-1956. – 1 textual record.
Original.
Restricted document.
- MUS 264/A,55 Notebooks containing drafts of letters. – 1957-1960. – 2 textual records.
Originals.
Restricted documents.
- MUS 264/A,56 Notebooks containing drafts of letters. – 1961-1964. – 2 textual records.
Originals.
Restricted documents.
- MUS 264/A,57 Letters or recommendation. – 1966-1984. – 2 cm of textual records.
Originals and copies.
Restricted documents.
- MUS 264/A,58 Letters or recommendation. – 1985-1991. – 2 cm of textual records.
Originals and copies.
Restricted documents.

- MUS 264/A,59 Letters or recommendation. – 1992-1993. – 2 cm of textual records.
Originals and copies.
Restricted documents.
- MUS 264/A,60 Letters or recommendation. – 1994-1995. – 1.5 cm of textual records.
Originals and copies.
Restricted documents.

MUS 264/B STUDIES. – [194-]-1960. – 18 cm of textual records.

Most of the records in this series pertain to André Prévost's studies at the Conservatoire de musique du Québec à Montréal. There are also some records concerning his elementary-school education and his 1957 stay at the Youth and Music Canada music camp, where he attended Georges Goudet's chamber music class. As a talented student, he received a number of special mentions, among them first prize in the composition and harmony competitions and first runner-up for the fugue, bassoon and counterpoint competitions.

This series contains course notes and exercises, assignments (harmonizations, orchestrations and an arrangement), transcripts, certificates, correspondence, concert programs, a report by the jury of a composition competition and a chart for transposing instruments.

The series consists of the following sub-series: MUS 264/B1 Conservatoire de musique du Québec à Montréal; MUS 264/B2 Various studies.

Originals and copies.



*André Prévost and his future wife Lise Vézina, 1957.
Photograph: Studio Jac-Guy Enr.*

MUS 264/B1 CONSERVATOIRE DE MUSIQUE DU QUÉBEC À MONTRÉAL

MUS 264/B1/1 Course Notes and Exercises

- MUS 264/B1/1,1 Notebooks containing course notes and exercises. – 1952-1953. – 2 textual records.
File consisting of notebooks concerning the study of harmony.
Originals.
- MUS 264/B1/1,2 Notebooks containing course notes and exercises. – 1954-1958. – 4 textual records.
File consisting of notebooks concerning the study of harmony.
One of these was also used for ear training.
Originals.
- MUS 264/B1/1,3 Notebooks containing course notes and exercises. – [195-]. – 2 textual records.
File consisting of notebooks concerning the study of harmony.
Originals.
- MUS 264/B1/1,4 Notebooks containing course notes and exercises. – [195-]. – 0.5 cm of textual records.
File consisting of records concerning the study of harmony.
Originals.
- MUS 264/B1/1,5 Notebook, course notes and exercises. – 1952-1955. – 0.5 cm of textual records.
File consisting of records concerning ear training and harmony.
Originals.
- MUS 264/B1/1,6 Notebooks containing course notes and exercises. – 1953-1955. – 2 textual records.
File consisting of notebooks concerning the study of counterpoint.
Originals.
- MUS 264/B1/1,7 Notebooks containing course notes and exercises. – 1956-1958. – 2 textual records.
File consisting of notebooks concerning the study of counterpoint.
Originals.

- MUS 264/B1/1,8 Notebooks containing course notes and exercises. – 1954-1955. – 2 textual records.
File consisting of notebooks concerning the study of fugue.
Originals.
- MUS 264/B1/1,9 Notebooks containing course notes and exercises. – 1956-1957. – 2 textual records.
File consisting of notebooks concerning the study of fugue.
Originals.
- MUS 264/B1/1,10 Notebook, course notes and exercises. – [ca 1955]-1959. – 2 cm of textual records.
File consisting of records related to the study of fugue.
Originals.
- MUS 264/B1/1,11 Course notes and exercises. – 1956. – 0.5 cm of textual records.
File consisting of records related to the study of canon.
Originals.
- MUS 264/B1/1,12 Course notes and exercises. – [ca 1955]-1958. – 1.5 cm of textual records.
File consisting of records concerning composition, orchestration and instrumentation.
Originals.
- MUS 264/B1/1,13 Various course notes. – 1952-1956. – 1 cm of textual records.
Course notes in harmony, solfège, scientific theory, esthetics, counterpoint and fugue.
Originals.

MUS 264/B1/2 Assignments

- MUS 264/B1/2,1 Harmonization : *À la claire fontaine*. – 1953. – 1 textual record.
File consisting of an autograph manuscript.
- MUS 264/B1/2,2 Harmonization : *Cor Jesu*. – 1954. – 1 textual record.
File consisting of an autograph manuscript.
- MUS 264/B1/2,3 Harmonization : *Le P'tit cordonnier*. – 1954. – 3 textual records.
File consisting of two autograph manuscripts and one copy.

- MUS 264/B1/2,4 Arrangement : *Panis Angelicus*. – 1956. – 1 textual record.
File consisting of an autograph manuscript.
- MUS 264/B1/2,5 Orchestration : *Le Tombeau de Couperin* (Maurice Ravel). – 1959. – 1 cm of textual records.
File containing the autograph manuscript of the orchestration by André Prévost. Also contains the autograph manuscripts of the parts, a note and the orchestration of an untitled piece.
- MUS 264/B1/2,6 Orchestration : *Sonate no 7* (Franz Joseph Haydn). – [195-]. – 1 textual record.
File containing the autograph manuscript of the orchestration by André Prévost. The manuscript also contains other orchestration fragments.

MUS 264/B1/3 Certificates

- MUS 264/B1/3,1 Certificates. – 1957-1958. – 5 textual records.
File containing the following certificates: second mention in solfège; first runner-up in counterpoint; first prize in harmony; second runner-up in bassoon; first mention in musical theory.
Originals.
- MUS 264/B1/3,2 Certificates. – 1959-1960. – 4 textual records.
File containing the following certificates: first runner-up in counterpoint; first runner-up in bassoon; first runner-up in fugue; first prize in composition.
Originals.
- MUS 264/B1/3,3 Correspondence concerning certificates. – 1958. – 2 textual records.
Copies.

MUS 264/B1/4 Miscellaneous

- MUS 264/B1/4,1 Transcripts. – 1952-1957. – 5 textual records.
Originals.
- MUS 264/B1/4,2 Graduation ceremony. – 1958-1960. – 2 textual records.
File containing the list of graduates and the program for a concert given by first-prize winners.
Copies.

- MUS 264/B1/4,3 Concert programs. – 1958-1960. – 2 textual records.
File containing the program for a concert featuring the works of the composition class; program of the 2nd concert by the conservatory orchestra for the 1959-1960 season.
Copies.
- MUS 264/B1/4,4 Report. – 1960. – 1 textual record.
File containing a report on André Prévost by the jury of the composition competition. Adjudicated works: *Mobiles*, *Quatuor à cordes no 1*, *Poème de l'infini*.
Copy.

MUS 264/B2 VARIOUS STUDIES

- MUS 264/B2,1 Certificate of primary studies. – 1948. – 1 textual record.
Original.
- MUS 264/B2,2 Notebooks and exercise books. – [194-]. – 2 textual records.
Originals.
- MUS 264/B2,3 Transposition chart for instruments. – 1950. – 1 textual record.
Original.
- MUS 264/B2,4 YMC music camp. – 1957. – 2 textual records.
File containing a concert program and course notes, Georges Goudet chamber music class.
Original and copy.

MUS 264/C TEACHING. – 1957-1995. – 1.26 m of textual records. – 3 audio tapes (approx. 1 hr 15 min.). – 7 audio cassettes (approx. 3 hrs).

Most of the records in this series are concerned with André Prévost's teaching at the Séminaire de Joliette, Collège des Eudistes and Université de Montréal. This series is extensive, providing information about André Prévost's teaching methods and the structure of a number of his courses. Prévost's frequent comments on his composition students show how they progressed class by class, revealing a conscientious teacher sensitive to the needs of his students. He has trained many composers, among them Michel Longrin, José Evangelista, Maya Badian, Anne Lauber, Denis Lorrain, Nicole Carignan and Paolo Bellomia. In addition to composition, Prévost has also taught analysis, solfège and music theory, and the history of music.

Among the records in this series are correspondence, minutes, contracts, financial documents, course outlines, examination questions, André Prévost's comments on his classes and students, student assignments, musical works by students, grades, class lists, biographical documents, forms, concert programs, press clippings and audio recordings of works by various composers.

The series comprises the following sub-series: MUS 264/C1 Séminaire de Joliette; MUS 264/C2 Collège des Eudistes; MUS 264/C3 Université de Montréal; MUS 264/C4 Private teaching and master class.

The following files are subject to access restrictions: C3/1,1 to C3/1,57; C3/5,1 to C3/5,8; C3/6,2; C4,1 and C4,2.

Originals and copies.

MUS 264/C1 SÉMINAIRE DE JOLIETTE

- | | |
|--------------|---|
| MUS 264/C1,1 | Correspondence. – 1962-1963. – 5 textual records.
Originals and copies. |
| MUS 264/C1,2 | Contract and financial documents. – 1962-1963. – 4 textual records.
Originals. |
| MUS 264/C1,3 | Miscellaneous. – 1957-1963. – 4 textual records.
File containing a list of films, an examination paper, a catalogue and a document pertaining to a music competition.
Originals and copies. |

MUS 264/C2 COLLÈGE DES EUDISTES

- MUS 264/C2,1 Correspondence and contract. – 1963. – 3 textual records.
Originals and copies.
- MUS 264/C2,2 Course outlines. – 1963. – 2 textual records.
File containing course outlines for method, versification and syntax.
Copies.
- MUS 264/C2,3 Examination. – [1963?]-1964. – 7 textual records.
File containing examinations for the syntax, method and versification classes.
Copies.
- MUS 264/C2,4 Humanities music course. – 1963-1964. – 1 cm of textual records.
File consisting of André Prévost's comments on his courses, students' assignments, grades and class lists.
Originals and copies.
- MUS 264/C2,5 Others. – 1963. – 2 textual records
File consisting of records concerning concerts attended by André Prévost's students.
Copies.

MUS 264/C3 UNIVERSITÉ DE MONTRÉAL

MUS 264/C3/1 Individual Files of Composition Students

- MUS 264/C3/1,1 Michel Blanchette. – 1968-1969. – 0.5 cm of textual records.
File containing André Prévost's comments on his student, student's assignments and grades.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,2 Laurent Fouilland. – 1968-1974. – 9 textual records.
File containing André Prévost's comments on his student, correspondence, grades and a list of corrections.
Originals.
Restricted documents.

- MUS 264/C3/1,3 Michel Longtrin. – 1968-1981. – 1.5 cm of textual records.
File containing, among other items, André Prévost's comments about his student, correspondence, a resume and press clippings.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,4 Denis Lorrain. – 1968-1973. – 0.5 cm of textual records.
File containing André Prévost's comments on his student, the student's grades, a resume, a press clipping, a press release and a program note.
Originals and copy.
Restricted documents.
- MUS 264/C3/1,5 Michel Meynaud. – 1968-1975. – 0.5 cm of textual records.
File consisting of André Prévost's comments on his student, the student's grades and documents about a proposed course.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,6 Pierre Rochon. – 1968-1969. – 6 textual records.
File containing André Prévost's comments on his student, a memo, student's assignments and grades.
Originals.
Restricted documents.
- MUS 264/C3/1,7 Denis Sabourin. – 1969-1970. – 3 textual records.
File containing André Prévost's comments on his student.
Originals.
Restricted documents.
- MUS 264/C3/1,8 Paolo Bellomia. – 1970-1990. – 0.5 cm of textual records.
File consisting of André Prévost's comments on his student, correspondence, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,9 José Evangelista. – 1970-1974. – 0.5 cm of textual records.
File consisting of André Prévost's comments on his student, correspondence, assignments and concert programs.
Originals and copies.
Restricted documents.

- MUS 264/C3/1,10 Gisèle Turp. – 1970-1975. – 0.5 cm of textual records.
File containing André Prévost's comments on his student, a letter and course outlines.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,11 Claude Thompson. – 1973-1976. – 4 textual records.
File containing André Prévost's comments on his student.
Originals.
Restricted documents.
- MUS 264/C3/1,12 Claude Bourdon. – 1974-1978. – 5 textual records.
File consisting of André Prévost's comments on his student.
Originals.
Restricted documents.
- MUS 264/C3/1,13 Claude Caron. – 1974-1978. – 5 textual records.
File consisting of André Prévost's comments on his student and a letter.
Originals and copy.
Restricted documents.
- MUS 264/C3/1,14 Anne Lauber. – 1974-1986. – 1.5 cm of textual records.
File containing, among other items, André Prévost's comments about his student, correspondence, transcripts, concert programs and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,15 Michelle Boudreau. – 1975-1978. – 4 textual records.
File containing André Prévost's comments on his student and a list of compositions.
Originals.
Restricted documents.
- MUS 264/C3/1,16 Diane Ebehard-Bergstrom. – 1975-1978. – 5 textual records.
File consisting mainly of André Prévost's comments on his student.
Originals and copies.
Restricted documents.

- MUS 264/C3/1,17 Denis Gougeon. – 1975-1978. – 4 textual records.
File consisting of André Prévost's comments on his student and a letter.
Originals.
Restricted documents.
- MUS 264/C3/1,18 Danielle Boutet. – 1976. – 4 textual records.
File containing André Prévost's comments on his student, a letter and notes.
Originals.
Restricted documents.
- MUS 264/C3/1,19 Claude Frenette. – 1980-1983. – 0.5 cm of textual records.
File containing, among other items, André Prévost's comments about his student, transcripts and records concerning the student's research project.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,20 Serge Goyette. – 1980-1984. – 9 textual records.
File containing, among other items, André Prévost's comments about his student, transcripts, a resume and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,21 Michel Guimont. – 1980-1985. – 0.5 cm of textual records.
File containing André Prévost's comments about his student, transcripts and forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,22 Jean Laplante. – 1980-1981. – 3 textual records.
File containing, among other items, André Prévost's comments about his student.
Original and copies.
Restricted documents.
- MUS 264/C3/1,23 Lorraine Masseau. – 1980-1982. – 6 textual records.
File containing André Prévost's comments about his student and correspondence.
Originals and copies.
Restricted documents.

- MUS 264/C3/1,24 Luc Choquette. – 1981-1983. – 8 textual records.
File containing, among other items, André Prévost's comments about his student and transcripts.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,25 Claude Lassonde. – 1981-1989. – 1 cm of textual records.
File containing André Prévost's comments about his student, correspondence, transcripts, an assignment and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,26 Ginette Bertrand. – 1982-1987. – 12 textual records.
File consisting of André Prévost's comments about his student, correspondence, a transcript, a press release and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,27 Bernard Bouchard. – 1982-1989. – 0.5 cm of textual records.
File consisting of André Prévost's comments about his student, correspondence, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,28 James Rendace. – 1982-1985. – 0.5 cm of textual records.
File consisting of André Prévost's comments about his student, transcripts, concert programs and various forms.
Original and copies.
Restricted documents.
- MUS 264/C3/1,29 Nicole Carignan. – 1983-1988. – 0.5 cm of textual records.
File containing André Prévost's comments about his student, correspondence, a program, transcripts, a poem and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,30 Nicole Lemieux. – 1983-1984. – 5 textual records.
File containing André Prévost's comments about his student, a letter, a transcript and miscellaneous forms.
Originals and copies.
Restricted documents.

- MUS 264/C3/1,31 Jocelyn Des Roches. – 1984-1986. – 8 textual records.
File consisting of André Prévost's comments about his student, a transcript and various forms.
Original and copies.
Restricted documents.
- MUS 264/C3/1,32 Oiliam Lanna. – 1984-1986. – 12 textual records.
File containing, among other items, André Prévost's comments about his student, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,33 Lynda Leroux. – 1984. – 5 textual records.
File containing André Prévost's comments about his student and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,34 Marc-André Pépin. – 1984-1985. – 10 textual records.
File consisting of André Prévost's comments about his student, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,35 André Thibault. – 1984-1986. – 13 textual records.
File consisting of André Prévost's comments about his student, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,36 Rémy Bouchard. – 1985-1986. – 7 textual records
File consisting of André Prévost's comments about his student, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,37 André Brosseau. – 1987-1988. – 16 textual records.
File consisting of André Prévost's comments about his student, transcripts and various forms.
Originals and copies.
Restricted documents.

- MUS 264/C3/1,38 Charles Lanctôt. – 1987-1988. – 10 textual records.
File containing André Prévost's comments about his student, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,39 Rodney Ellias. – 1987-1991. – 18 textual records.
File containing André Prévost's comments about his student, correspondence, a transcript and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,40 Sergio Suazo-Lang. – 1987-1992. – 0.5 cm of textual records.
File containing André Prévost's comments about his student, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,41 Dominique Beaulieu. – 1988-1993. – 0.5 cm of textual records.
File containing André Prévost's comments about his student, correspondence, transcripts and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,42 Irène Hausammann. – 1988-1989. – 7 textual records.
File containing André Prévost's comments about his student, correspondence, a transcript and a course selection form.
Original and copies.
Restricted documents.
- MUS 264/C3/1,43 Jean-François Mallet. – 1988-1992. – 18 textual records.
File consisting of André Prévost's comments about his student, correspondence, a transcript and various forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,44 Maya Badian. – 1989-1994. – 2 cm of textual records.
File containing, among other items, André Prévost's comments about his student, correspondence, biographical documents, transcripts, course outlines and various forms.
Originals and copies.
Restricted documents.

- MUS 264/C3/1,45 Guy Bukley. – 1989-1991. – 7 textual records.
File containing André Prévost's comments about his student, transcripts, a course selection form and notes.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,46 Emmanuel Clerson. – 1989-1991. – 5 textual records.
File containing André Prévost's comments about his student, a transcript and the results of a French examination.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,47 Michel Edward. – 1989-1990. – 5 textual records.
File containing, among other items, André Prévost's comments about his student, a letter and a transcript.
Original and copies.
Restricted documents.
- MUS 264/C3/1,48 Zoran Borisavjevic. – 1990-1991. – 6 textual records.
File containing André Prévost's comments about his student, transcripts and a letter.
Original and copies.
Restricted documents.
- MUS 264/C3/1,49 François Bérard. – 1991-1994. – 23 textual records.
File consisting of André Prévost's comments about his student, correspondence, transcripts and course selection forms.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,50 Vincent Collard. – 1991-1993. – 0.5 cm of textual records.
File consisting of André Prévost's comments about his student, a letter and works by Vincent Collard.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,51 Sylvain Allard. – 1992-1993. – 1 cm of textual records.
File containing André Prévost's comments about his student and documents concerning the student's research topic.
Originals and copies.
Restricted documents.

- MUS 264/C3/1,52 Jorge Sad. – 1992-1994. – 5 textual records.
File containing, among other items, André Prévost's comments about his student and a transcript.
Original and copies.
Restricted documents.
- MUS 264/C3/1,53 Yves de Champlain. – 1994-1995. – 5 textual records.
File containing André Prévost's comments about his student, a letter, a contract, a transcript and a progress record.
Original and copies.
Restricted documents.
- MUS 264/C3/1,54 Other students. – 1965-1979. – 2 cm of textual records.
File consisting mainly of André Prévost's comments about his students.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,55 Other students. – 1980-1993. – 1 cm of textual records.
File consisting mainly of André Prévost's comments about his students.
Originals and copies.
Restricted documents.
- MUS 264/C3/1,56 Miscellaneous. – 1968-1988. – 1 cm of textual records.
File consisting of records concerning various composition students.
Originals and copies.
Restricted documents.

MUS 264/C3/2 Course Work by Composition Students

- MUS 264/C3/2,1 Master's and Doctorate, Anne Lauber. – 1981-1985. – 2 cm de textual records.
File containing analyses, corrections and presentation of the oratorio *Jesus Christus*.
Original and copies.
- MUS 264/C3/2,2 Master's, Claude Lassonde. – 1989. – 1.5 cm of textual records.
File containing the works *Noème* and *Le Chant de l'éternel passé*, with analytical notes.
Copies.

- MUS 264/C3/2,3 Doctorate, Maya Badian. – 1990-1991. – 1.5 cm of textual records.
File containing an analysis of the *Cantate pour choeur et orchestre*, provisional plans for the work and corrections of the analysis.
Originals and copies.
- MUS 264/C3/2,4 Doctorate, Maya Badian. – 1991. – 1 textual record.
File containing excerpts from the *Cantate pour choeur et orchestre* for the comprehensive examination.
Copy.
- MUS 264/C3/2,5 Doctorate, Maya Badian. – 1992. – 3 textual records.
File consisting of the *Cantate pour choeur et orchestre* with corrections to the work.
Original and copies.
- MUS 264/C3/2,6 Other work by Maya Badian. – 1990. – 1.5 cm of textual records.
File consisting of a study and *Concerto pour violoncelle et orchestre à cordes*.
Copies.
- MUS 264/C3/2,7 Master's degree, Rodney Ellias. – 1990. – 1 textual record.
File consisting of a thesis for a master's degree.
Copy.
- MUS 264/C3/2,8 Work by various students. – 1973-1989. – 2 cm of textual records.
Originals and copies.

MUS 264/C3/3 Analysis Courses

- MUS 264/C3/3,1 Analysis 433. – 1965-1968. – 1 cm of textual records.
File consisting of examination questions, assignments, class lists and grades.
Originals and copies.
- MUS 264/C3/3,2 Analysis 533A. – 1966-1969. – 1 cm of textual records.
File containing, among other items, André Prévost's notes on his courses, class lists and grades.
Originals and copies.

- MUS 264/C3/3,3 Analysis 533A. – 1966-1968. – 2 cm of textual records.
File consisting of student assignments.
Originals.
- MUS 264/C3/3,4 Analysis 533A. – 1968. – 2 cm of textual records.
File consisting of student assignments.
Originals and copies.
- MUS 264/C3/3,5 Analysis 533A. – 1969. – 2 cm of textual records.
File consisting of student assignments.
Originals and copies.
- MUS 264/C3/3,6 Analysis 533A. – 1969. – 2 cm of textual records.
File consisting of student assignments.
Originals and copy.
- MUS 264/C3/3,7 Analysis 533A. – 1969. – 2 cm of textual records.
File consisting of student assignments.
Originals.
- MUS 264/C3/3,8 Analysis 533A. – 1969-1970. – 2 cm of textual records.
File consisting of student assignments.
Originals and copy.
- MUS 264/C3/3,9 Analysis 427. – 1967-1968. – 0.5 cm of textual records.
File consisting of André Prévost's notes on his courses and student assignments.
Originals.
- MUS 264/C3/3,10 Orchestral analysis 128. – 1968-1970. – 1 cm of textual records.
File consisting of André Prévost's notes on his courses, examination papers, examinations and grades.
Originals and copies.
- MUS 264/C3/3,11 Orchestral analysis 228. – 1968-1970. – 0.5 cm of textual records.
File containing, among other items, André Prévost's notes on his courses, assignments and grades.
Originals.

- MUS 264/C3/3,12 Analysis 327. – 1969-1970. – 2 cm of textual records.
File containing André Prévost's notes on his courses, assignments, class lists, grades and a letter.
Originals and copies.
- MUS 264/C3/3,13 Analysis 327. – 1970. – 2 cm of textual records.
File containing assignments and grades.
Originals.
- MUS 264/C3/3,14 Analysis 101 (or 301). – 1970-1972. – 2 cm of textual records.
File consisting of André Prévost's notes on his courses, as well as examinations, assignments, class lists, an examination paper and grades.
Originals and copies.
- MUS 264/C3/3,15 Orchestral analysis 328. – 1970. – 4 textual records.
André Prévost's notes on his courses, as well as an examination paper, class list and proposal for a course.
Originals and copy.
- MUS 264/C3/3,16 Analysis 201 (or 401) and 411. – 1970-1971. – 2 cm of textual records.
File containing André Prévost's notes on his courses, an examination paper, assignments and grades.
Originals.
- MUS 264/C3/3,17 Analysis 201 (or 401) and 411. – 1971-1972. – 1.5 cm of textual records.
File containing André Prévost's notes on his courses, assignments and grades.
Originals.
- MUS 264/C3/3,18 Analysis 111 (or 311). – 1971. – 1 cm of textual records.
File consisting of an examination paper, examinations and grades.
Originals.
- MUS 264/C3/3,19 Analysis 6201. – 1974-1976. – 0.5 cm of textual records.
File containing, among other items, André Prévost's notes on his courses, examinations, grades and course outlines.
Originals and copies.

- MUS 264/C3/3,20 Analysis of contemporary works II and III (MTE 2202-3202). – 1980-1983. – 2 cm of textual records.
File containing André Prévost's notes on his courses, an examination paper, short assignments, grades and a letter.
Originals and copies.
- MUS 264/C3/3,21 Analysis of contemporary works II and III (MTE 2202-3202). – 1983-1986. – 1.5 cm of textual records.
File containing examination papers, examinations, class lists and grades.
Originals and copies.
- MUS 264/C3/3,22 Analysis of contemporary works I and II (MTE 1202-2202). – 1987-1988. – 1 cm of textual records.
File consisting of André Prévost's notes on his courses, examinations, grades and a class list.
Originals and copies.
- MUS 264/C3/3,23 Analysis of contemporary works I and II (MTE 1202-2202). – 1990-1991. – 2 cm of textual records.
File consisting of André Prévost's notes on his courses, correspondence, examination papers, examinations, and grades and a class list.
Originals and copies.
- MUS 264/C3/3,24 Analysis of contemporary works I and II (MTE 1202-2202). – 1981. – 2 cm of textual records.
File consisting of students' assignments.
Originals and copies.
- MUS 264/C3/3,25 Analysis of contemporary works I and II (MTE 1202-2202). – 1982-1984. – 2 cm of textual records. – 1 audio tape (approx. 30 min.) : polyester; 9.5 cm/sec.; reel: 18 cm.
File consisting of students' assignments and an audio recording of a piece by Pierre Boulez.
Originals and copies.
Reference number: T7 2266.
- MUS 264/C3/3,26 Analysis of contemporary works I and II (MTE 1202-2202). – 1986. – 2 cm of textual records. – 1 audio cassette (approx. 30 min.): polyester.
File consisting of students' assignments and an audio recording of the *Concerto no 1 pour piano* by Béla Bartók.
Copies.
Reference number: C 894.

- MUS 264/C3/3,27 Analysis of contemporary works I and II (MTE 1202-2202). – 1988-1991. – 2 cm of textual records.
File consisting of students' assignments.
Originals and copies.
- MUS 264/C3/3,28 Analysis of contemporary works I and II (MTE 1202-2202). – 1991. – 1 cm of textual records.
File consisting of students' assignments.
Originals and copies.
- MUS 264/C3/3,29 Analysis of contemporary works I and II (MTE 1202-2202). – [198-?]. – 2 cm of textual records. – 1 audio cassette (12 min.): polyester. – 1 audio tape (approx. 10 min.): polyester; 19 cm/sec.; reel: 18 cm.
File containing students' assignments and audio recordings of works by Claude Vivier and Luigi Dallapiccola.
Originals and copies.
Reference numbers: C 895 and T7 2265.
- MUS 264/C3/3,30 Analysis of contemporary works I and II (MTE 1202-2202). – [198-?]. – 2 cm of textual records. – 1 audio cassette (approx. 30 min.): polyester.
File containing students' assignments and an audio recording of a work by Alban Berg.
Originals and copies.
Reference number: C 893.
- MUS 264/C3/3,31 Analysis of contemporary works I and II (MTE 1202-2202). – [198-?]. – 1 cm of textual records. – 1 audio cassette (approx. 40 min.): polyester.
File containing an analysis and audio recording of a work by Serge Prokofiev.
Originals and copies.
Reference number: C 892.
- MUS 264/C3/3,32 Seminar in formal analysis (MTE 6218). – 1987. – 1.5 cm of textual records. – 1 audio cassette (approx. 30 min.): polyester. — 1 audio tape (approx. 35 min.); polyester; 19 cm/sec.; reel: 13 cm.
File containing André Prévost's notes on his courses, assignments, forms, a letter, notes and audio recordings including sonatas by Ludwig van Beethoven.
Originals and copies.
Reference numbers: C 896 and T5 875.

- MUS 264/C3/3,33 Analysis of 20th century music. – 1992. – 1 cm of textual records.
File containing André Prévost's notes on his courses, an examination paper, examinations, correspondence, student grades and a course outline.
Originals and copies.
- MUS 264/C3/3,34 Analysis. – 1970-1983. – 2 cm of textual records.
File consisting of various students' assignments.
Originals and copies.
- MUS 264/C3/3,35 Analysis. – [197-?]-1990. – 2 cm of textual records. – 1 audio cassette (approx. 25 min.): polyester.
File consisting of assignments by various students and an audio recording of a piece by Henri Dutilleux.
Originals and copies.
Reference number: C 891.
- MUS 264/C3/3,36 Analysis. – 1980. – 1 textual record.
File containing the work of Robin Minard.
Copy.
- MUS 264/C3/3,37 Analysis. – 1980. – 1 cm of textual records
File containing materials used by Robin Minard for his work.
Copies.
- MUS 264/C3/3,38 Analysis. – 1980. – 1 textual record
File containing the work of Jean Le Buis.
Copy.
- MUS 264/C3/3,39 Other. – 1965-1990. – 2 cm of textual records.
File consisting mainly of André Prévost's notes on his courses and correspondence.
Originals and copies.

MUS 264/C3/4 Other Courses

- MUS 264/C3/4,1 Theory course. – 1965-1968. – 2 cm of textual records.
File containing André Prévost's course notes, examination papers, examinations, assignments and grades.
Originals and copies.

- MUS 264/C3/4,2 Theory course. – 1969-1970. – 1.5 cm of textual records.
File containing André Prévost's course notes, examinations, assignments and grades.
Originals.
- MUS 264/C3/4,3 Theory course (Class A). – 1968. – 0.5 cm of textual records.
File containing André Prévost's course notes, an examination paper, examinations and grades.
Originals.
- MUS 264/C3/4,4 Theory course (Class B). – 1968. – 0.5 cm of textual records.
File containing André Prévost's course notes, an examination paper, examinations and grades.
Originals.
- MUS 264/C3/4,5 Solfège course. – 1965-1967. – 0.5 cm of textual records.
File containing André Prévost's course notes, an examination paper, exercises, grades and class lists.
Originals and copies.
- MUS 264/C3/4,6 History of music course. – 1966. – 2 cm of textual records.
File containing assignments and a letter.
Original and copy.
- MUS 264/C3/4,7 Keyboard studies course. – 1967. – 5 textual records.
File consisting of André Prévost's notes on his courses, correspondence, grades and an examination paper.
Originals and copy.

MUS 264/C3/5 Adjudication

- MUS 264/C3/5,1 Thesis, Jocelyne Desjardins-Melanson. – 1976-1978. – 0.5 cm of textual records.
File consisting of correspondence, reports and notes.
Originals and copies.
Restricted documents.
- MUS 264/C3/5,2 Thesis, Bruno Deschênes. – 1981-1982. – 7 textual records.
File containing primarily correspondence and notes.
Originals and copies.
Restricted documents.

- MUS 264/C3/5,3 Thesis and defence, Pierre Trochu. – 1982-1983. – 8 textual records.
File containing primarily correspondence.
Originals and copies.
Restricted documents.
- MUS 264/C3/5,4 Thesis and defence, François Tousignant. – 1984-1985. – 8 textual records.
File containing, among other items, correspondence and a report.
Originals and copies.
Restricted documents.
- MUS 264/C3/5,5 Thesis and comprehensive examination, Pierre Desrochers. – 1985-1988. – 12 textual records.
File containing, among other items, correspondence and comprehensive examination papers.
Originals and copies.
Restricted documents.
- MUS 264/C3/5,6 Comprehensive examination, Alain Lalonde. – 1987. – 6 textual records.
File containing, among other items, a letter, research project and notes.
Originals and copies.
Restricted documents.
- MUS 264/C3/5,7 Comprehensive examination, Benoît Robitaille. – 1993-1994. – 5 textual records. – 1 audio cassette (approx. 15 min.): polyester.
File containing, among other items, correspondence, comprehensive examination paper and an audio recording of the piece *Zéphiro*.
Originals and copies.
Restricted documents.
Reference number: C 890.
- MUS 264/C3/5,8 Comprehensive examinations, guided study and theses by various students. – 1969-1991. – 0.5 cm of textual records.
File consisting mainly of correspondence and reports.
Originals and copies.
Restricted documents.

MUS 264/C3/6 Miscellaneous

- MUS 264/C3/6,1 Sous-comité de la Faculté des arts. – 1963-1966. – 6 textual records.
File containing correspondence, minutes, general guidelines and course outlines.
Originals and copies.
- MUS 264/C3/6,2 Correspondence and various records related to teaching. – 1964-1991. – 2 cm of textual records.
Originals and copies.
Restricted documents.

MUS 264/C4 PRIVATE TEACHING AND MASTER CLASSES

- MUS 264/C4,1 Jérôme Langlois - Private lessons in analysis and composition. – 1974-1981. – 0.5 cm of textual records.
File containing André Prévost's comments on his student, correspondence, a report and publicity materials.
Originals and copies.
Restricted documents.
- MUS 264/C4,2 Other students - Private lessons in analysis and composition. – 1971-1983. – 5 textual records.
File containing André Prévost's comments on his students and a score.
Originals and copy.
Restricted documents.
- MUS 264/C4,3 Master classes. – 1976-1994. – 8 textual records.
File containing correspondence, a contract, a program and notes.
Originals and copies.

MUS 264/D MUSICAL WORKS. – 1949-1993. – 1.42 m of textual records.

This series consists of records covering the work of André Prévost and the evolution of his musical ideas from his earliest compositions of the late 1940s. The various notes and sketches also show how a work takes shape. Researchers can observe the embryonic stages of the work and gain a fuller understanding of its components and transformations. Prévost's works are diverse, reflecting the ease with which this composer can write for both solo instruments and large ensembles, as shown by his work *Terre des hommes* for 2 narrators, 3 choirs and full orchestra with double string section. In addition to *Terre des hommes*, Prévost has composed a number of major works including *Poème de l'infini*, a *Scherzo*, *Fantasmès*, *Chorégraphie I*, *Mobiles*, a *Cantate pour cordes*, *Pyknon*, *Hiver dans l'âme*, *Ahimsâ* and a *Concerto pour hautbois et orchestre*.

This series contains sketches, rough drafts, notes and manuscripts of André Prévost's musical works as well as literary texts by Michèle Lalonde, Paule Tardif-Delorme, Gatien Lapointe, Fernand Ouellette and Lise Vézina-Prévost.

The series contains the following sub-series: MUS 264/D1 Early Works; MUS 264/D2 Orchestra; MUS 264/D3 Soloist(s) and Orchestra; MUS 264/D4 Chamber Music; MUS 264/D5 Solo Instruments; MUS 264/D6 Choral or Voice; MUS 264/D7 Incidental Music.

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(picc) = 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+c bsn = 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 264/D1 EARLY WORKS

- MUS 264/D1,1 *Ouverture*. – 1950. – 1 textual record.
File containing an autograph manuscript of the score (22 p.).
Incomplete. Instrumentation: 2+picc. 2. 2. 2 - 4. 2. 3. 1, timp,
perc, hp, str.
- MUS 264/D1,2 *Tristesse*, for piano. – 1950. – 1 textual record.
File consisting of an autograph manuscript (5 p.). Incomplete.
- MUS 264/D1,3 *Prélude pathétique*, for piano. – 1950. – 1 textual record.
File consisting of an autograph manuscript (13 p.).
- MUS 264/D1,4 Untitled work for orchestra. – 1950. – 1 textual record.
File containing an autograph manuscript of the score (69 p.)
and a page of sketches. Instrumentation: 2+picc. 2. 2+b cl.
2+cnb - 4. 2. 3. 1, timp, perc, hp, str.
- MUS 264/D1,5 Outlines. – 1949-1951. – 1.5 cm of textual records.
File containing various sketches. Titles: *Ave Maria*, *Coule
joli ruisseau* for voice and piano, *Essai* for organ, *Oratorio (La
mort du Christ)*, *Rondo*, *Sonate no 1 pour piano*, *Sonatine
pour piano*, *Suite pour cordes*, *Te Deum*, *Trio*. The file also
contains several preludes and untitled sketches.
- MUS 264/D1,6 Sketchbook. – 1952-1954. – 1 textual record.
Original.

MUS 264/D2 ORCHESTRA

- MUS 264/D2,1 *Poème de l'infini*. – 1960. – 1.5 cm of textual records.
File consisting of sketches and drafts (127 p.).
Instrumentation: 2+picc. 2+EH. 2+b cl. 2 - 4. 3. 3. 1, timp,
perc, str.
“...for he it is who showed me the beginning, the end and the
middle of time”, *Wisdom 7*, 17-18.
- MUS 264/D2,2 *Poème de l'infini*. – 1960. – 1 cm of textual records.
File consisting of an autograph manuscript of the score (94 p.)
and corrections (2 p.). Instrumentation: 2+picc. 2+EH. 2+b cl.
2 - 4. 3. 3. 1, timp, perc, str.
“...for he it is who showed me the beginning, the end and the
middle of time”, *Wisdom 7*, 17-18.

- MUS 264/D2,3 *Poème de l'infini*. – 1960. – 2 cm of textual records.
File containing manuscript copies of the parts for picc, fl I and II, ob I and II, EH, cl I and II, b cl, bsn I and II, cors I, II, III and IV, tpt I, II and III, trb I and II, b trb, tba, timp, perc (118 p.). First version.
- MUS 264/D2,4 *Poème de l'infini*. – 1960. – 2 cm of textual records.
File containing annotated copies of the parts for vln I and II, vlna, vcl and cb. First version.
- MUS 264/D2,5 *Poème de l'infini*. – 1960. – 0.5 cm of textual records.
File containing manuscript copies on transparent paper of the parts for vln I and II, vlna, vcl and cb. First version.
- MUS 264/D2,6 *Scherzo*, for string orchestra. – 1960. – 0.5 cm of textual records.
File containing sketches (8 p.) and an autograph manuscript of the score (44 p.).
“To Mr. Paul Kuentz and his chamber orchestra, in admiration”. (translation)
- MUS 264/D2,7 *Scherzo*, for string orchestra – 1960. – 1 cm of textual records.
File containing annotated copies of the parts for vln I and II, vlna, vcl and cb (75 p.).
- MUS 264/D2,8 *Scherzo*, for strings. – 1988. – 2 textual records.
File containing the proofs for Les Éditions Doberman-Yppan with André Prévost’s corrections (57 p.).
“To Mr. Paul Kuentz”. (translation)
- MUS 264/D2,9 *Fantasmès*, symphonic movement for full orchestra. – 1963. – 0.5 cm of textual records.
File consisting of sketches and notes (65 p.). Instrumentation: 2+picc. 2+EH. 1+picc cl, +b cl. 3+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, str.
- MUS 264/D2,10 *Fantasmès*, symphonic movement for full orchestra. – 1963. – 1 textual record.
File consisting of an autograph manuscript of the conductor’s score (36 p.). Instrumentation: 2+picc. 2+EH. 1+picc cl, +b cl. 3+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, str.

- MUS 264/D2,11 *Fantasmès*, symphonic movement for full orchestra. – 1963. – 1 textual record.
File consisting of an annotated copy of an autograph manuscript of the score (36 p.). Instrumentation: 2+picc. 2+EH. 1+picc cl, +b cl. 3+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, str.
- MUS 264/D2,12 *Fantasmès*, symphonic movement for full orchestra. – 1963. – 2 cm of textual records.
File containing manuscript copies by Hartley of the parts for picc, fl I and II, ob I and II, EH, cl, picc cl, b cl, bsn I, II and III, c bsn, cors I, II, III and IV (68 p.).
- MUS 264/D2,13 *Fantasmès*, symphonic movement for full orchestra. – 1963. – 1.5 cm of textual records.
Manuscript copies by Hartley of the parts for tpt I and II in B flat, tpt I and II in D, trb I, II and III, tba, timp, perc and cel (50 p.).
- MUS 264/D2,14 *Fantasmès*, symphonic movement for full orchestra. – 1963. – 2 cm of textual records.
File containing manuscript copies by Hartley of the parts for vln I and II, vlna, vcl and cb (65 p.).
- MUS 264/D2,15 *Fantasmès*, symphonic movement for full orchestra. – 1970. – 1 textual record.
File containing a copy of the score published by Berandol Music Ltd. (29 p.). Instrumentation: 2+picc. 2+EH. 1+picc cl, +b cl. 3+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, str.
“Dedicated to Pierre Héту”. (translation)
- MUS 264/D2,16 *Célébration*. – 1966. – 1 cm of textual records.
File containing sketches (26 p.) and an annotated autograph manuscript of the score (37 p.). Instrumentation: 2(picc). 2(EH). 2. 2-2. 2. 1. 0, timp, perc, pno, str.
- MUS 264/D2,17 *Célébration*. – 1972-[198-?]. – 1 cm of textual records.
File containing an annotated copy (41 p.) and score, also annotated, published by the Canadian Music Centre in Quebec. Instrumentation: 2(picc). 2(EH). 2. 2 - 2. 2. 1. 0, timp, perc, pno, str.

- MUS 264/D2,18 *Diallèle*. – 1967-1968. – 0.5 cm of textual records.
File containing sketches and notes concerning the conception of the work (41 p.). Instrumentation: 4(picc). 4(EH). 4(b cl). 4(c bsn) - 4. 4(tpt in D). 3. 1, timp, perc, cel, oM, str.
Work commissioned by the CBC Symphony Orchestra in Toronto.
- MUS 264/D2,19 *Diallèle*. – 1968. – 1 textual record.
File consisting of an autograph manuscript of the score (54 p.) and a draft (1 p.). Instrumentation: 4(picc). 4(EH). 4(b cl). 4(c bsn) - 4. 4(tpt in D). 3. 1, timp, perc, cel, oM, str.
Work commissioned by the CBC Symphony Orchestra in Toronto.
- MUS 264/D2,20 *Diallèle*. – 1968. – 1 textual record.
File consisting of an annotated copy of a few sections of the work (4 p.). Instrumentation: 4(picc). 4(EH). 4(b cl). 4(c bsn) - 4. 4(tpt in D). 3. 1, timp, perc, cel, oM, str.
Work commissioned by the CBC Symphony Orchestra in Toronto.
- MUS 264/D2,21 *Évanescence*. – 1969. – 0.5 cm of textual records.
File consisting of sketches, corrections and notes concerning the conception of the work (71 p.). Instrumentation: 2(picc). 2. 2(b cl). 2 - 2. 2. 0. 0, timp, perc, str.
- MUS 264/D2,22 *Évanescence*. – 1969-1970. – 0.5 cm of textual records.
File containing an autograph manuscript of the score (36 p.) and an incomplete draft (4 p.). One of the draft pages also contains André Prévost's comments on the moon landing of the Apollo spacecraft: "I find it overwhelming and uplifting!...". (translation) Instrumentation: 2(picc). 2. 2(b cl). 2 - 2. 2. 0. 0, timp, perc, str.
"To Jean-Marie Beaudet, Musical Director of the National Arts Centre". (translation)
- MUS 264/D2,23 *Évanescence*. – 1970. – 0.5 cm of textual records.
File containing an annotated copy of the score (38 p.) and copy of the violin part (15 p.). Instrumentation: 2(picc). 2. 2(b cl). 2 - 2. 2. 0. 0, timp, perc, str.
"To Jean-Marie Beaudet, Musical Director of the National Arts Centre". (translation)

- MUS 264/D2,24 *Évanescence*. – 1970. – 1 textual record.
File containing an annotated copy of an autograph manuscript of the score (36 p.). Instrumentation: 2(picc). 2. 2(b cl). 2 - 2. 2. 0. 0, timp, perc, str.
“To Jean-Marie Beaudet, Musical Director of the National Arts Centre”. (translation)
- MUS 264/D2,25 *Hommage*. – 1970-1971. – 2 cm of textual records.
File containing sketches and records concerning the conception or correction of the work (117 p.). Work for 14 strings (4. 4. 3. 2. 1).
“Work commissioned by the McGill Chamber Orchestra in collaboration with the Canada Council. (translation)
- MUS 264/D2,26 *Hommage*. – 1971. – 0.5 cm of textual records.
File consisting of an autograph manuscript of the score (45 p.) and sketches (3 p.). Work for 14 strings (4. 4. 3. 2. 1).
“Work commissioned by the McGill Chamber Orchestra in collaboration with the Canada Council”. (translation)
- MUS 264/D2,27 *Hommage*. – 1971. – 1 textual record.
File consisting of a copy published by Éditions Doberman-Yppan (67 p.). Work for 14 strings (4. 4. 3. 2. 1).
“Work commissioned by the McGill Chamber Orchestra in collaboration with the Canada Council”. (translation)
- MUS 264/D2,28 *Chorégraphie I*. – 1972. – 1 cm of textual records.
File consisting of sketches and notes concerning the conception of the work (132 p.). Instrumentation: 4(picc). 4(EH). 4(picc cl). 4(c bsn) - 6. 4(tpt in D). 4. 1, timp, perc, hp, cel, str.
“Work commissioned by the CBC Symphony Orchestra in Toronto”. (translation)
- MUS 264/D2,29 *Chorégraphie I*. – 1972. – 1 cm of textual records.
File consisting of an autograph manuscript of the score (59 p.). Instrumentation: 4(picc). 4(EH). 4(picc cl). 4(c bsn) - 6. 4(tpt in D). 4. 1, timp, perc, hp, cel, str.
“Work commissioned by the CBC Symphony Orchestra in Toronto”.
“...Munich, September 1972...”. (translation)

- MUS 264/D2,30 *Ouverture.* – 1975. – 0.5 cm of textual records.
File consisting of sketches and an incomplete draft (42 p.).
Instrumentation: 2(picc, al fl). 2(EH). 2(picc cl, b cl). 2(c bsn) - 2. 2(tpt in D). 0. 0, timp, perc, pno, str.
“Commissioned the CBC (Toronto) for the National Arts Centre Orchestra”. (translation)
- MUS 264/D2,31 *Ouverture.* – 1975. – 1 textual record.
File consisting of an autograph manuscript of the conductor’s score (27 p.). Instrumentation: 2(picc, al fl). 2(EH). 2(picc cl, b cl). 2(c bsn) - 2. 2(tpt in D). 0. 0, timp, perc, pno, str.
“Commissioned the CBC (Toronto) for the National Arts Centre Orchestra”. (translation)
- MUS 264/D2,32 *Ouverture.* – [1978?]. – 1 textual record.
File containing the corrections to one section of the work (3 p.). Instrumentation: 2(picc, al fl). 2(EH). 2(picc cl, b cl). 2(c bsn) - 2. 2(tpt in D). 0. 0, timp, perc, pno, str.
“Commissioned the CBC (Toronto) for the National Arts Centre Orchestra”. (translation)
- MUS 264/D2,33 *Chorégraphie II (E=MC²).* – 1975-1976. – 0.5 cm of textual records.
File containing sketches and notes concerning the conception of the work (63 p.). Instrumentation: 3(picc, al fl). 2+EH. 3(picc cl, b cl). 2+c bsn - 4. 3(tpt in D). 3. 1, timp, perc, 2 hp, cel, pno, str.
- MUS 264/D2,34 *Chorégraphie II (E=MC²).* – 1976. – 1 textual record.
File consisting of an autograph manuscript of the score (57 p.).
Instrumentation: 3(picc, al fl). 2+EH. 3(picc cl, b cl). 2+c bsn - 4. 3(tpt in D). 3. 1, timp, perc, 2 hp, cel, pno, str.
“This work was commissioned by l’Orchestre symphonique de Québec and made possible by a grant from the Canada Council. It was first performed on April 6, 1976 in Quebec City by l’Orchestre symphonique de Québec, conducted by Otto-Werner Mueller”. (translation)

- MUS 264/D2,35 *Chorégraphie II (E=MC²)*. – 1976. – 1 textual record.
File consisting of an annotated copy of an autograph manuscript of the score (62 p.). Instrumentation: 3(picc, al fl). 2+EH. 3(picc cl, b cl). 2+c bsn - 4. 3(tpt in D). 3. 1, timp, perc, 2 hp, cel, pno, str.
“This work was commissioned by l’Orchestre symphonique de Québec and made possible by a grant from the Canada Council. The first performance was on April 6, 1976 in Quebec City by l’Orchestre symphonique de Québec, conducted by Otto-Werner Mueller”. (translation)
- MUS 264/D2,36 *Chorégraphie III*. – 1976-1977. – 1 cm of textual records.
File consisting of sketches, a draft, notes and a copy of the list of instruments (100 p.). Instrumentation: 3(picc, al fl). 3(EH). 3(b cl). 3(c bsn) - 4. 4(tpt in D). 3. 1, timp, perc, 2 hp, cel, pno, str.
“This work was commissioned by the French network of the CBC in Montreal for la Communauté radiophonique des programmes de langue française.” (translation)



André Prévost and one of his works, 1977.

- MUS 264/D2,37 *Chorégraphie III.* – 1976-1977. – 1 textual record.
File containing an autograph manuscript of the score (55 p.).
Instrumentation: 3(picc, al fl). 3(EH). 3(b cl). 3(c bsn) - 4.
4(tpt in D). 3. 1, timp, perc, 2 hp, cel, pno, str.
“This work was commissioned by the French network of the
CBC in Montreal for la Communauté radiophonique des
programmes de langue française”. (translation)
- MUS 264/D2,38 *Chorégraphie IV.* – 1978. – 1 cm of textual records.
File containing sketches, drafts and notes concerning the
conception of the work (88 p.). Instrumentation: 3(picc).
2(EH). 2. 2+c bsn - 4. 3(tpt in D). 3. 1, timp, perc, hp, cel, pno,
str.
- MUS 264/D2,39 *Chorégraphie IV.* – 1978. – 1 textual record.
File containing an autograph manuscript of the score (48 p.).
Instrumentation: 3(picc). 2(EH). 2. 2+c bsn - 4. 3(tpt in D). 3.
1, timp, perc, hp, cel, pno, str.
“This work was commissioned by the London (Ontario)
Symphony Orchestra and made possible by a grant from the
Canada Council”. (translation)
- MUS 264/D2,40 *Cosmophonie.* – 1985. – 1 cm of textual records.
File containing sketches and notes concerning the conception
of the work (112 p.). Instrumentation: 1. 1(EH). 1(b cl). 1 - 2.
2. 1. 1, timp, perc, cel, str.
- MUS 264/D2,41 *Cosmophonie.* – 1985. – 1 cm of textual records.
File containing an autograph manuscript of the score (57 p.).
Instrumentation: 1. 1(EH). 1(b cl). 1 - 2. 2. 1. 1, timp, perc, cel,
str.
This work was composed with the assistance of the Canada
Council, at the request of the Canadian Chamber Ensemble for
the 1985 Guelph Spring Festival. The work is dedicated to
astro-physician Hubert Reeves.

- MUS 264/D2,42 *Cantate pour cordes.* – 1986-1987. – 1 cm of textual records.
 File containing sketches, a draft and various notes (55 p.)
 “This Cantata for Strings was commissioned by Sir Yehudi Menuhin and the Orchestre de chambre Lysy de Gstaad, for the 1987 Guelph Spring Festival. It was made possible in part by a grant from the Canada Council. The work is dedicated to Sir Yehudi Menuhin and his orchestra and to Mr. Nicholas Goldschmidt, in recognition of his many years’ service as Artistic Director of the Guelph Spring Festival. The work is also dedicated to the memory of the composer Serge Garant, who passed away in November 1986”. The following note appears on one of the pages of the score: “November 1, 1986: Serge Garant died this morning at the age of 57. To him I give this work born of a vision of death that perhaps opens on life?...” (translation)
- MUS 264/D2,43 *Cantate pour cordes.* – 1987. – 1 textual record.
 File containing an autograph manuscript of the score (35 p.)
 “This Cantata for Strings was commissioned by Sir Yehudi Menuhin and the Orchestre de chambre Lysy de Gstaad, for the 1987 Guelph Spring Festival. It was partly made possible by a grant from the Canada Council. The work is dedicated to Sir Yehudi Menuhin and his orchestra and to Mr. Nicholas Goldschmidt, in recognition of his many years’ service as Artistic Director of the Guelph Spring Festival. This work is also dedicated to the memory of the composer Serge Garant, who passed away in November 1986”. (translation)
- MUS 264/D2,44 *Cantate pour cordes.* – 1987. – 1 textual record.
 File containing a copy of one section of the work (8 p.).
 This work was commissioned by Sir Yehudi Menuhin and the Guelph Spring Festival for l’Orchestre de chambre Lysy de Gstaad. It is dedicated to Sir Yehudi Menuhin and his orchestra and Nicholas Goldschmidt; it is also dedicated to the memory of the composer Serge Garant. (translation)
- MUS 264/D2,45 *Ouverture.* – 1990-1991. – 0.5 cm of textual records.
 File containing sketches and notes concerning the conception of the work (57 p.). Instrumentation: 3(picc). 3(EH). 2(b cl)+cl in A. 3(c bsn) - 4. 3. 3. 1, timp, perc, str.
 “This orchestral overture was commissioned from the composer to commemorate the 20th anniversary of the Grand Théâtre de Québec”. (translation)

- MUS 264/D2,46 *Ouverture*. – 1991. – 0.5 cm of textual records.
File consisting of an autograph manuscript of the score (52 p.). Also contains a page of sketches and an introduction to the work. Instrumentation: 3(picc). 3(EH). 2(b cl)+cl in A. 3(c bsn) - 4. 3. 3. 1, timp, perc, str.
“This overture was commissioned from the composer to commemorate the 20th anniversary of the Grand Théâtre de Québec”. (translation)
- MUS 264/D2,47 *Ouverture*. – 1991. – 1 textual record.
File consisting of an annotated copy of an autograph manuscript of the score (55 p.). Also contains a page of sketches, an introduction to the work and the list of instruments. Instrumentation: 3(picc). 3(EH). 2(b cl)+cl in A. 3(c bsn) - 4. 3. 3. 1, timp, perc, str.
“This work was commissioned from the composer to commemorate the 20th anniversary of the Grand Théâtre de Québec”. (translation)

MUS 264/D3 SOLOIST(S) AND ORCHESTRA

- MUS 264/D3,1 *Pyknon*, concert work for violin and orchestra. – 1965-1966. – 1 cm of textual records.
File consisting of sketches (71 p.) and notes (13 p.) concerning the conception of the work. Instrumentation: 2(picc). 2. 1+cl in A. 2 - 4. 2. 3. 1, timp, perc, cel, str, vln solo.
Piece commissioned by the International Music Institute of Canada.
- MUS 264/D3,2 *Pyknon*, piece for violin and orchestra – 1966. – 1 cm of textual records.
File containing the autograph manuscripts of the score and musical series (79 p.). Instrumentation: 2(picc). 2. 1+cl in A. 2 - 4. 2. 3. 1, timp, perc, cel, str, vln solo.
Piece commissioned by the International Music Institute of Canada.
- MUS 264/D3,3 *Pyknon*, concertante piece for violin and orchestra. – 1966. – 1 textual record.
File consisting of the autograph manuscript of the arrangement for violin and piano. (29 p.).

- MUS 264/D3,4 *Terre des hommes* (Michèle Lalonde), for 2 narrators, 3 choirs and full orchestra. – 1966-1967. – 1.5 cm of textual records. File consisting of notes concerning the conception and correction of the work. (191 p.). Instrumentation: 4(picc, al fl). 4(EH, ob d'amore). 4(picc cl, b cl). 4+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, hp, oM, str, 2 narr, 3 ch. Titles of parts: *Aliénation*, *Identification* and *Humanisation*.
- MUS 264/D3,5 *Terre des hommes* (Michèle Lalonde), for 2 narrators, 3 choirs and full orchestra. – 1966-1967. – 2 cm of textual records. File consisting of various sketches (165 p.). Instrumentation: 4(picc, al fl). 4(EH, ob d'amore). 4(picc cl, b cl). 4+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, hp, oM, str, 2 narr, 3 ch. Titles of parts: *Aliénation*, *Identification* and *Humanisation*.
- MUS 264/D3,6 *Terre des hommes* (Michèle Lalonde), for 2 narrators, 3 choirs and full orchestra. – 1966-1967. – 0.5 cm of textual records. File consisting of various sketches (60 p.). Instrumentation: 4(picc, al fl). 4(EH, ob d'amore). 4(picc cl, b cl). 4+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, hp, oM, str, 2 narr, 3 ch. Titles of parts: *Aliénation*, *Identification* and *Humanisation*.
- MUS 264/D3,7 *Terre des hommes* (Michèle Lalonde), for 2 narrators, 3 choirs and full orchestra. – 1967. – 1 textual record. File consisting of an autograph manuscript of the score (103 p.). First part of the work. Instrumentation: 4(picc, al fl). 4(EH, ob d'amore). 4(picc cl, b cl). 4+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, hp, oM, str, 2 narr, 3 ch. Title of this part: *Aliénation*.
- MUS 264/D3,8 *Terre des hommes* (Michèle Lalonde), for 2 narrators, 3 choirs and full orchestra. – 1967-1996. – 1 textual record. File consisting of an autograph manuscript of the score (98 p.) as well as copies of pages 10 and 11. Second and third part of the work. Instrumentation: 4(picc, al fl). 4(EH, ob d'amore). 4(picc cl, b cl). 4+c bsn - 4. 4(tpt in D). 3. 1, timp, perc, cel, hp, oM, str, 2 narr, 3 ch. Titles of these parts: *Identification* and *Humanisation*.
 “The original autograph manuscript of pages 10 and 11 was offered to philosopher Claude Lévesque on the occasion of his marriage to Nicole Bureau on June 8, 1968.” (translation) Note by André Prévost written in 1996 on one of the copies.

- MUS 264/D3,9 *Terre des hommes* (Michèle Lalonde), for 2 narrators, 3 choirs and full orchestra. – 1966-1967. – 2 cm of textual records.
File containing an autograph manuscript of a section of the poem by Michèle Lalonde as well as annotated copies of various versions of the poem.
- MUS 264/D3,10 *Terre des hommes* (Michèle Lalonde), for 2 narrators, 3 choirs and full orchestra. – c1967. – 1 textual record.
File containing copy Z of the poem published by les Éditions du jour (twenty-six copies were numbered A to Z).
- MUS 264/D3,11 *Concerto pour violoncelle et orchestre*. – 1974-1976. – 1.5 cm of textual records.
File consisting of sketches and notes concerning the conception of the work (149 p.). Instrumentation: 3(picc, al fl). 3(EH). 3(picc cl, b cl). 3(c bsn) - 4. 4. 3. 1, timp, perc, hp, cel, pno, str, vcl solo.
“This work was commissioned by the CBC in Toronto”.
(translation)
- MUS 264/D3,12 *Concerto pour violoncelle et orchestre*. – 1976. – 1 textual record.
File containing an autograph manuscript of the score (77 p.). Instrumentation: 3(picc, al fl). 3(EH). 3(picc cl, b cl). 3(c bsn) - 4. 4. 3. 1, timp, perc, hp, cel, pno, str, vcl solo.
“To Guy Fallot and in memory of his dear friend, Jean-Amé Bouët”. (translation)
“This work was commissioned by the CBC in Toronto”.
(translation)
- MUS 264/D3,13 *Concerto pour violoncelle et orchestre*. – [1976?]. – 1 textual record.
File containing a manuscript copy of the cello part (14 p.). Instrumentation: 3(picc, al fl). 3(EH). 3(picc cl, b cl). 3(c bsn) - 4. 4. 3. 1, timp, perc, hp, cel, pno, str, vcl solo.
“To Guy Fallot in memory of his dear friend, Jean-Amé Bouët”. (translation)
- MUS 264/D3,14 *Hiver dans l'âme* (Michèle Lalonde), cycle for baritone and orchestra. – 1977-1978. – 1 cm of textual records.
File containing sketches, drafts, notes and corrections, as well as annotated copies of poems (85 p.). Instrumentation: 2(picc). 2(EH). 2(b cl).2(c bsn) - 2. 2. 1. 0, timp, perc, cel, str, bar solo.
Titles of pieces: *Il fait nuit lente*, *Dernier parallèle* and *Verte feuille*.

- MUS 264/D3,15 *Hiver dans l'âme* (Michèle Lalonde), cycle for baritone and orchestra. – 1978. – 1 cm of textual records.
File containing an autograph manuscript of the score and a copy of the poems (78 p.). Instrumentation: 2(picc). 2(EH). 2(b cl). 2(c bsn) - 2. 2. 1. 0, timp, perc, cel, str, bar solo. Titles of pieces: *Il fait nuit lente*, *Dernier parallèle* et *Verte feuille*.
“This work was made possible by a grant from the Ministère des Affaires culturelles du Québec. It is dedicated to Mr. Pierre Mollet”. (translation)
- MUS 264/D3,16 *Hiver dans l'âme* (Michèle Lalonde), cycle for baritone and orchestra. – 1978. – 1 textual record.
File containing an autograph manuscript of another version of a section of the piece *Il fait nuit lente* (2 p.). This version is used when there are not enough violas. Instrumentation: 2(picc). 2(EH). 2(b cl). 2(c bsn) - 2. 2. 1. 0, timp, perc, cel, str, bar solo.
- MUS 264/D3,17 *Hiver dans l'âme* (Michèle Lalonde), cycle for baritone and orchestra. – 1978. – 1 cm of textual records.
File containing the autograph manuscript of the arrangement for voice and piano. (34 p.). Title of pieces: *Il fait nuit lente*, *Dernier parallèle* and *Verte feuille*.
“This work was made possible by a grant from the Ministère des Affaires culturelles du Québec. It is dedicated to Mr. Pierre Mollet”. (translation)
- MUS 264/D3,18 *Le Conte de l'oiseau*, (Paule Tardif-Delorme), for two narrators and orchestra. – 1979. – 2 cm of textual records.
File consisting of sketches, drafts and notes on the conception of the work (170 p.). Also contains copies of sketches and a few pages of an autograph manuscript. (20 p.). Instrumentation: 3(picc, al fl). 3(EH). 3(b cl, picc cl). 3(c bsn) - 4. 3. 3. 1, timp, perc, cel, str, 2 narr.
- MUS 264/D3,19 *Le Conte de l'oiseau*, (Paule Tardif-Delorme), for two narrators and orchestra. – 1979. – 1 textual record.
File containing an autograph manuscript of the score (105 p.). This manuscript also contains a copy of a page of an autograph manuscript. Instrumentation: 3(picc, al fl). 3(EH). 3(b cl, picc cl). 3(c bsn) - 4. 3. 3. 1, timp, perc, cel, str, 2 narr.
“This work is dedicated to Yannik, Yolaine, Christian and Dominique Prévost, to Marie-Ève and Catherine Delorme, and to all the children of the world...big or small...”. (translation)

- MUS 264/D3,20 *Le Conte de l'oiseau*, (Paule Tardif-Delorme), for two narrators and orchestra. – 1979. – 1.5 cm of textual records.
File containing annotated copies of Paule Tardif-Delorme's text and a note by her.
- MUS 264/D3,21 *Le Conte de l'oiseau*, (Paule Tardif-Delorme), for two narrators and orchestra. – 1979. – 1 cm of textual records.
File containing annotated copies of the text by Paule Tardif-Delorme.
- MUS 264/D3,22 *Le Conte de l'oiseau*, (Paule Tardif-Delorme), for two narrators and orchestra. – 1979. – 1 cm of textual records.
File containing annotated copies of the English and Spanish translations of Paule Tardif-Delorme's text.
- MUS 264/D3,23 *Paraphrase*, for string quartet and orchestra. – 1980. – 0.5 cm of textual records.
File consisting of sketches, a draft and notes (66 p.).
Instrumentation: 2(picc, al fl). 2(EH). 2(b cl). 2 - 2. 2. 0. 0, timp, perc, cel, str, str quartet.
- MUS 264/D3,24 *Paraphrase*, for string quartet and orchestra. – 1980. – 1 textual record.
File consisting of an autograph manuscript of the score (40 p.).
Instrumentation: 2(picc, al fl). 2(EH). 2(b cl). 2 - 2. 2. 0. 0, timp, perc, cel, str, str quartet.
"This work is dedicated to Yehudi Menuhin". (translation)
- MUS 264/D3,25 *Variations et thème*, piece for piano and orchestra. – 1987-1988. – 0.5 cm of textual records.
File consisting of sketches, a draft and notes concerning the conception of the work (52 p.). Instrumentation: 2(picc). 2. 2. 2 - 4. 2. 3. 1, timp, perc, str, pno solo.
Piece composed at the request of the Montreal International Competition.
- MUS 264/D3,26 *Variations et thème*, piece for piano and orchestra. – 1988. – 1 textual record.
File consisting of an autograph manuscript of the score (56 p.).
Instrumentation: 2(picc). 2. 2. 2 - 4. 2. 3. 1, timp, perc, str, pno solo.
"This work is dedicated to Marc Durand, pianist and teacher, in friendship and admiration". (translation) Piece composed at the request of the Montreal International Competition.

- MUS 264/D3,27 *Variations et thème*, piece for piano and orchestra. – 1988. – 1 textual record.
File containing an annotated copy of an autograph manuscript of the conductor's score (57 p.). Score of the Canadian Music Centre, Quebec. Instrumentation: 2(picc). 2. 2. 2 - 4. 2. 3. 1, timp, perc, str, pno solo.
"This work is dedicated to Marc Durand, pianist and teacher, in friendship and admiration". (translation)
Piece composed at the request of the Montreal International Music Competition.
- MUS 264/D3,28 *Variations et thème*, piece for piano and orchestra. – 1988. – 1 textual record.
File containing the draft of the arrangement for solo piano and piano (18 p.).
"This work is dedicated to Marc Durand, pianist and teacher, in friendship and admiration". (translation)
Piece composed at the request of the Montreal International Music Competition.
- MUS 264/D3,29 *Variations et thème*, piece for piano and orchestra. – 1988. – 2 textual records.
File containing a copy of the arrangement for solo piano and piano (20 p.) as well as a copy of the solo piano part (16 p.).
"This work is dedicated to Marc Durand, pianist and teacher, in friendship and admiration". (translation)
Piece composed at the request of the Montreal International Music Competition.
- MUS 264/D3,30 *Concerto pour hautbaois et orchestre*. – 1992-1993. – 7 textual records.
File consisting of sketches and notes (31 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(cnb) - 4. 3(tpt in D). 3. 1, timp, perc, cel, str, ob solo.
Work dedicated to Theodore Baskin.
- MUS 264/D3,31 *Concerto pour hautbaois et orchestre*. – 1993. – 1 textual record.
File consisting of a draft of the second section of the work (48 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(cnb) - 4. 3(tpt in D). 3. 1, timp, perc, cel, str, ob solo.
Work dedicated to Theodore Baskin.

- MUS 264/D3,32 *Concerto pour hautbaois et orchestre.* – 1993. – 1 textual record.
File consisting of the autograph manuscript of the score (29 p.). First movement only. Instrumentation: 3(picc). 3. 3(b cl). 3(cnb) - 4. 3(tpt in D). 3. 1, timp, perc, cel, str, ob solo.
Work dedicated to Theodore Baskin.
- MUS 264/D3,33 *Concerto pour hautbaois et orchestre.* – 1993. – 1 textual record.
File containing a computerized copy of the score (62 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(cnb) - 4. 3(tpt in D). 3. 1, timp, perc, cel, str, ob solo.
“Dedicated to Theodore Baskin, solo oboist of the Montreal Symphony Orchestra, and in memory of Pierre Prévost”.
(translation)
- MUS 264/D3,34 *Concerto pour hautbaois et orchestre.* – 1992-1993. – 3 textual records.
File containing a computerized copy (8 p.) of the oboe part (1st and 2nd movements) as well as copies with corrections (6 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(cnb) - 4. 3(tpt in D). 3. 1, timp, perc, cel, str, ob solo.
Word dedicated to Theodore Baskin.
- MUS 264/D3,35 *Images d'un festival.* – 1992-1993. – 1 cm of textual records.
File containing sketches and notes concerning the conception of the work. (93 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(cbsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch, bar solo. Parts entitled: *Pastorale*, *Prélude à la fête* and *Fête*.
Work dedicated to Father Fernand Lindsay and Dr. Cécil Gendreau.
- MUS 264/D3,36 *Images d'un festival.* – 1993. – 1 cm of textual records.
File consisting of an autograph manuscript of the score (71 p.) and sketches (4 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(cbsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch, bar solo. Parts entitled: *Pastorale*, *Prélude à la fête* and *Fête*.
Work dedicated to Father Fernand Lindsay and Dr. Cécil Gendreau.

- MUS 264/D3,37 *Images d'un festival*. – 1993. – 2 cm of textual records.
File containing computerized sketches and other computerized copies (157 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(c bsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch, bar solo. Parts entitled: *Pastorale, Prélude à la fête* and *Fête*.
Work dedicated to Father Fernand Lindsay and Dr. Cécil Gendreau.
- MUS 264/D3,38 *Images d'un festival*. – 1993. – 1 textual record.
File containing a computerized copy (52 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(c bsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch, bar solo. Parts entitled: *Introduction et pastorale, Prélude à la fête* and *Fête*.
Work dedicated to Father Fernand Lindsay and Dr. Cécil Gendreau.
- MUS 264/D3,39 *Images d'un festival*. – 1993. – 1.5 cm of textual records.
File containing the corrected proofs of the third part of the work (98 p.). Instrumentation: 3(picc). 3. 3(b cl). 3(c bsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch, bar solo. Parts entitled: *Pastorale, Prélude à la fête* and *Fête*.
Work dedicated to Father Fernand Lindsay and Dr. Cécil Gendreau.

MUS 264/D4 CHAMBER MUSIC

- MUS 264/D4,1 *Pastorale*, for two harps. – 1955. – 1 textual record.
File containing the draft of the work (22 p.).
- MUS 264/D4,2 *Élégie*, for cello and piano. – 1956. – 3 textual records.
File consisting of sketches and drafts (20 p.).
- MUS 264/D4,3 *Élégie*, for cello and piano. – 1956. – 2 textual records.
File consisting of an autograph manuscript and an annotated copy (20 p.).
- MUS 264/D4,4 *Élégie*, for cello and piano. – [199-?]. – 2 textual records.
File containing computerized copies of the score (12 p.) and cello part (3 p.). These are annotated copies.
- MUS 264/D4,5 *Élégie*, for cello and piano. – [199-?]. – 2 textual records.
File containing computerized copies of the score (12 p.) and cello part (3 p.).

- MUS 264/D4,6 *Quatuor à cordes no 1.* – 1957-1958. – 1 cm of textual records.
File consisting of sketches and a draft (88 p.).
- MUS 264/D4,7 *Quatuor à cordes no 1.* – 1958. – 2 textual records.
File containing the autograph manuscript of the third movement (25 p.). Also contains two fragments of another version of section 13 (2 p.).
- MUS 264/D4,8 *Quatuor à cordes no 1.* – 1958. – 1 cm of textual records.
File containing the autograph manuscript of the parts for vln I, vln II, vlna and vcl (62 p.).
- MUS 264/D4,9 *Quatuor à cordes no 1.* – 1972. – 1 cm of textual records.
File containing the autograph manuscript of the score (54 p.) on transparent paper and manuscript copies of the parts, written by Lise Vézina-Prévost on transparent paper (47 p.).
- MUS 264/D4,10 *Mobiles.* – 1959. – 3 textual records.
File consisting of sketches (10 p.). Work for fl, vln, vlna and vcl.
- MUS 264/D4,11 *Mobiles.* – 1959. – 0.5 cm of textual records.
File consisting of the autograph manuscripts of the score (28 p.) and the flute and violin parts (11 p.). Work for fl, vln, vlna and vcl.
- MUS 264/D4,12 *Mobiles.* – 1972. – 0.5 cm of textual records.
File containing autograph manuscripts of the score on transparent paper (26 p.) and the parts (24 p.). Work for fl, vln, vlna and vcl.
“To Christian Lardé”. (translation)
- MUS 264/D4,13 *Sonate pour violon et piano.* – 1960-1961. – 1 cm of textual records.
File consisting of sketches (30 p.) and a draft (46 p.).
- MUS 264/D4,14 *Sonate pour violon et piano.* – 1960-1961. – 1 textual record.
File consisting of an autograph manuscript (49 p.).

- MUS 264/D4,15 *Sonate pour violon et piano*. – [196-?]. – 2 textual records.
File containing Lise Vézina-Prévost's manuscripts of the conductor's score (38 p.) and the violin part (13 p.), on transparent paper.
"To Jacques Verdon". (translation)
- MUS 264/D4,16 *Sonate pour violon et piano*. – [198-?]. – 1 textual record.
File containing the publisher's proof of the violin part (14 p.)
"To Jacques Verdon". (translation)
- MUS 264/D4,17 *Sonate pour violon et piano*. – [198-?]. – 2 textual records.
File containing the corrections to a section of the third movement (2 p.).
"To Jacques Verdon". (translation)
- MUS 264/D4,18 *Quatre préludes pour deux pianos*. – 1961. – 0.5 cm of textual records.
File consisting of sketches and drafts (55 p.).
- MUS 264/D4,19 *Quatre préludes pour deux pianos*. – 1961. – 1 textual record.
File consisting of an autograph manuscript (32 p.).
"To Victor Bouchard and Renée Morisset". (translation)
- MUS 264/D4,20 *Quatre préludes pour deux pianos*. – 1961. – 1 textual record.
File containing a manuscript on transparent paper (47 p.).
"To Victor Bouchard and Renée Morisset". (translation)
- MUS 264/D4,21 *Sonate no 1 pour violoncelle et piano*. – 1962. – 0.5 cm of textual records.
File consisting of sketches and a draft (31 p.).
- MUS 264/D4,22 *Sonate no 1 pour violoncelle et piano*. – 1962. – 0.5 cm of textual records.
File containing the autograph manuscript of the score (32 p.) and violin part (9 p.). The manuscript of score also contains a fragment of the piece *Triptyque* (1 p.).
- MUS 264/D4,23 *Sonate no 1 pour violoncelle et piano*. – 1972. – 0.5 cm of textual records.
File containing Lise Vézina-Prévost's manuscripts of the score (21 p.) and the cello part (6 p.), on transparent paper.
"To Pierre Morin". (translation)

- MUS 264/D4,24 *Triptyque*. – 1962. – 0.5 cm of textual records.
File consisting of sketches (75 p.). The file also contains sketches for the *Sonate pour violon et piano*, *Sonate no 1 pour violoncelle et piano* and *Quintette pour cuivres*. Work for fl, ob and pno.
- MUS 264/D4,25 *Triptyque*. – 1962. – 1 textual record.
File consisting of an autograph manuscript (30 p.). For fl, ob and pno.
“To Le Trio canadien”. (translation)
- MUS 264/D4,26 *Triptyque*. – 1966. – 1 textual record.
File consisting of an annotated copy of Eleanor Braun’s manuscript (30 p.). Work for fl, ob and pno.
“To Le Trio canadien”. (translation)
- MUS 264/D4,27 *Triptyque*. – [ca 1984]. – 0.5 cm of textual records.
File containing the proofs for Les Éditions Doberman-Yppan (31 p.). Work for fl, ob and pno.
“To Le Trio canadien”. (translation)
- MUS 264/D4,28 *Mouvement pour quintette de cuivres*. – 1963. – 0.5 cm of textual records.
File consisting of sketches (36 p.). The file also contains a sketch of the piece *Triptyque*.
- MUS 264/D4,29 *Mouvement pour quintette de cuivres*. – 1963. – 1 textual record.
File consisting of an autograph manuscript (24 p.).
- MUS 264/D4,30 *Ode au St-Laurent* (Gatien Lapointe). – 1965. – 8 textual records.
File consisting of sketches and drafts (56 p.). Work for narrator and string quartet.
- MUS 264/D4,31 *Ode au St-Laurent* (Gatien Lapointe). – 1966. – 0.5 cm of textual records.
File containing manuscripts of the parts, written on transparent paper by Eleanor Braun (45 p.). Work for narrator and string quartet.

- MUS 264/D4,32 *Ode au St-Laurent* (Gatien Lapointe). – 1972. – 1 textual record.
File containing manuscripts of the score, written by Lise Vézina-Prévost on transparent paper (26 p.). Work for narrator and string quartet.
- MUS 264/D4,33 *Ode au St-Laurent* (Gatien Lapointe). – 1965. – 2 textual records.
File containing the text by Gatien Lapointe (15 p.) together with notes by the author Gatien Lapointe or director Nicole Morin (4 p.).
- MUS 264/D4,34 *Suite pour quatuor à cordes*. – 1968. – 2 textual records.
File consisting of an autograph manuscript (27 p.) and notes (1 p.) on the different movements.
Piece composed for the Orford String Quartet.
- MUS 264/D4,35 *Suite pour quatuor à cordes*. – 1968. – 1 cm of textual records.
File containing copies (94 p.), some annotated, of the parts for vln I and II, vlva and vcl.
This piece was composed for the Orford String Quartet.
- MUS 264/D4,36 *Quatuor à cordes no 2 (Ad Pacem)*. – 1971-1972. – 1 cm of textual records.
File containing sketches (40 p.), a draft (30 p.) and notes (3 p.) concerning the conception of the work.
“To John and Christina Roberts”.(translation)
Work commissioned by the CBC in Toronto for the Purcell String Quartet, Vancouver.
- MUS 264/D4,37 *Quatuor à cordes no 2 (Ad Pacem)*. – 1971-1972. – 1 textual record.
File containing an autograph manuscript (30 p.).
“To John and Christina Roberts”. (translation)
Work commissioned by the CBC in Toronto for the Purcell String Quartet, Vancouver.
- MUS 264/D4,38 *Sonate pour alto et piano*. – 1978. – 0.5 cm of textual records.
File containing sketches (40 p.).
- MUS 264/D4,39 *Sonate pour alto et piano*. – 1979. – 1 textual record.
File containing a draft of the work (6 p.).

- MUS 264/D4,40 *Sonate pour alto et piano.* – 1979. – 1 textual record.
File consisting of an autograph manuscript (21 p.).
“This work was composed thanks to a grant from the Canada Council, and is dedicated to Madame Sylvie Laville”.
(translation)
- MUS 264/D4,41 *Mutations.* – 1981. – 10 textual records.
File consisting of sketches and notes concerning the conception of the work (31 p.). Instrumentation: 2 string quintets, timpani, percussion.
Work commissioned by the SMCQ (Société de musique contemporaine du Québec).
- MUS 264/D4,42 *Mutations.* – 1981. – 1 textual record.
File consisting of an autograph manuscript of the conductor’s score (48 p.) and sketches (6 p.). Instrumentation: 2 string quintets, timpani, percussion.
Work commissioned by the SMCQ.
- MUS 264/D4,43 *Mutations.* – 1981. – 1 textual record.
File consisting of an autograph manuscript (58 p.).
Instrumentation: 2 string quintets, timpani, percussion.
Work commissioned by the SMCQ.
- MUS 264/D4,44 *Sonate no 2 pour violoncelle et piano.* – 1985. – 8 textual records.
File containing sketches (24 p.).
- MUS 264/D4,45 *Sonate no 2 pour violoncelle et piano.* – 1985. – 1 textual record.
File containing an autograph manuscript (24 p.).
“This work is dedicated to the cellist Yuli Turovsky and the memory of my brother Léandre Prévost”. (translation)
- MUS 264/D4,46 *Sonate no 2 pour violoncelle et piano.* – 1985. – 1 textual record.
File containing a copy of the autograph manuscript (24 p.).
This copy contains a number of corrections.
“This work is dedicated to the cellist Yuli Turovsky and the memory of my brother Léandre Prévost”. (translation)

- MUS 264/D4,47 *Sonate no 2 pour violoncelle et piano.* – 1985. – 1 textual record.
File containing a copy of the cello part (9 p.).
“This work is dedicated to the cellist Yuli Turovsky and to the memory of my brother Léandre Prévost”. (translation)
- MUS 264/D4,48 *Quintette pour clarinette et quatuor à cordes.* – 1988. – 0.5 cm of textual records.
File consisting of sketches and a draft (47 p.).
- MUS 264/D4,49 *Quintette pour clarinette et quatuor à cordes.* – 1988. – 1 textual record.
File consisting of an annotated copy of an autograph manuscript (42 p.).
- MUS 264/D4,50 *Quintette pour clarinette et quatuor à cordes.* – 1988. – 1 textual record.
File consisting of a computerized copy of the score (35 p.).
“This work is dedicated to James Campbell”. (translation)
- MUS 264/D4,51 *Quintette pour clarinette et quatuor à cordes.* – 1988. – 1 cm of textual records.
File containing a copy of the parts for vln I and II, vlna, vcl and a manuscript copy of the clarinet part. (56 p.).
- MUS 264/D4,52 *Quatuor à cordes no 3.* – 1989. – 0.5 cm of textual records.
File containing sketches and notes concerning the conception of the work. (70 p.).
Commissioned by the CBC in Montreal.
- MUS 264/D4,53 *Quatuor à cordes no 3.* – 1989. – 1 textual record.
File containing an autograph manuscript (25 p.).
Commissioned by the CBC in Montreal.
- MUS 264/D4,54 *Quatuor à cordes no 3.* – 1989. – 2 textual records.
File containing computerized copies with corrections to the score (24 p.) together with introductory notes to the work (2 p.).
Commissioned by the CBC in Montreal.

- MUS 264/D4,55 *Quatuor à cordes no 3.* – 1989. – 1 cm of textual records.
File containing computerized copies of the score (50 p.) and the parts (55 p.). Final version.
Work commissioned by the CBC in Montreal.
“This work is dedicated to James Dormeyer, producer at the French television network of the CBC, whose friendship, ability and sensitivity I have greatly appreciated. It is also offered as a posthumous tribute to the fourteen young women massacred at École polytechnique de Montréal, on December 6, 1989”. (translation)
- MUS 264/D4,56 *Aria*, for violin and piano. – 1990. – 1 textual record.
File consisting of a draft of the work (5 p.).
- MUS 264/D4,57 *Quatuor à cordes no 4.* – 1991-1992. – 1 cm of textual records.
File containing sketches and drafts (97 p.). Titles of movements: *Mosaïque*, *Cantilène* and *Fugace*.
Work commissioned by the Ladies’ Morning Musical Club to mark the organization’s centenary.
- MUS 264/D4,58 *Quatuor à cordes no 4.* – 1992. – 1 textual record.
File containing an annotated computerized copy of the score (47 p.). The first page is missing. Titles of movements: *Mosaïque*, *Cantilène* and *Fugace*.
Work commissioned by the Ladies’ Morning Musical Club to mark the organization’s centenary.
- MUS 264/D4,59 *Quatuor à cordes no 4.* – 1992. – 1 cm of textual records.
File containing computerized copies produced by L.-N. Fontaine of the score (44 p.) and parts, (60 p.). The score is annotated. Titles of movements: *Mosaïque*, *Cantilène* and *Fugace*.
Work commissioned by the Ladies’ Morning Musical Club to mark the organization’s centenary.
- MUS 264/D4,60 *Quatuor à cordes no 4.* – 1992. – 0.5 cm of textual records.
File containing annotated computer copies of the third movement of the work (46 p.).
Work commissioned by the Ladies’ Morning Musical Club to mark the organization’s centenary.

- MUS 264/D4,61 *Quatuor à cordes no 4.* – 1992. – 1 textual record.
File containing a computer copy of the score. (45 p.).
“Dedicated to the Ladies’ Morning Musical Club”.
(translation)
- MUS 264/D4,62 *Suite montréalaise (Vième saison : la naissance).* – 1992. – 0.5
cm of textual records.
File containing sketches and a draft (21 p.). Instrumentation: 4
ondes Martenot, strings and percussion.
- MUS 264/D4,63 *Suite montréalaise (Vième saison : la naissance).* – 1992. – 2
textual records.
File containing computerized copies of the score (63 p.). The
copies are annotated. Instrumentation: 4 ondes Martenot,
strings and percussion.
- MUS 264/D4,64 *Suite montréalaise (Vième saison : la naissance).* – 1992. – 0.5
cm of textual records.
File containing computer copies of the parts (32 p.). The parts
are also annotated. Instrumentation: 4 ondes Martenot, strings
and percussion.
- MUS 264/D4,65 Sketchbook. – [196-]. – 1 textual record.
File containing a sketchbook for the *Sonate pour violon et
piano, Sonate no 1 pour violoncelle et piano, Prélude pour
deux pianos* and the piece *Triptyque* (121 p.).

MUS 264/D5 SOLO INSTRUMENTAL

- MUS 264/D5,1 *Cinq variations sur un thème grégorien*, for organ. – 1956. – 3
textual records.
File containing sketches and a draft (18 p.).
- MUS 264/D5,2 *Cinq variations sur un thème grégorien*, for organ. – [197-?]. –
1 textual record.
File containing a manuscript copy on transparent paper (11 p.).
- MUS 264/D5,3 *Improvisation I*, for violin. – 1976. – 3 textual records.
File containing sketches and a draft (10 p.).
- MUS 264/D5,4 *Improvisation I*, for violin. – [1976?]. – 1 textual record.
File containing a manuscript copy written by Anne Lauber (4
p.).

- MUS 264/D5,5 *Improvisation II*, for cello. – 1976. – 3 textual records.
File containing sketches and an incomplete draft (10 p.).
- MUS 264/D5,6 *Improvisation II*, for cello. – [1976?]. – 1 textual record.
File containing a manuscript copy written by Anne Lauber (4 p.).
- MUS 264/D5,7 *Improvisation III*, for viola. – [1976?]. – 1 textual record.
File containing a manuscript copy written by Anne Lauber (4 p.).
- MUS 264/D5,8 *Improvisation IV*, for piano. – 1976. – 2 textual records.
File containing sketches and a draft (14 p.).
- MUS 264/D5,9 *Improvisation IV*, for piano. – [1976?]. – 1 textual record.
File containing a manuscript copy written by Anne Lauber (10 p.).
- MUS 264/D5,10 *Variations en passacaille*, for organ. – 1983. – 0.5 cm of textual records.
File containing sketches and notes concerning the conception of the work (41 p.).
- MUS 264/D5,11 *Variations en passacaille*, for organ. – 1983. – 1 textual record.
File containing an autograph manuscript (19 p.).
- MUS 264/D5,12 *Variations en passacaille*, for organ. – 1983. – 0.5 cm of textual records.
File consisting of annotated copies of an autograph manuscript (38 p.).

MUS 264/D6 CHORAL OR VOICE

- MUS 264/D6,1 *Chanson d'automne* (Paul Verlaine), for voice and piano. – 1950-1952. – 5 textual records.
File containing sketches (4 p.), a draft (8 p.) and manuscript copies (10 p.). The file also contains a fragment of a piece for cello and piano dated 1950.
- MUS 264/D6,2 *Soleils couchants* (Paul Verlaine), motet for a capella choir. – 1953. – 0.5 cm of textual records.
File consisting of sketches, a draft and various fragments (18 p.). Work for S, A, T, Bar and B.

- MUS 264/D6,3 *Soleils couchants* (Paul Verlaine), motet for a capella choir. – 1953. – 2 textual records.
File consisting of autograph manuscripts (6 p.). Work for S, A, T, Bar and B.
- MUS 264/D6,4 *Soleils couchants* (Paul Verlaine), motet for a capella choir. – 1953. – 4 textual records.
File containing manuscript copies (12 p.). Work for S, A, T, Bar and B.
- MUS 264/D6,5 *Soleils couchants* (Paul Verlaine), for a capella choir. – 1953-1954. – 3 textual records.
File containing autograph manuscripts (8 p.), an annotated copy of an autograph manuscript (4 p.) and a fragment (1 p.).
Version for S I and II, A, T, Bar and B.
- MUS 264/D6,6 *Soleils couchants* (Paul Verlaine), motet for a capella choir. – 1972. – 1 textual record.
File containing a manuscript copy written on transparent paper by Lise Vézina-Prévost (6 p.). Version for S I and II, A, T, Bar and B.
- MUS 264/D6,7 *Musiques peintes* (Gatien Lapointe), for tenor and piano. – 1955. – 0.5 cm of textual records.
File consisting of sketches and drafts (30 p.). Titles of pieces: *Musiques peintes*, *Tu te souviens* et *Soleils d'été*.
- MUS 264/D6,8 *Musiques peintes* (Gatien Lapointe), for tenor and piano. – 1955-1956. – 0.5 cm of textual records.
File containing autograph manuscripts (30 p.) and sketches (2 p.). Titles of pieces: *Musiques peintes*, *Tu te souviens* and *Soleils d'été*.
- MUS 264/D6,9 *Musiques peintes* (Gatien Lapointe), for tenor and piano. – 1956. – 3 textual records.
File containing copies (15 p.). Titles of pieces: *Musiques peintes*, *Tu te souviens* and *Soleils d'été*.
- MUS 264/D6,10 *Geôles* (Michèle Lalonde), for mezzo-soprano and piano. – 1963. – 0.5 cm of textual records.
File consisting of sketches, drafts, notes and copies of poems (44 p.). Titles of songs: *À quelle éternelle image*, *Nos mains* and *Ils sont un grand cri*.
“To Mlle Louise Myette”. (translation)

- MUS 264/D6,11 *Geôles* (Michèle Lalonde), for mezzo-soprano and piano. – 1963. – 3 textual records.
File containing autograph manuscripts of the score (9 p.) and the voice part (5 p.). Titles of songs: *À quelle éternelle image*, *Nos mains* and *Ils sont un grand cri*.
“To Mlle Louise Myette”. (translation)
- MUS 264/D6,12 *Geôles* (Michèle Lalonde), for mezzo-soprano and piano. – 1963. – 4 textual records.
File containing annotated copies of the original manuscript. (12 p.). Titles of songs: *À quelle éternelle image*, *Nos mains* and *Ils sont un grand cri*.
“To Mlle Louise Myette”. (translation)
- MUS 264/D6,13 *Geôles* (Michèle Lalonde), for mezzo-soprano and piano. – 1963. – 1 textual record.
File containing an annotated copy of the manuscript by Henry Mutsaers (11 p.). Titles of songs: *À quelle éternelle image*, *Nos mains* and *Ils sont un grand cri*.
“To Mlle Louise Myette”. (translation)
- MUS 264/D6,14 *Psaume 148*. – 1971. – 0.5 cm of textual records.
File consisting of sketches and a draft (46 p.). Work for chorus (SATB), 4tpt, 4trb and org.
“This work was commissioned by The Edward Johnson Music Foundation thanks to a grant from the Canada Council. It was created by the Festival Singers of Canada and the Toronto Mendelssohn Choir at the 1971 Guelph Spring Festival”. (translation)
- MUS 264/D6,15 *Psaume 148*. – 1971. – 1 cm of textual records.
File containing the autograph manuscripts of the score (40 p.) and the choral part (15 p.). Work for choir (SATB), 4tpt, 4trb and org.
“This work was commissioned by The Edward Johnson Music Foundation and made possible by a grant from the Canada Council. It was first performed by the Festival Singers of Canada and the Toronto Mendelssohn Choir at the 1971 Guelph Spring Festival”. (translation)

- MUS 264/D6,16 *Psaume 148.* – 1971. – 1 textual record.
File containing a copy of the autograph manuscript of the choral part (16 p.). Work for choir (SATB), 4tpt, 4trb and org.
“This work was commissioned by The Edward Johnson Music Foundation and made possible by a grant from the Canada Council. It was first performed by the Festival Singers of Canada and the Toronto Mendelssohn Choir at the 1971 Guelph Spring Festival”. (translation)
- MUS 264/D6,17 *Psaume 148.* – [198-?]. – 0.5 cm of textual records.
File consisting of the draft of the version for choir and orchestra (38 p.). Instrumentation: 3(picc). 3. 3. 3(c bsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch(SATB).
- MUS 264/D6,18 *Psaume 148.* – 1992. – 1 textual record.
File consisting of a computerized copy of the score, produced by L.-N. Fontaine (23 p.). This copy is also annotated by André Prévost. Instrumentation: 3(picc). 3. 3. 3(c bsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch(SATB).
- MUS 264/D6,19 *Psaume 148.* – 1992. – 1.5 cm of textual records.
File containing computerized copies of all the parts, produced by L.-N. Fontaine (118 p.). This copy is also annotated by André Prévost. Instrumentation: 3(picc). 3. 3. 3(c bsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch(SATB).
- MUS 264/D6,20 *Psaume 148.* – 1992. – 1 textual record.
File consisting of a computer copy of the score (23 p.). Instrumentation: 3(picc). 3. 3. 3(c bsn) - 4. 3(tpt in D). 3. 1, timp, perc, str, ch(SATB).
- MUS 264/D6,21 *Missa De Profundis*, for mixed choir and organ. – 1973. – 0.5 cm of textual records.
File consisting of sketches, drafts and notes (41 p.).
“This work was commissioned by the CBC in Toronto”. (translation)
- MUS 264/D6,22 *Missa De Profundis*, for mixed choir and organ. – 1973. – 1 textual record.
File consisting of an autograph manuscript (45 p.).
“This work was commissioned by the CBC in Toronto”. (translation)

- MUS 264/D6,23 *Missa De Profundis*, for mixed choir and organ. – 1973. – 1 textual record.
File consisting of an annotated copy (45 p.). Score from the Canadian Music Centre.
“This work was commissioned by the CBC in Toronto”.
(translation)
- MUS 264/D6,24 *Missa De Profundis*, for mixed choir, brass and organ. – 1973. – 1 textual record.
File containing a sketch and a draft of the addition of the brass part (10 p.).
“This work was commissioned by the CBC in Toronto”.
(translation)
- MUS 264/D6,25 *Improvisation V* (Lise Vézina-Prévost), for voice and piano. – 1976. – 3 textual records.
File consisting of sketches, a copy of the poem and notes (7 p.).
- MUS 264/D6,26 *Improvisation V* (Lise Vézina-Prévost), for voice and piano. – [1976?]. – 1 textual record.
File containing a manuscript copy written by Anne Lauber (5 p.).
- MUS 264/D6,27 *Ahimsâ*. – 1983. – 0.5 cm of textual records.
File containing sketches, a draft, a manuscript copy of a poem and copies of poems (60 p.). Work for fl(picc, al fl), strings and voice (S, Mez, A, T, B). Poems by Fernand Ouellette.
This work was commissioned by the Toronto International Festival. It is dedicated to Mstislav Rostropovich and Arto Tschakmakdjian.
- MUS 264/D6,28 *Ahimsâ*. – 1983. – 1 textual record.
File consisting of an autograph manuscript (38 p.). Work for fl(picc, al fl), strings and voice (S, Mez, A, T, B). Poems by Fernand Ouellette.
This work was commissioned by the Toronto International Festival. It is dedicated to Mstislav Rostropovich and Arto Tschakmakdjian.

- MUS 264/D6,29 *Ahimsâ*. – 1983. – 1 textual record.
File containing an annotated copy of the cello part (10 p.).
Work for fl(picc, al fl), strings and voice (S, Mez, A, T, B).
Poems by Fernand Ouellette.
This work was commissioned by the Toronto International
Festival. It is dedicated to Mstislav Rostropovich and Arto
Tchakmakdjian.

MUS 264/D7 INCIDENTAL MUSIC

- MUS 264/D7,1 *Électre*, for oboe and percussion. – 1958-1959. – 0.5 cm of
textual records.
File containing sketches, a draft, the manuscript of the oboe
and percussion parts and an annotated copy of the text of the
Sophocles tragedy.
- MUS 264/D7,2 *Deux pièces irlandaises*. – 1961. – 0.5 cm of textual records.
File consisting of sketches and drafts (30 p.). Instrumentation:
gtr, fl, ob, vln, vcl, pno. Titles of pieces: *Deirdre* (W. B.
Yeats), *À cheval vers la mer* (J. M. Synge).
- MUS 264/D7,3 *Deux pièces irlandaises*. – c1942-1961. – 0.5 cm of textual
records.
File containing the published text of the piece *À cheval vers la
mer* (J. M. Synge) and an annotated copy of the text *Deirdre*
(W. B. Yeats).

MUS 264/E FILES PERTAINING TO MUSICAL WORKS. – 1958-1995. - 82 cm of textual records. – 15 photographs : b&w and col; 20.5 x 25.5 cm or smaller. – 15 drawings. – 1 audio cassette (approx. 45 min.). – 1 audio tape (approx. 1 hr).

The records in this series focus on activities pertaining to musical works (concerts, events, promotion, etc.) and also provide a range of information enabling us to trace the progress of the various works over the years. Among the records in this series are correspondence, contracts, concert programs, including one autographed by Jean-Louis Barrault and Maureen Forrester, publicity material, program notes, press releases, notes, schedules, concert tickets, invitations, press clippings, photographs of André Prévost and various other performers, drawings and audio recordings.

Originals and copies.

- MUS 264/E,1 *Ahimsâ*. – 1983-1986. – 2 cm of textual records. – 2 photographs: col.; 15 x 10 cm and 10 x 15 cm.
File consisting mainly of correspondence, concert programs and program notes. The file also contains two photographs of André Prévost taken at the opening of the Chalmers House (CMC Toronto) when the work *Ahimsâ* was performed at the Toronto International Festival.
Originals and copies.
- MUS 264/E,2 *Cantate pour cordes*. – 1986-1992. – 2 cm of textual records.
File consisting of correspondence.
Originals and copies.
- MUS 264/E,3 *Cantate pour cordes*. – 1985-1991. – 2 cm of textual records.
File containing, among other items, a press file, press releases, the English translation of the television program *Menuhin-Prévost : une aventure créatrice*, notes, a contract and concert tickets.
Originals and copies.
- MUS 264/E,4 *Cantate pour cordes*. – 1987-1991. – 1.5 cm of textual records.
File consisting of concert programs and publicity material. Among them is a concert program autographed by Sir Yehudi Menuhin.
Original and copies.

- MUS 264/E,5 *Cantate pour cordes.* – 1987-1991. – 0.5 cm of textual records.
File consisting of press clippings.
Copies.
- MUS 264/E,6 *Célébration.* – 1966-1995. – 2 cm of textual records.
File containing correspondence, contracts, concert programs, program notes, press clippings and notes.
Originals and copies.
- MUS 264/E,7 *Chorégraphie I.* – 1971-1989. – 2 cm of textual records.
File consisting of correspondence, contracts, concert programs, program notes, press clippings and notes.
Originals and copies.
- MUS 264/E,8 *Chorégraphie II (E = MC²).* – 1974-1976. – 0.5 cm of textual records.
File consisting of correspondence, contracts, concert programs, program notes, press clippings and notes.
Originals and copies.
- MUS 264/E,9 *Chorégraphie III.* – 1976-1978. – 1 cm of textual records.
File consisting of correspondence, contracts, concert programs, a poster, press clippings and notes.
Originals and copies.
- MUS 264/E,10 *Chorégraphie IV.* – 1976-1990. – 1.5 cm of textual records. – 2 photographs: b&w; 25 x 20 cm and 20 x 25 cm.
File containing, among other items, correspondence, contracts, concert programs, press clippings and photographs of André Prévost and Agnès Grossmann at a concert by the Orchestre Métropolitain at Théâtre Maisonneuve, Place des Arts, in January 1990.
Originals and copies.
- MUS 264/E,11 *Cinq variations sur un thème grégorien.* – 1974-1991. – 1 cm of textual records. – 1 audio cassette (approx. 45 min.); polyester.
File containing correspondence, concert programs, a contract, a brochure, notes and an audio recording featuring, among other items, an interview with André Prévost by Gisèle Guibord.
Originals and copies.
Reference number: C 897.

- MUS 264/E,12 *Concerto pour hautbois et orchestre.* – 1991-1994. – 1.5 cm of textual records.
File consisting mainly of correspondence, contracts, concert programs and press clippings.
Originals and copies.
- MUS 264/E,13 *Concerto pour violoncelle et orchestre.* – 1972-1985. – 1 cm of textual records. – 1 photograph: b&w; 20 x 25 cm.
File containing correspondence, concert programs, program notes, a contract, press clippings, various notes and a photograph of André Prévost with Tsuyoshi Tsutsumi and Boris Brott.
Originals and copies.
- MUS 264/E,14 *Le Conte de l'oiseau.* – 1978-1991. – 2 cm of textual records. – 3 photographs: b&w; 12.5 x 18 cm.
File containing correspondence, contracts and photographs taken at a concert.
Originals and copies.



Tsuyoshi Tsutsumi, André Prévost et Boris Brott, 1980. (l. to r.)

- MUS 264/E,15 *Le Conte de l'oiseau*. – 1978-1989. – 1.5 cm of textual records.
File consisting mainly of concert programs, schedules, publicity material and notes.
Originals and copies.
- MUS 264/E,16 *Le Conte de l'oiseau*. – 1979-1982. – 0.5 cm of textual records.
File containing press clippings.
Originals and copies.
- MUS 264/E,17 *Cosmophonie*. – 1984-1986. – 1 cm of textual records.
File consisting of correspondence, programs, program notes, publicity material and press clippings.
Originals and copies.
- MUS 264/E,18 *Deux pièces irlandaises*. – 1961-1962. – 0.5 cm of textual records.
File containing a letter, a program, an invitation, the rehearsal schedule and the text of *La Pleine lune*.
Originals and copies.
- MUS 264/E,19 *Diallèle*. – 1966-1976. – 1 cm of textual records.
File containing mainly correspondence, concert programs and press clippings.
Originals and copies.
- MUS 264/E,20 *Électre*. – [1959?]. – 1 textual record.
File containing one program.
Copy.
- MUS 264/E,21 *Élégie*. – 1990-1992. – 2 textual records.
File containing concert programs.
Copies.
- MUS 264/E,22 *Évanescence*. – 1969-1989. – 2 cm of textual records.
File consisting mainly of correspondence and concert programs.
Originals and copies.
- MUS 264/E,23 *Évanescence*. – 1969-1994. – 0.5 cm of textual records.
File consisting of press clippings.
Copies.

- MUS 264/E,24 *Fantasmés*. – 1963-1977. – 2 cm of textual records.
File containing, among other items, correspondence, concert programs and program notes.
Originals and copies.
- MUS 264/E,25 *Fantasmés*. – 1977-1990. – 2 cm of textual records. – 15 drawings: watercolours.
File consisting of, among other items, correspondence, a program, notes and drawings by Tina Krywitsky Lukomskyj.
Originals and copies.
- MUS 264/E,26 *Fantasmés*. – 1963-1991. – 0.5 cm of textual records.
File consisting of press clippings.
Copies.
- MUS 264/E,27 *Geôles*. – 1969-1992. – 7 textual records.
File consisting mainly of correspondence and concert programs.
Originals and copies.
- MUS 264/E,28 *Hiver dans l'âme*. – 1978-1986. – 2 cm of textual records.
File consisting mainly of correspondence, concert programs and documents pertaining to the 15th Montreal International Music Competition.
Originals and copies.
- MUS 264/E,29 *Hiver dans l'âme*. – 1986-1993. – 1.5 cm of textual records.
File consisting of correspondence, concert programs, notes, press releases and press clippings.
Originals and copies.
- MUS 264/E,30 *Hommage*. – 1970-1995. – 0.5 cm of textual records.
File containing, among other items, correspondence, concert programs, program notes and a contract.
Originals and copies.
- MUS 264/E,31 *Images d'un festival*. – 1988-1993. – 1.5 cm of textual records.
File consisting of, among other items, correspondence, contracts, concert programs and press clippings.
Originals and copies.

- MUS 264/E,32 *Improvisation I*, for violin. – 1986-1995. – 0.5 cm of textual records.
File consisting of correspondence, concert programs, a program note, publicity material and press clippings.
Originals and copies.
- MUS 264/E,33 *Improvisation II*, for cello. – 1985-1995. – 0.5 cm of textual records.
File consisting of correspondence, concert programs, program notes and a press clipping.
Originals and copies.
- MUS 264/E,34 *Improvisation III*, for viola. – 1981-1995. – 0.5 cm of textual records.
File containing correspondence, contracts, concert programs, program notes, publicity material and press clippings.
Originals and copies.
- MUS 264/E,35 *Improvisation IV*, for piano. – 1977-1989. – 0.5 cm of textual records.
File consisting mainly of correspondence and concert programs.
Originals and copies.
- MUS 264/E,36 *Improvisation V*, for voice and piano. – 1978-1993. – 4 textual records.
File containing a letter, a contract, a letter of authorization and a program note.
Originals and copies.
- MUS 264/E,37 Records concerning *Improvisations*. – 1976-1995. – 8 textual records.
File consisting of correspondence, schedules, an advertisement and a press clipping
Originals and copies.
- MUS 264/E,38 *Missa De Profundis*. – 1972-1981. – 1.5 cm of textual records.
File containing correspondence, contracts, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,39 *Mobiles*. – 1962-1995. – 1.5 cm of textual records.
File consisting mainly of correspondence, concert programs, program notes and press clippings.
Originals and copies.

- MUS 264/E,40 *Mouvement pour quintette de cuivres.* – 1964-1982. – 9 textual records.
File consisting of correspondence, program notes and a press clipping.
Originals and copy.
- MUS 264/E,41 *Musiques peintes.* – 1968-1991. – 0.5 cm of textual records.
File containing correspondence, concert programs, poems, program notes, a document concerning copyright and a press clipping.
Originals and copies.
- MUS 264/E,42 *Mutations.* – 1980-1983. – 0.5 cm of textual records.
File containing correspondence, programs, program notes, a contract, a press clipping and a copy of a photograph.
Originals and copies.
- MUS 264/E,43 *Ode au St-Laurent.* – 1965-1994. – 0.5 cm of textual records.
File containing correspondence, contracts, a concert program, a schedule, analytical notes and a press clipping.
Originals and copies.
- MUS 264/E,44 *Ouverture (1975).* – 1975-1993. – 1 cm of textual records.
File containing, among other items, correspondence, contracts and concert programs.
Originals and copies.
- MUS 264/E,45 *Ouverture.* – 1989-1991. – 1 cm of textual records.
File consisting of correspondence, contracts, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,46 *Paraphrase.* – 1976-1982. – 1 cm of textual records. – 1 photograph: b&w; 18 x 23 cm.
File containing correspondence, programs, a program note, press clippings and a photograph taken at the dress rehearsal for the premiere of the work, April 29, 1980, at Massey Hall in Toronto.
Originals and copies.
- MUS 264/E,47 *Poème de l'infini.* – 1960-[198-?]. – 19 textual records
File containing correspondence, an invitation, a concert program, a poem, press clippings and various notes.
Originals and copies.

- MUS 264/E,48 *Psaume 148.* – 1970-1994. – 2 cm of textual records.
File consisting of, among other items, correspondence, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,49 *Pyknon.* – 1966-1976. – 1 cm of textual records.
File consisting of correspondence, concert programs, program notes, contracts and press clippings.
Originals and copies.
- MUS 264/E,50 *Quatre préludes pour deux pianos.* – 1961-1988. – 1 cm of textual records.
File consisting of correspondence, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,51 *Quatuor à cordes no 1.* – 1959-1969. – 18 textual records. – 1 photograph : b&w; 20.5 x 25.5 cm.
File containing a letter, concert programs, press clippings, notes and photographs taken at the Sarah Fischer Concerts.
Originals and copies.
- MUS 264/E,52 *Quatuor à cordes no 2 (Ad Pacem).* – 1971-1995. – 1 cm of textual records.
File consisting mainly of correspondence.
Originals and copies.
- MUS 264/E,53 *Quatuor à cordes no 3.* – 1986-1991. – 12 textual records. – 5 photographs : col.; 10 x 15 cm.
File containing correspondence, a concert program, a small poster, a brochure and photographs taken during a rehearsal.
Originals and copies.
- MUS 264/E,54 *Quatuor à cordes no 4.* – 1990-1994. – 0.5 cm of textual records.
File containing, among other items, correspondence, contracts, concert programs and press clippings.
Originals and copies.
- MUS 264/E,55 *Quintette pour clarinette et quatuor à cordes.* – 1987-1991. – 1 cm of textual records.
File containing, among other items, correspondence, contracts, concert programs, brochures and press clippings.
Originals and copies.

- MUS 264/E,56 *Scherzo*. – 1961-1988. – 2 cm of textual records.
File consisting of, among other items, correspondence, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,57 *Scherzo*. – 1990-1992. – 1 cm of textual records.
File consisting of concert programs and press clippings.
Copies.
- MUS 264/E,58 *Soleils couchants*. – 1947-1995. – 1 cm of textual records.
File containing correspondence, contracts, concert programs and notes.
Originals and copies.
- MUS 264/E,59 *Sonate no 1 pour violoncelle et piano*. – 1962-1995. – 1.5 cm of textual records.
File consisting of correspondence, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,60 *Sonate no 2 pour violoncelle et piano*. – 1984-1993. – 1 cm of textual records.
File consisting of correspondence, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,61 *Sonate pour alto et piano*. – 1976-1992. – 8 textual records.
File containing correspondence, a concert program, an application form for commissioning a work by Canadian composers, and a press clipping.
Original and copies.
- MUS 264/E,62 *Sonate pour violon et piano*. – 1963-1994. – 1 cm of textual records.
File consisting of correspondence, concert programs, press clippings and notes.
Originals and copies.
- MUS 264/E,63 *Sonate pour violon et piano*. – 1965-1974. – 2 cm of textual records.
File containing analyses by André Prévost.
Originals and copies.

- MUS 264/E,64 *Suite Montréalaise (Vième saison : la naissance)*. – 9 textual records.
File containing correspondence, program notes, a contract and press clippings.
Originals and copies.
- MUS 264/E,65 *Suite pour quatuor à cordes*. – 1968-1985. – 0.5 cm of textual records.
File consisting of, among other items, correspondence, concert programs, program notes and press clippings.
Originals and copies.
- MUS 264/E,66 *Terre des hommes*. – 1967. – 0.5 cm of textual records.
File containing correspondence with the Canadian Music Centre. The file also contains a number of notes.
Originals and copies.
- MUS 264/E,67 *Terre des hommes*. – 1964-1967. – 2 cm of textual records.
File containing, among other items, correspondence (Gatien Lapointe, Michèle Lalonde, etc.), notes and a concert program autographed by Jean-Louis Barrault and Maureen Forrester.
Originals and copies.
- MUS 264/E,68 *Terre des hommes*. – 1967-1992. – 1 cm of textual records.
File consisting of, among other items, correspondence (Michèle Lalonde, etc.), biographical records and notes.
Originals and copies.
- MUS 264/E,69 *Terre des hommes*. – 1964-1967. – 0.5 cm of textual records.
File consisting of press clippings.
Copies.
- MUS 264/E,70 *Triptyque*. – 1962-1991. – 1 cm of textual records. – 1 audio tape (approx. 1 hr): polyester; 9.5 cm/sec.; reel: 18 cm.
File consisting of correspondence, concert programs, program notes, press clippings and an audio recording containing, among other items, the work *Triptyque*.
Originals and copies.
Reference number: T7 2267.
- MUS 264/E,71 *Variations en passacaille*. – 1984-1991. – 15 textual records.
File consisting of, among other items, correspondence, concert programs and press clippings.
Originals and copies.

- MUS 264/E,72 *Variations et thème.* – 1987-1988. – 1.5 cm of textual records.
File containing correspondence, program notes, press clippings
and documents pertaining to the Montreal International Music
Competition.
Originals and copies.
- MUS 264/E,73 Miscellaneous. – 1958-1987. – 1 cm of textual records.
File containing documents pertaining to various works by
André Prévost.
Originals and copies.

MUS 264/F VARIOUS ACTIVITIES. – 1956-1994. - 62 cm of textual records. – 15 photographs : b&w and col.; 15 x 20 cm.

The records in this series pertain to André Prévost's activities as president of the Groupe Nouvelle Aire, jury member and consultant to the Foundation for the Governor General's Performing Arts Award. Les Concerts chez-soi, monthly musicales held at home frequently using recordings which André Prévost and members of his family presented, further illustrate their passion for music. The host would also prepare a concert program and notes on the works, for the members of the family.

Among the items in this series are letters patent, correspondence, agendas, minutes, texts of lectures, concert programs, candidate adjudications, biographical records, schedules, competition regulations, publicity material, press clippings and photographs of André Prévost, jury members and prizewinners.

The series consists of the following sub-series: MUS 264/F1 Les Concerts chez-soi; MUS 264/F2 Radio broadcasts, lectures and speeches; MUS 264/F3 Adjudication; MUS 264/F4 Groupe Nouvelle Aire; MUS 264/F5 Governor General's Performing Arts Award; MUS 264/F6 Miscellaneous.

Originals and copies.

MUS 264/F1 LES CONCERTS CHEZ-SOI

- | | |
|--------------|--|
| MUS 264/F1,1 | Concert programs (first series). – 1956-1959. – 1 cm of textual records.
Originals. |
| MUS 264/F1,2 | Concert programs (second series). – 1971-1974. – 2 cm of textual records.
Originals et copies. |
| MUS 264/F1,3 | Concert programs (second series). – 1974-1976. – 1.5 cm of textual records.
Originals and copies. |
| MUS 264/F1,4 | Concert programs (third series). – 1976-1977. – 2 cm of textual records.
Copies. |

- MUS 264/F1,5 Concert programs (third series). – 1977-1978. – 2 cm of textual records.
Copies.
- MUS 264/F1,6 Concert programs (third series). – 1978-1980. – 2 cm of textual records.
Copies.
- MUS 264/F1,7 Concert programs (third series). – 1980-1981. – 2 cm of textual records.
Copies.
- MUS 264/F1,8 Concert programs (fourth series). – 1981-1982. – 2 cm of textual records.
Copies.
- MUS 264/F1,9 Concert programs (fourth series). – 1983-1984. – 2 cm of textual records.
Copies.
- MUS 264/F1,10 Concert programs (fourth series). – 1984-1985. – 2 cm of textual records.
Copies.
- MUS 264/F1,11 Concert programs (fifth series). – 1986. – 1 textual record.
Copy.
- MUS 264/F1,12 Catalogue of works in the first series. – 1982. – 1 textual record.
Copy.
- MUS 264/F1,13 Catalogue of works in the second series. – 1976. – 1 textual record.
Copy.
- MUS 264/F1,14 Catalogue of works in the third series. – 1981. – 1 textual record.
Copy.
- MUS 264/F1,15 Questions about works in the third series. – [198-]. – 1 textual record.
Original.

MUS 264/F2 RADIO BROADCASTS, LECTURES AND SPEECHES

- MUS 264/F2,1 Radio texts. – 1962. – 3 textual records.
File containing versions of the text *Le Compositeur d'aujourd'hui et son langage* broadcast during the program *Vendredi soir FM* on Radio-Canada.
Originals and copy.
- MUS 264/F2,2 Radio texts. – 1967. – 0.5 cm of textual records.
File containing, among other items, the texts of various programs in the series *Musique de notre siècle*, broadcast on Radio-Canada.
Originals and copies.
- MUS 264/F2,3 Lectures and speeches. – 1972-1994. – 1.5 cm of textual records.
File consisting of, among other items, correspondence, publicity material, brochures and a press clipping.
Originals and copies.
- MUS 264/F2,4 Speech. – 1984. – 0.5 cm of textual records.
File consisting of various documents pertaining to a speech by André Prévost at the Université de Montréal graduation ceremony, when he sponsored Charles Dutoit, recipient of an honorary doctorate.
Originals and copies.

MUS 264/F3 ADJUDICATION

- MUS 264/F3,1 Festival de la jeunesse de Sherbrooke. – 1964. – 7 textual records.
File consisting of correspondence, adjudications and a registration form.
Originals and copies.
- MUS 264/F3,2 International Music Institute of Canada-Festival international du piano. – 1965. – 0.5 cm of textual records.
File consisting of, among other items, correspondence, adjudications, regulations, programs and press clippings.
Originals and copies.

- MUS 264/F3,3 MSO Competition. – 1969-1971. – 0.5 cm of textual records.
File consisting of correspondence, adjudications, biographical records, press releases and a brochure.
Originals and copies.
- MUS 264/F3,4 L'Académie de musique du Québec-Prix d'Europe. – 1971-1978. – 0.5 cm of textual records.
File containing correspondence, adjudications, schedules and a list of set pieces for the competition.
Originals and copies.
- MUS 264/F3,5 Canadian Music Competition Inc. – 1975-1977. – 2 cm of textual records.
File containing correspondence, a program, schedules and adjudications.
Originals and copies.
- MUS 264/F3,6 Quebec Music Competitions Inc. – 1978-1980. – 8 textual records.
File containing, among others, correspondence, a press release and a list of participants.
Originals and copies.
- MUS 264/F3,7 Eckhardt-Gramatté National Competition. – 1982-1989. – 1 cm of textual records.
File containing correspondence, programs and brochures.
Originals and copies.
- MUS 264/F3,8 18th Francisco Tarrega International Guitar Competition. – 1984. – 0.5 cm of textual records. – 1 photograph: col.; 10 x 12.5 cm.
File containing correspondence and a photograph of André and Lise Prévost with various other people.
Originals and copies.
- MUS 264/F3,9 18th Francisco Tarrega International Guitar Competition. – 1981-1984. – 2 cm of textual records.
File consisting of programs, regulations, publicity material and documents pertaining to members of the jury and candidates. The file also contains some records about earlier competitions.
Originals and copies.

- MUS 264/F3,10 18th Francisco Tarrega International Guitar Competition. – 1984. – 0.5 cm of textual records.
File consisting of press clippings.
Copies.
- MUS 264/F3,11 19th Francisco Tarrega International Guitar Competition. – 1985. – 2 textual records.
File consisting of correspondence.
Original and copy.
- MUS 264/F3,12 20th Francisco Tarrega International Guitar Competition. – 1986-1989. – 2 cm of textual records. – 2 photographs: col.; 15 x 20 cm.
File consisting of correspondence, programs, regulations, publicity material and documents concerning members of the jury and candidates, as well as photographs of André Prévost.
Originals and copies.
- MUS 264/F3,13 20th Francisco Tarrega International Guitar Competition. – 1986. – 0.5 cm of textual records
File consisting of press clippings.
Copies.
- MUS 264/F3,14 Les Prix du Québec. – 1986. – 0.5 cm of textual records. – 10 photographs: b&w; 13.5 x 20.5 or smaller.
File containing correspondence, press releases and a brochure as well as photographs of the prizewinners and André Prévost.
Original and copies.
- MUS 264/F3,15 Canada Council Commissions for Canadian compositions. – 1987. – 4 textual records.
File containing a letter, a list of participants, an adjudication of the works performed at the competition and general information.
Originals and copies.
- MUS 264/F3,16 Max-D. Jost International Cello Competition. – 1993-1994. – 1 cm of textual records.
File containing correspondence, candidate adjudications, schedules, a brochure, a small poster and notes.
Originals and copies.

MUS 264/F3,17 Member of juries for examinations and competitions. – 1967-1993. – 0.5 cm of textual records.
File consisting mainly of correspondence and adjudications.
Originals and copies.

MUS 264/F4 GROUPE NOUVELLE AIRE

MUS 264/F4,1 Background and mission. – [197-]. – 3 textual records.
Originals and copy.

MUS 264/F4,2 General meetings. – 1973-1976. – 14 textual records.
File containing correspondence, agendas and notes.
Originals and copies.

MUS 264/F4,3 Correspondence. – 1972-1976. – 14 textual records.
Originals and copies.

MUS 264/F4,4 Programs and publicity materials. – 1971-1981. – 1 cm of textual records.
Copies.

MUS 264/F4,5 Press releases. – 1974-1980. – 5 textual records.
Copies.

MUS 264/F4,6 Press clippings. – 1972-1978. – 0.5 cm of textual records.
Copies.

MUS 264/F4,7 Miscellaneous. – 1971-1979. – 0.5 cm of textual records.
File consisting of, among other items, a course schedule, registration forms, an invitation and a document concerning a performance proposed for the 1976 Olympics in Montreal.
Originals and copies.

MUS 264/F5 GOVERNOR GENERAL'S PERFORMING ARTS AWARD

MUS 264/F5,1 Board of Directors of the Foundation for the Governor General's Performing Arts Award. – 1992. – 2 cm of textual records.
File consisting of letters patent, regulations, correspondence, minutes, financial documents, memos and biographical notes.
Originals and copies.

- MUS 264/F5,2 Board of Directors of the Foundation for the Governor General's Performing Arts Award. – 1993. – 2 cm of textual records.
File consisting of correspondence, minutes, financial documents and memos.
Originals and copies.
- MUS 264/F5,3 Board of Directors of the Foundation for the Governor General's Performing Arts Award. – 1993. – 2 cm of textual records.
File consisting of minutes, correspondence, financial documents, memos and biographical records.
Originals and copies.
- MUS 264/F5,4 Board of Directors of the Foundation for the Governor General's Performing Arts Award. – 1994. – 1.5 cm of textual records.
File consisting of correspondence, minutes, memos and biographical records.
Originals and copies.
- MUS 264/F5,5 Board of Directors of the Foundation for the Governor General's Performing Arts Award. – 1994-1995. – 1 cm of textual records.
File consisting of minutes, correspondence, financial documents and memos.
Originals and copies.
- MUS 264/F5,6 Gala of the Governor General's Performing Arts Award. – 1992. – 1.5 cm of textual records.
File containing brochures, invitations, a ticket for the gala and documents pertaining to prizes and candidates.
Originals and copies.
- MUS 264/F5,7 Gala of the Governor General's Performing Arts Award. – 1993. – 2 cm of textual records. – 2 photographs: col.; 10 x 15 cm.
File containing a brochure, a booklet, invitations, documents pertaining to prizes and candidates, and photographs of the gala evening.
Originals and copies.

- MUS 264/F5,8 Gala of the Governor General's Performing Arts Award. – 1993. – 0.5 cm of textual records.
File containing press clippings.
Copies.
- MUS 264/F5,9 Gala of the Governor General's Performing Arts Award. – 1994. – 2 cm of textual records.
File containing brochures, invitations, a ticket for the gala evening and documents pertaining to the prizes and candidates.
Originals and copies.

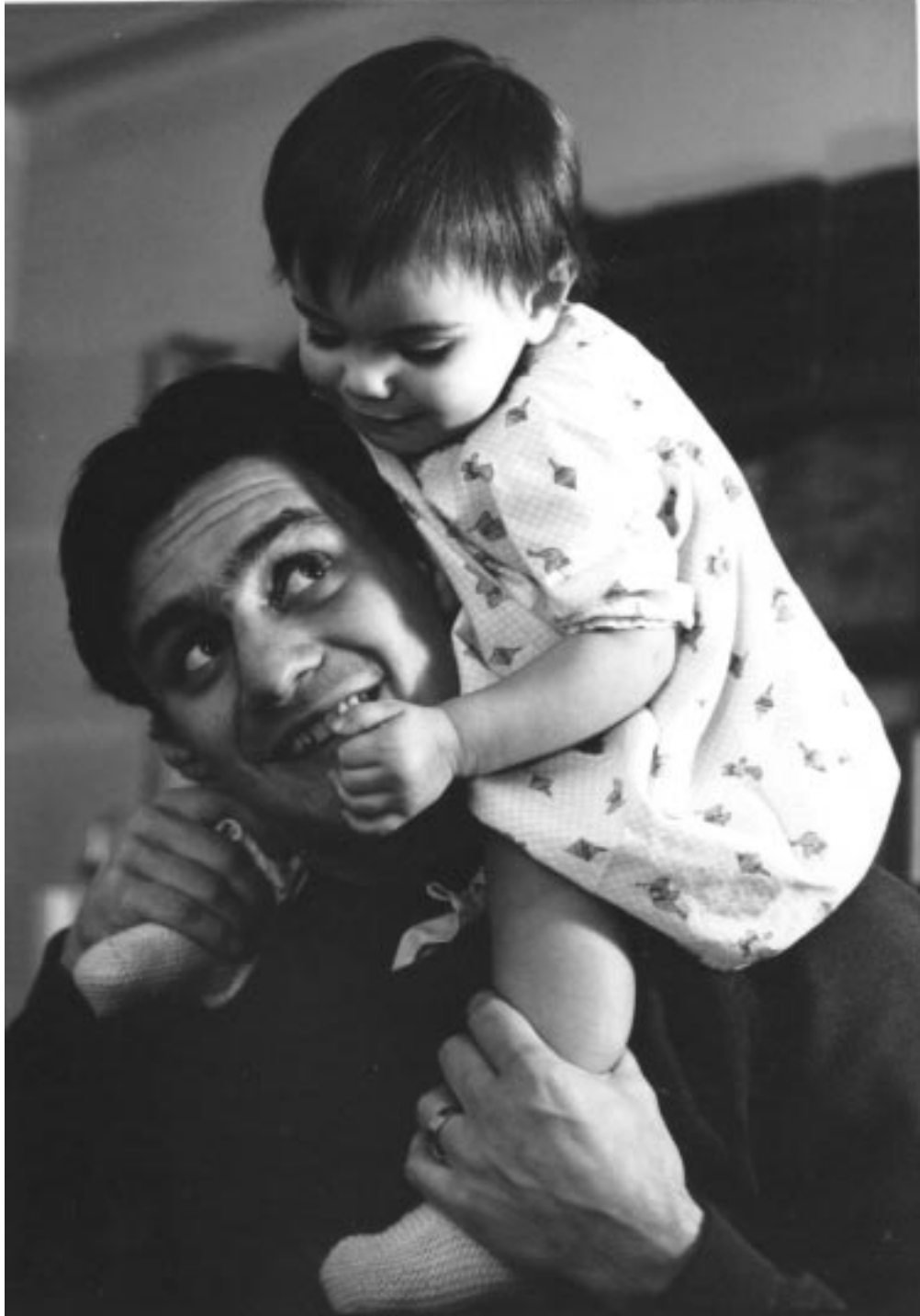
MUS 264/F6 MISCELLANEOUS

- MUS 264/F6,1 Commission d'enquête sur l'enseignement des arts. – 1968. – 11 textual records.
File containing a letter, notes by André Prévost and Jacques Héту, and a report.
Originals and copies.
- MUS 264/F6,2 World Music Week. – 1975. – 2 cm of textual records.
File consisting of, among other items, a letter, programs, invitations and documents pertaining to various round-table discussions.
Originals and copies.
- MUS 264/F6,3 International Rostrum of Composers. – 1977-1978. – 14 textual records.
File consisting of biographical records and adjudications.
Originals and copies.

MUS 264/G PHOTOGRAPHS. – 1957-1987. – 15 photographs: b&w and col.; 25 x 20 cm or smaller.

The series consists mainly of photographs of André Prévost, members of his family and various performers, among them Sir Yehudi Menuhin, Jacques Hétu, Tsuyoshi Tsutsumi and Marius Constant.

- MUS 264/G,1 Family. – 1957-1963. – 5 photographs: b&w; 17.5 x 12.5 cm and 14 x 9.5 cm.
File containing photographs of André Prévost, Lise Vézina-Prévost and their children.
- MUS 264/G,2 André Prévost and other performers. – 1958-1987. – 6 photographs: b&w and col.; 25 x 20 cm or smaller.
File containing photographs of André Prévost with various performers, including Jacques Hétu, Jean Laurendeau, Tsuyoshi Tsutsumi, Boris Brott, Sir Yehudi Menuhin and Marius Constant.
- MUS 264/G,3 André Prévost. – 1953-1986. – 4 photographs: b&w; 25 x 20 cm or smaller.
File containing various photographs of André Prévost.



André Prévost and his daughter Dominique, 1963.

MUS 264/H AUDIO RECORDINGS. – 1957-1994 - 213 audio tapes (approx. 120 hrs). – 44 audio cassettes (approx. 34 hrs).

This series contains audio recordings of works by André Prévost and various other composers, including Rodolphe Mathieu, Jacques Hétu, Bruce Mather, Richard Wagner, Albert Roussel and Felix Mendelssohn. Other recordings contain interviews, lectures and presentations of works. The interviews and lectures are a major source of information about Prévost's thought and the context in which many of his works were composed, also providing some valuable biographical information. The recordings of works by Prévost feature many different conductors and musicians including Serge Garant, Charles Dutoit, Otto-Werner Mueller, Victor Feldbrill, Sir Yehudi Menuhin, Marius Constant, Elmer Iseler, Michel Plasson, Yves Prin, Pierre Hétu, Yuli Turovsky, Tsuyoshi Tsutsumi, Pierre Mollet, Jean-Louis Pellerin, John Newmark, Pierre Morin, Jacques Verdon, Gilles Manny, Chantal Juillet, Marc-André Hamelin, Guy Fallot, Émmanuelle Lamasse, and Lorraine and Jean-Eudes Vaillancourt.

The series comprises the following sub-series: MUS 264/H1 Musical Works; MUS 264/H2 Teaching; MUS 264/H3 Interviews; MUS 264/H4 Lectures.

MUS 264/H1 MUSICAL WORKS

- MUS 264/H1,1 *Ahimsâ*. – 1984. – 1 audio tape (16 min. 26 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded during a concert in Toronto.
Reference number: T7 2143.
- MUS 264/H1,2 *Ahimsâ*. – [198-?]. – 1 audio tape (approx. 16 min.): polyester; 38 cm/sec.; reel: 25 cm.
Reference number: T10 1455.
- MUS 264/H1,3 *Cantate pour cordes*. – 1987. – 1 audio tape (approx. 1 hr 30 min.): polyester; 9.5 cm/sec.; 38 cm/sec.; reel: 25 cm.
Audio recording made at the National Arts Centre by l'Orchestre de chambre Lysy de Gstaad, conducted by Sir Yehudi Menuhin. The recording also contains works by Johann Sebastian Bach, Béla Bartók and Niccolò Paganini.
Reference number: T10 1462.
- MUS 264/H1,4 *Cantate pour cordes*. – [1990?]. – 1 audio tape (31 min. 58 sec.): polyester; 38 cm/sec.; reel: 25 cm.
Audio recording of the third movement of the *Cantate pour cordes* and a work by Johann Sebastian Bach.
Reference number: T10 1460.



*André Prévost and Sir Yehudi Menuhin during the premiere of the Cantate pour cordes, 1987.
Photograph: André Lecoz.*

- MUS 264/H1,5 *Célébration*. – 1966. – 1 audio tape (8 min. 5 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording made in Charlottetown by the Atlantic Symphonic Orchestra, conducted by John Fenwick.
Reference number: T5 860.
- MUS 264/H1,6 *Célébration*. – 1970. – 1 audio tape (approx. 8 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Vancouver Chamber Orchestra in October 1969.
Reference number: T7 2126.
- MUS 264/H1,7 *Célébration*. – 1978. – 1 audio tape (approx. 16 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing two versions of the piece *Célébration*.
Reference number: T7 2109.

- MUS 264/H1,8 *Célébration*. – 1978. – 1 audio tape (8 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Montreal Symphony Orchestra, conducted by Michel Plasson.
Reference number: T7 2119.
- MUS 264/H1,9 *Chorégraphie I*. – 1975. – 1 audio tape (17 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Toronto Symphony Orchestra, conducted by Victor Feldbrill.
Reference number: T7 2123.
- MUS 264/H1,10 *Chorégraphie I*. – 1975. – 1 audio tape (approx. 17 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Toronto Symphony Orchestra, conducted by Victor Feldbrill.
Reference number: T7 2220.
- MUS 264/H1,11 *Chorégraphie I*. – [197-?]. – 1 audio tape (16 min. 27 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Montreal Symphony Orchestra, conducted by Charles Dutoit.
Reference number: T7 2130.
- MUS 264/H1,12 *Chorégraphie I*. – [197-?]. – 1 audio tape (16 min. 50 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Montreal Symphony Orchestra conducted by Charles Dutoit.
Reference number: T7 2149.
- MUS 264/H1,13 *Chorégraphie II (E=MC²)*. – 1976. – 1 audio tape (22 min. 10 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by l'Orchestre symphonique de Québec conducted by Otto-Werner Mueller.
Reference number: T5 851.
- MUS 264/H1,14 *Chorégraphie III*. – 1977. – 1 audio tape (15 min. 50 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded in France, conducted by Yves Prin.
Reference number: T7 2127.

- MUS 264/H1,15 *Chorégraphie III.* – 1978. – 1 audio tape (17 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Montreal Symphony Orchestra conducted by Serge Garant.
Reference number: T7 2128.
- MUS 264/H1,16 *Chorégraphie IV.* – 1979. – 1 audio tape (15 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of the premiere by the London Symphony Orchestra, conducted by Clifford Evens.
Reference number: T7 2150.
- MUS 264/H1,17 *Cinq variations sur un thème grégorien.* – 1968. – 1 audio tape (10 min. 40 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded in the Église des Dominicains with Lyse Thouin, at the wedding of Claude and Nicole Lévesque.
Reference number: T7 2129.
- MUS 264/H1,18 *Concerto pour violoncelle et orchestre.* – 1979. – 1 audio tape (approx. 45 min.). – polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made during the world premiere by the CBC Symphony Orchestra in Winnipeg and cellist Tsuyoshi Tsutsumi, conducted by Boris Brott. The recording also contains an excerpt from a piece by Piotr Ilitch Tchaïkovski.
Reference number: T7 2219.
- MUS 264/H1,19 *Concerto pour violoncelle et orchestre.* – 1979. – 1 audio tape (approx. 1 hr). – polyester; 19 cm/sec.; reel: 25 cm.
Audio recording of the world premier of the work by the CBC Symphony Orchestra in Winnipeg and cellist Tsuyoshi Tsutsumi, conducted by Boris Brott. The recording contains two versions of the work.
Reference number: T10 1459.
- MUS 264/H1,20 *Concerto pour violoncelle et orchestre.* – [197-?]. – 1 audio tape (30 min. 12 sec.). – polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2222.
- MUS 264/H1,21 *Le Conte de l'oiseau.* – 1979. – 1 audio tape (approx. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded during a rehearsal of the Montreal Symphony Orchestra conducted by Charles Dutoit.
Reference number: T7 2120

- MUS 264/H1,22 *Le Conte de l'oiseau*. – 1979. – 1 audio tape (approx. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded during its premier by the Montreal Symphony Orchestra, conducted by Charles Dutoit.
Reference number: T7 2131.
- MUS 264/H1,23 *Le Conte de l'oiseau*. – [198-?]. – 1 audio tape (28 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing a mixed version of the work.
Reference number: T7 2231.
- MUS 264/H1,24 *Le Conte de l'oiseau*. – [198-?]. – 1 audio tape (24 min. 46 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2232.
- MUS 264/H1,25 *Le Conte de l'oiseau*. – [198-?]. – 1 audio tape (18 min.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2233.
- MUS 264/H1,26 *Le Conte de l'oiseau*. – [198-?]. – 1 audio tape (1 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an excerpt from the work.
Reference number: T7 2135.
- MUS 264/H1,27 *Le Conte de l'oiseau*. – [198-?]. – 1 audio tape (27 min. 56 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an English version of the work.
Reference number: T7 2229.
- MUS 264/H1,28 *Le Conte de l'oiseau*. – [198-?]. – 1 audio tape (28 min. 16 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing a Spanish version of the work.
Reference number: T7 2146.
- MUS 264/H1,29 *Cosmophonie*. – 1985. – 2 audio tapes (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 22 cm.
Audio recording made at the Guelph Spring Festival by the Canadian Chamber Ensemble. The recording also contains works by Richard Wagner and Johann Sebastian Bach.
Reference numbers: T10 1463 and T10 1464.

- MUS 264/H1,30 *Diallèle*. – 1968. – 1 audio tape (15 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the CBC Symphony Orchestra, conducted by Otto-Werner Mueller.
Reference number: T7 2125.
- MUS 264/H1,31 *Évanescence*. – [1970?]. – 1 audio tape (10 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at the National Arts Centre, conducted by Mario Bernardi.
Reference number: T7 2110.
- MUS 264/H1,32 *Évanescence*. – [1970?]. – 1 audio tape (22 min. 21 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the Mario Bernardi version and the Alexander Brott version. Stereo.
Reference number: T7 2235.
- MUS 264/H1,33 *Évanescence*. – [1970?]. – 1 audio tape (22 min. 21 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the Mario Bernardi version and the Alexander Brott version. Mono.
Reference number: T7 2236.
- MUS 264/H1,34 *Fantasmies*. – 1964. – 1 audio tape (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Montreal Symphony Orchestra, conducted by Pierre Hétu. The recording also contains the presentation of an award as well as works by Georg Friedrich Handel and Albert Roussel.
Reference number: T7 2245.
- MUS 264/H1,35 *Fantasmies*. – 1964. – 1 audio tape (9 min. 57 sec.): polyester; 38 cm/sec.; reel: 25 cm.
Work recorded by the Montreal Symphony Orchestra.
Reference number: T10 1451.
- MUS 264/H1,36 *Fantasmies*. – 1964. – 1 audio tape (approx. 9 min.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2138.

- MUS 264/H1,37 *Fantasmés*. – 1967. – 1 audio tape (approx. 40 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the International Service of the CBC for RCA Victor, featuring the Montreal Symphony Orchestra, conducted by Pierre Hétu. The recording also contains part of the broadcast *Concerts from Two Worlds*.
Reference number: T7 2247.
- MUS 264/H1,38 *Fantasmés*. – 1967. – 1 audio tape (approx. 9 min.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by the CBC Symphony Orchestra in Toronto, conducted by Alexander Brott.
Reference number: T5 856.
- MUS 264/H1,39 *Fantasmés*. – [196-?]. – 1 audio tape (8 min. 50 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by l'Orchestre symphonique de Québec, conducted by Otto-Werner Mueller.
Reference number: T5 852.
- MUS 264/H1,40 *Fantasmés*. – [196-?]. – 1 audio tape (14 min. 34 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Nouvel orchestre philharmonique Radio-France, conducted by Pierre Hétu. The recording also contains an introduction to the work by Gilles Lefebvre.
Reference number: T7 2234.
- MUS 264/H1,41 *Fantasmés*. – [196-?]. – 1 audio tape (9 min. 30 sec.): polyester; 19 cm/sec.; reel: 10 cm.
Reference number: T4 33.
- MUS 264/H1,42 *Fantasmés*. – [196-?]. – 1 audio tape (approx. 40 min.): polyester; 19 cm/sec.; reel: 15 cm.
The recording also contains works by Milan Stibilj.
Reference number: T6 34.
- MUS 264/H1,43 *Geôles*. – [197-?]. – 1 audio tape (8 min. 20 sec.): polyester; 19 cm/sec.; reel: 15 cm.
Reference number: T6 33.
- MUS 264/H1,44 *Geôles*. – 1981. – 1 audio tape (8 min. 5 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2160.

- MUS 264/H1,45 *Hiver dans l'âme*. – 1981. – 4 audio tapes (approx. 4 hrs): polyester; 19 cm/sec.; reels: 18 cm, 25 cm.
Audio recordings made during the Montreal International Music Competition featuring, among others, Constance Beavon, Marie Laferrière, Lani Norskog, Judith Nicosia and Roger Roloff. The recordings also feature works by various composers. Tape T7 2264 also contains a commentary by Henri Bergeron and an interview with André Prévost.
Reference number: T7 2264, T10 1452, T10 1453, T10 1454
- MUS 264/H1,46 *Hiver dans l'âme*. – 1982-1987. – 1 audio cassette (approx. 45 min.): polyester.
Audio recording made during the first Swiss performance of the work by Pierre Mollet and l'Orchestre symphonique de Lausanne. The recording also contains a round-table discussion about the 20th anniversary of Expo 67.
Reference number: C 904.
- MUS 264/H1,47 *Hiver dans l'âme*. – [198-?]. – 1 audio tape (26 min. 35 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by baritone Pierre Mollet and l'Orchestre Métropolitain, conducted by Bernard Jean.
Reference number: T7 2155.
- MUS 264/H1,48 *Hiver dans l'âme*. – [198-?]. – 1 audio tape (approx. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by baritone Pierre Mollet and l'Orchestre Métropolitain, conducted by Bernard Jean. The recording contains different takes.
Reference number: T7 2156.
- MUS 264/H1,49 *Hiver dans l'âme*. – [198-?]. – 1 audio tape (10 min. 46 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of a section of the work, featuring baritone Pierre Mollet with l'Orchestre Métropolitain, conducted by Bernard Jean.
Reference number: T7 2157.

- MUS 264/H1,50 *Hiver dans l'âme*. – [198-?]. – 1 audio tape (26 min. 20 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by baritone Pierre Mollet and l'Orchestre Métropolitain, conducted by Bernard Jean.
Reference number: T7 2158.
- MUS 264/H1,51 *Hommage*. – 1971. – 1 audio tape (11 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the McGill Chamber Orchestra, conducted by Alexander Brott.
Reference number: T7 2137.
- MUS 264/H1,52 *Hommage*. – 1972. – 1 audio tape (11 min. 55 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording containing a copy of an excerpt from the program *Musicscope* (broadcast November 26, 1971) on the English network of the CBC. Conductor: Serge Garant.
Reference number: T5 858.
- MUS 264/H1,53 Improvisations. – 1976. – 1 audio tape (13 min. 42 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the works *Improvisation I* et *Improvisation IV*.
Reference number: T7 2163.
- MUS 264/H1,54 Improvisations. – 1976. – 1 audio tape (24 min. 25 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the works *Improvisation IV* et *Improvisation V*. Performed by: Insung Chun, Louise-Andrée Baril and Jacques Lafortune.
Reference number: T7 2238.
- MUS 264/H1,55 *Improvisation II*. – 1978. – 1 audio tape (7 min. 20 sec.): polyester; 19 cm/sec.; reel: 15 cm.
Audio recording by Marie Gélinas at the finals of the Canadian Music Competition Inc. in Edmonton.
Reference number: T6 32.
- MUS 264/H3,56 *Improvisation II*. – 1986. – 1 audio cassette (approx. 40 min.): polyester.
Audio recording made at the Salle Claude-Champagne by Sophie Rolland during a concert honoring the winners of the Prix d'Europe. The recording also contains various interviews.
Reference number: C 902.

- MUS 264/H1,57 *Improvisation IV.* – 1981. – 1 audio tape (10 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded at l'Université de Montréal, featuring pianist Louise-Andrée Baril.
Reference number: T7 2151.
- MUS 264/H1,58 *Missa De Profundis.* – 1973. – 1 audio tape (18 min. 35 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of the premiere by George Brough (organ) and the Toronto Mendelssohn Choir, conducted by Elmer Iseler.
Reference number: T7 2121.
- MUS 264/H1,59 *Mobiles.* – 1962. – 1 audio tape (14 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of the premiere by Christian Lardé (flute), Pepito Sanchez (violin), Colette Lequien (viola), and Charles Degênes (cello).
Reference number: T5 868.
- MUS 264/H1,60 *Mobiles.* – [196-?]. – 1 audio tape (approx. 15 min.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2111.
- MUS 264/H1,61 *Mobiles.* – [197-?]. – 1 audio tape (15 min. 40 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by la Musica Camerata.
Reference number: T7 2124.
- MUS 264/H1,62 *Mouvement pour quintette de cuivres.* – 1964-1967. – 1 audio tape (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Quintette de cuivres de Montréal (James Ranti, Jean-Louis Chatel, Aimé Lainesse, Joseph Zuskin and Robert Ryker). The recording also includes works by Jacques Héту, Bruce Mather and Félix Mendelssohn.
Reference number: T7 2237.
- MUS 264/H1,63 *Musiques peintes.* – 1965. – 1 audio tape (7 min. 45 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by Jean-Louis Pellerin (tenor) and John Newmark (piano).
Reference number: T5 859.

- MUS 264/H1,64 *Musiques peintes.* – [197-?]. – 1 audio tape (7 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Bruno Laplante (baritone) and Janine Lachance (piano).
Reference number: T7 2152.
- MUS 264/H1,65 *Mutations.* – [198-]. – 1 audio tape (15 min. 40 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2112.
- MUS 264/H1,66 *Mutations.* – [198-?]. – 1 audio tape (15 min. 49 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Reference number: T5 857.
- MUS 264/H1,67 *Ode au St-Laurent.* – 1965. – 1 audio tape (40 min. 17 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at Collège Basile-Moreau, featuring Yaela Hertz (violin), G. Csaba (violin), J. Csaba (viola), Richer Robitaille (cello) and narrators Robert Gadouas and Michelle Rossignol.
Reference number: T7 2132.
- MUS 264/H1,68 *Ode au St-Laurent.* – 1965. – 2 audio tapes (approx. 1 hr 15 min.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.
First and second part.
Reference numbers: T7 2213 and T7 2215.
- MUS 264/H1,69 *Ode au St-Laurent.* – 1967. – 1 audio tape (19 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording featuring Yaela Hertz (violin), G. Csaba (violin), J. Csaba (viola), Richer Robitaille (cello).
Instrumental version only.
Reference number: T7 2214.
- MUS 264/H1,70 *Ode au St-Laurent.* – 1983. – 1 audio tape (approx. 40 min.): polyester; 19 cm/sec.; reel: 18 cm.
The recording also contains a work by Clermont Pépin.
Reference number: T7 2246.
- MUS 264/H1,71 *Ouverture.* – 1975. – 1 audio tape (5 min. 10 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by the National Arts Centre Orchestra, conducted by Mario Bernardi.
Reference number: T5 871.

- MUS 264/H1,72 *Ouverture.* – 1977. – 1 audio tape (5 min. 30 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by the National Arts Centre Orchestra, conducted by Mario Bernardi.
Reference number: T5 872.
- MUS 264/H1,73 *Paraphrase.* – 1980. – 1 audio tape (15 min. 32 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at Massey Hall in Toronto by the Orford String Quartet and the Toronto Symphony Orchestra, conducted by Andrew Davis.
Reference number: T7 2113.
- MUS 264/H1,74 *Poème de l'infini.* – 1960. – 1 audio tape (approx. 17 min.): polyester; 19 cm/sec.; reel: 13 cm.
Work recorded at the Salle du Plateau in Montreal by l'Orchestre du conservatoire, conducted by Charles Houdret.
Reference number: T5 855.
- MUS 264/H1,75 *Poème de l'infini.* – 1961. – 1 audio tape (17 min. 3 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded by the CBC Symphony Orchestra, conducted by Jean-Yves Landry.
Reference number: T7 2164.
- MUS 264/H1,76 *Poème de l'infini.* – 1963. – 1 audio tape (27 min. 49 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded in Toronto by the CBC Symphony Orchestra, conducted by Charles Houdret. The recording also contains the piece *Kaléidoscope* by Pierre Mercure.
Reference number: T7 2221.
- MUS 264/H1,77 *Poème de l'infini.* – [196-?]. – 1 audio tape (approx. 17 min.): polyester; 38 cm/sec.; reel: 18 cm.
Reference number: T7 2165.
- MUS 264/H1,78 *Psaume 148.* – 1971. – 1 audio tape (10 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at the Church of Our Lady during the Guelph Spring Festival by the Festival Singers of Canada and the Toronto Mendelssohn Choir, conducted by Elmer Iseler.
Reference number: T7 2114.

- MUS 264/H1,79 *Psaume 148.* – [ca 1973]. – 1 audio tape (10 min. 17 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording made at the Metropolitan United Church by the Toronto Mendelssohn Choir, conducted by Elmer Iseler.
Reference number: T5 874.
- MUS 264/H1,80 *Psaume 148.* – 1975. – 1 audio tape (11 min. 24 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by the Toronto Mendelssohn Choir conducted by Elmer Iseler. The recording also contains a presentation of the work.
Reference number: T5 853.
- MUS 264/H1,81 *Psaume 148.* – 1975. – 1 audio tape (11 min. 10 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by the Toronto Mendelssohn Choir conducted by Elmer Iseler.
Reference number: T5 870.
- MUS 264/H1,82 *Pyknon.* – 1966. – 2 audio tapes (approx. 2 hrs): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings made during the Montreal International Competition by violinists Roman Nodel, Gheorghii Badev, Andrei Korsakov and Ivan Strauss. The recordings also include interviews.
Reference numbers: T7 2170 and T7 2171.
- MUS 264/H1,83 *Pyknon.* – 1966. – 2 audio tapes (approx. 2 hrs): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings made during the Montreal International Competition by violinists Hidetaro Suzuki, Catherine Courtois, Ulf Hoelscher and Jean-Jacques Kantorow. The recordings also contain works by various composers and an interview.
Reference numbers: T7 2172 and T7 2173.
- MUS 264/H1,84 *Pyknon.* – 1966. – 4 audio tapes (approx. 3 hrs): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings made during the Montreal International Competition by violinists Donald Weilerstein, Vladimir Landsman, Andrew Dawes, Vesselin Parachkevov, Gheorghii Badev and Hidetaro Suzuki. The recordings also feature works by various composers, an interview and the presentation of the prizes.
Reference numbers: T7 2122, T7 2142, T7 2174 and T7 2269.

- MUS 264/H1,85 *Pyknon*. – 1967. – 1 audio tape (approx. 14 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by violinist John Dembeck and the Toronto Symphony Orchestra, conducted by John Avison.
Reference number: T7 2168.
- MUS 264/H1,86 *Pyknon*. – 1968. – 1 audio tape (14 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the English network of the CBC for the program *Concerts from Two Worlds*.
Reference number: T7 2167.
- MUS 264/H1,87 *Quatre préludes pour deux pianos*. – 1965. – 1 audio tape (8 min. 30 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by Renée Morisset and Victor Bouchard. The recording contains two preludes only.
Reference number: T5 869.
- MUS 264/H1,88 *Quatre préludes pour deux pianos*. – 1978. – 1 audio tape (13 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Lorraine and Jean-Eudes Vaillancourt.
Reference number: T7 2148.
- MUS 264/H1,89 *Quatre préludes pour deux pianos*. – 1978. – 1 audio tape (approx. 13 min.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by Louis-Philippe Pelletier and Eugène Plawutsky.
Reference number: T5 862.
- MUS 264/H1,90 *Quatuor à cordes no 2 (Ad Pacem)*. – 1973. – 1 audio tape (19 min. 7 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded by the Purcell String Quartet at the Salle Claude-Champagne.
Reference number: T7 2166.
- MUS 264/H1,91 *Quatuor à cordes no 2 (Ad Pacem)*. – 1974. – 1 audio tape (approx. 20 min.): polyester; 19 cm/sec.; reel: 18 cm.
Work recorded by the Purcell String Quartet at the Banff Centre.
Reference number: T7 2145.
- MUS 264/H1,92 *Quatuor à cordes no 3*. – 1990. – 1 audio tape (29 min.): polyester; 38 cm/sec.; reel: 25 cm.
Work recorded by the Quatuor à cordes Arthur-Leblanc.
Reference number: T10 1457.

- MUS 264/H1,93 *Scherzo*. – 1961. – 1 audio tape (5 min. 30 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording made at the Ritz-Carlton Hotel, Montreal by l'orchestre à cordes de Paul Kuentz.
Reference number: T5 861.
- MUS 264/H1,94 *Scherzo*. – 1961. – 1 audio tape (approx. 20 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the CBC Symphony Orchestra, conducted by Jean-Marie Beaudet, made during the television program *Concert*. The recording also contains a piece by Kazimierz Serocki.
Reference number: T7 2252.
- MUS 264/H1,95 *Scherzo*. – 1964. – 1 audio tape (approx. 45 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the McGill Chamber Orchestra conducted by Alexander Brott. Also included are works by Rodolphe Mathieu, Kelsey Jones and Jean Papineau-Couture.
Reference number: T7 2211.
- MUS 264/H1,96 *Soleils couchants*. – [1957?]-1960. – 1 audio tape (approx. 40 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing different versions of the work. Choir conducted by Georges Little. The recording also contains interviews with André Prévost, Serge Garant, Jean Papineau-Couture and François Morel.
Reference number: T7 2243.
- MUS 264/H1,97 *Sonate no 1 pour violoncelle et piano*. – 1963. – 1 audio tape (15 min. 5 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by Pierre Morin (cello) and Rachel Martel (piano).
Reference number: T5 863.
- MUS 264/H1,98 *Sonate no 1 pour violoncelle et piano*. – 1963. – 1 audio tape (15 min. 10 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Reference number: T7 2161.
- MUS 264/H1,99 *Sonate no 1 pour violoncelle et piano*. – [1963?]. – 1 audio tape (15 min. 15 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Reference number: T7 2227.

- MUS 264/H1,100 *Sonate no 1 pour violoncelle et piano.* – [1964?]. – 1 audio tape (approx. 45 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Pierre Morin (cello) and Rachel Martel (piano). The recording contains several versions of the work.
Reference number: T7 2226.
- MUS 264/H1,101 *Sonate no 1 pour violoncelle et piano.* – 1965-1967. – 1 audio tape (approx. 1 hr 30 min.): polyester; 9.5 cm/sec.; reel: 18 cm.
Audio recording by Pierre Morin (cello) and Rachel Martel (piano). The recording also contains works by various composers.
Reference number: T7 2253.
- MUS 264/H1,102 *Sonate no 1 pour violoncelle et piano.* – 1966. – 1 audio tape (16 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at the CBC in Vancouver by Audrey Piggott (cello) et Robert Rogers (piano).
Reference number: T7 2115.
- MUS 264/H1,103 *Sonate no 1 pour violoncelle et piano.* – 1971. – 1 audio tape (15 min. 40 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Guy Fallot (cello) and Émmanuelle Lamasse (piano).
Reference number: T7 2134.
- MUS 264/H1,104 *Sonate no 1 pour violoncelle et piano.* – 1971. – 1 audio tape (22 min. 15 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Guy Fallot (cello) and Émmanuelle Lamasse (piano). The recording also contains a work by Gabriel Fauré.
Reference number: T7 2136.
- MUS 264/H1,105 *Sonate no 1 pour violoncelle et piano.* – 1982. – 1 audio tape (29 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made during the program *Jeunes artistes* by Jocelyne Leduc (cello). The recording also contains works by Ernest Bloch and Girolamo Frescobaldi.
Reference number: T7 2224.

- MUS 264/H1,106 *Sonate no 1 pour violoncelle et piano.* – 1986. – 1 audio cassette (approx. 30 min.): polyester.
Audio recording by Richard Nail (cello) and Jacynthe Couture (piano). The recording also contains an interview of André Prévost by Michel Desnoyers.
Reference number: C 866.
- MUS 264/H1,107 *Sonate no 1 pour violoncelle et piano.* – [198-?]. – 1 audio tape (approx. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Peter Schenkman (cello) and Monica Gaylord (piano). The recording also contains an interview with Peter Schenkman and a piece by Olivier Messiaen.
Reference number: T7 2225.
- MUS 264/H1,108 *Sonate no 2 pour violoncelle et piano.* – 1985. – 1 audio tape (13 min. 30 sec.): polyester; 19 cm/sec.; reel: 25 cm.
Audio recording made in Brandon (Manitoba) by the English network of the CBC, with Tsuyoshi Tsutsumi (cello) and Ronald Turini (piano).
Reference number: T10 1450.
- MUS 264/H1,109 *Sonate no 2 pour violoncelle et piano.* – 1986. – 1 audio tape (14 min. 5 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Benoît Hurtubise (cello) and Jean-Eudes Vaillancourt (piano).
Reference number: T7 2159.
- MUS 264/H1,110 *Sonate no 2 pour violoncelle et piano.* – 1988. – 1 audio tape (approx. 14 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Yuli Turovsky (cello) and Henri Brassard (piano).
Reference number: T7 2147.
- MUS 264/H1,111 *Sonate pour violon et piano.* – 1962. – 1 audio tape (16 min. 46 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Work recorded by the International Service of the CBC, with Jacques Verdon (violin) and Gilles Manny (piano).
Reference number: T7 2116.
- MUS 264/H1,112 *Sonate pour violon et piano.* – 1962. – 1 audio tape (16 min. 43 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2218.

- MUS 264/H1,113 *Sonate pour violon et piano.* – [196-?]. – 1 audio tape (16 min. 46 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording by Jacques Verdon (violin) and Gilles Manny (piano).
Reference number: T5 873.
- MUS 264/H1,114 *Sonate pour violon et piano.* – [196-?]. – 1 audio tape (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Jacques Verdon (violin) and Gilles Manny (piano). The recording also contains works by various composers.
Reference number: T7 2250.
- MUS 264/H1,115 *Sonate pour violon et piano.* – [196-?]. – 1 audio tape (approx. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording also containing a *Suite pour flûte et piano* by Jean Papineau-Couture.
Reference number: T7 2140.
- MUS 264/H1,116 *Sonate pour violon et piano.* – [197-?]. – 1 audio tape (approx. 17 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Steven Saryk (violin) and John Perry (piano).
Reference number: T7 2154.
- MUS 264/H1,117 *Sonate pour violon et piano.* – 1983. – 1 audio tape (17 min. 25 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Chantal Juillet (violin) and William Tritt (piano).
Reference number: T7 2153.
- MUS 264/H1,118 *Suite pour quatuor à cordes.* – 1968. – 1 audio tape (18 min. 50 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made in Toronto by the Orford String Quartet.
Reference number: T7 2133.
- MUS 264/H1,119 *Suite pour quatuor à cordes.* – 1969. – 1 audio tape (approx. 14 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by the Orford String Quartet at the University of Toronto. The third movement is incomplete.
Reference number: T7 2117.

- MUS 264/H1,120 *Suite pour quatuor à cordes.* – 1969. – 1 audio tape (approx. 14 min.): polyester; 19 cm./sec.; reel: 25 cm.
Audio recording by the CBC for the program *Les mercredis de la musique*.
Reference number: T10-1449.
- MUS 264/H1,121 *Terre des Hommes.* – 1967. – 1 audio tape (46 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at Place des Arts featuring the Montreal Symphony Orchestra, conducted by Pierre Hétu. Narrators: Albert Millaire and Michelle Rossignol.
Reference number: T7 2139.
- MUS 264/H1,122 *Terre des Hommes.* – 1967. – 1 audio tape (approx. 45 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at Place des Arts featuring the Montreal Symphony Orchestra, conducted by Pierre Hétu. Narrators: Albert Millaire and Michelle Rossignol. Copy of an audio cassette recorded by Eugène Prévost.
Reference number: T7 2259.
- MUS 264/H1,123 *Terre des Hommes.* – 1967. – 1 audio tape (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at Place des Arts featuring the Montreal Symphony Orchestra, conducted by Pierre Hétu. Narrators: Albert Millaire and Michelle Rossignol. The recording also contains works by Arnold Schoenberg, Anton von Webern and Alban Berg.
Reference number: T7 2144.
- MUS 264/H1,124 *Triptyque.* – 1973. – 1 audio tape (13 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording made at Salle Claude-Champagne by l'Ensemble instrumental du Québec.
Reference number: T7 2118.
- MUS 264/H1,125 *Triptyque.* – 1973. – 1 audio tape (13 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording by Gail Grimstead (flute), Jacques Simard (oboe) and Gilles Manny (piano).
Reference number: T7 2162.
- MUS 264/H1,126 *Triptyque.* – 1973. – 1 audio tape (10 min. 22 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2223.

- MUS 264/H1,127 *Variations en passacaille*. – 1984. – 1 audio tape (approx. 20 min.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2141.
- MUS 264/H1,128 *Variations en passacaille*. – 1985. – 1 audio tape (20 min. 40 sec.): polyester; 19 cm/sec.; reel: 25 cm.
Work recorded at l'Église Notre-Dame de Montréal by organist Yves Préfontaine.
Reference number: T10 1448
- MUS 264/H1,129 *Variations en passacaille*. – [198-]. – 1 audio tape (18 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 2169.
- MUS 264/H1,130 Various works. – 1957. – 1 audio tape (approx. 12 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the first movement of the *Quatuor à cordes no 1* and the piece *Élégie* for cello and piano (Pierre Morin, cello; André Gagnon, piano).
Reference number: T7 2276.
- MUS 264/H1,131 Various works. – 1964. – 1 audio tape (approx. 20 min.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording of the *Scherzo* and *Fantasmés* (Montreal Symphony Orchestra conducted by Pierre Héту).
Reference number: T5 854.
- MUS 264/H1,132 Various works. – 1964. – 1 audio tape (approx. 1 hr 30 min.): polyester; 9.5 cm/sec; 19 cm/sec.; reel: 18 cm.
Audio recording consisting of versions of the second and third movements of the *Sonate pour violon et piano* and the piece *Célébration*. The *Sonate* was recorded at the home of André Prévost by Oleg Kryssa (violin) and Marina Gussak (piano). The recording also contains conversations with Oleg Kryssa, Marina Gussak, André Prévost and Lise Vézina-Prévost as well as works by various composers.
Reference number: T7 2248.
- MUS 264/H1,133 Various works. – 1965 – 1 audio tape (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the works *Musiques peintes* and *Triptyque* as well as works by various composers.
Reference number: T7 2251.

- MUS 264/H1,134 Various works. – 1965 – 1 audio tape (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the piece *Célébration* and the *Sonate pour violon et piano*, as well as works by various other composers.
Reference number: T7 2254.
- MUS 264/H1,135 Various works. – 1966-1967 – 1 audio tape (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the piece *Pyknon* and *l'Ode au St-Laurent* as well as works by various other composers including Rodolphe Mathieu, Harry Freedman and Oskar Morawetz.
Reference number: T7 2260.
- MUS 264/H1,136 Various works. – [196-]. – 1 audio tape (21 min. 38 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of the *Quatuor à cordes no 1* and a *Fantaisie pour violoncelle et piano*.
Reference number: T7 2241.
- MUS 264/H1,137 Various works. – [196-]. – 1 audio tape (approx. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the pieces *Pyknon* and *Diallèle*.
Reference number: T7 2263.
- MUS 264/H1,138 Various works. – 1978-1982. – 1 audio tape (approx. 1 hr 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing the works *Mutations* (Ensemble de la SMCQ conducted by Marius Constant) and *Quatre préludes pour deux pianos* (Lorraine and Jean-Eudes Vaillancourt). The recording also contains works by Béla Bartók and Ludwig van Beethoven.
Reference number: T7 2249.
- MUS 264/H1,139 Various works. – 1979. – 1 audio tape (approx. 30 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording consisting of the works *Chorégraphie III* (Montreal Symphony Orchestra conducted by Serge Garant) et *Soleils couchants* (CBC Vocal Ensemble conducted by Jean-François Sénart).
Reference number: T7 2240.

- MUS 264/H1,140 Various works. – 1979. – 1 audio tape (approx. 45 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of, among others, the works *Célébration* and *Ouverture*.
Reference number: T7 2255.
- MUS 264/H1,141 Various works. – 1979. – 1 audio tape (approx. 40 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of the works *Fantasmies* and *Évanescence*.
Reference number: T7 2239.
- MUS 264/H1,142 Various works. – 1980. – 1 audio cassette (approx. 40 min.): polyester.
Audio recording consisting of *Improvisation III* and the *Sonate pour alto et piano*. The recording also contains a discussion between André Prévost and Marc-André Hamelin about *Improvisation IV*.
Reference number: C 886.
- MUS 264/H1,143 Various works. – 1981. – 1 audio tape (29 min. 45 sec.): polyester; 38 cm/sec.; reel: 25 cm.
Audio recording consisting of the *Sonate pour alto et piano* as well as the *Improvisation III* for solo viola. Performed by: Sylvie Laville (piano) and Berta Grinhauz (piano). The recording was made during the Radio-Canada program *Concert intime*.
Reference number: T10 1461.
- MUS 264/H1,144 Various works. – 1984 – 8 audio tapes (approx. 5 hrs): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings containing works by André Prévost and various composers including Claude Lassonde and José Evangelista. Works by Prévost : *Sonate no 1 pour violoncelle et piano* (Phillip Raphals, cello; Anne Marchand, piano); *Quatre préludes pour deux pianos* (Préludes I and IV, Lucie Leclerc and Josée Caron; Prélude II and III, Dominique Morel and Douglas Nemish); *Improvisation II* (Claude Lamothe); *Suite pour quatuor à cordes* (Eleonor Turovsky and Vlnadimir Landsman, violins; Charles Meinen, viola; Alain Aubut, cello); *Scherzo* (I Musici de Montréal). One of the audio tapes also contains a word of thanks. The recordings were made at the Salle Claude-Champagne during a concert in honor of André Prévost.
Reference numbers: T7 2256, T7 2257, T7 2270 to T7 2275.

- MUS 264/H1,145 Various works. – [198-?]. – 1 audio tape (16 min. 45 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording consisting of *Improvisation II* and *Scherzo* (conducted by Mario Bernardi).
Reference number: T7 2244.
- MUS 264/H1,146 Various works. – [199-]. – 1 audio tape (30 min. 58 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of the *Sonate pour alto et piano* (Laura Wilcox, viola; Brigitte Poulin, piano) and the *Ouverture* (Orchestre symphonique de Québec conducted by Simon Streatfeild).
Reference number: T7 2242.

MUS 264/H2 TEACHING

- MUS 264/H2,1 Collège des Eudistes. – 1964. – 1 audio tape (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing works for the syntax, versification and method classes' listening examinations.
Reference number: T7 2195.
- MUS 264/H2,2 Analysis course. – 1966. – 1 audio tape (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing works by Ludwig van Beethoven, Johann Sebastian Bach, Claude Debussy, Igor Stravinski and André Prévost. The recording was used for an analysis examination and a preparatory examination in analysis.
Reference number: T7 2191.
- MUS 264/H2,3 Orchestral analysis. – 1969. – 1 audio tape (approx. 2 hrs 30 min.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.
Audio recording containing, among others, works by Hector Berlioz, Maurice Ravel and Arnold Schoenberg.
Reference number: T7 2209.
- MUS 264/H2,4 Analysis course. – [196-?]. – 4 audio tapes (approx. 6 hrs): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings containing, among others items, works by Johann Sebastian Bach, Ludwig van Beethoven, César Franck and Frédéric Chopin.
Reference numbers: T7 2197 to T7 2200.

- MUS 264/H2,5 Preparatory course in analysis. – [196-?]. – 3 audio tapes (approx. 4 hrs): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings containing works by Ludwig van Beethoven, Alban Berg, Johann Sebastian Bach, Wolfgang Amadeus Mozart, Maurice Ravel, André Prévost and Igor Stravinski.
Reference numbers: T7 2192 to T7 2194.
- MUS 264/H2,6 Theory course. – [196-?]. – 1 audio tape (approx. 2 hrs): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing, among others, works by Maurice Ravel, Johannes Brahms, Béla Bartók and Claude Debussy.
Reference number: T7 2210.
- MUS 264/H2,7 Public course. – 1976. – 1 audio tape (50 min. 42 sec.): polyester; 19 cm/sec.; reel: 25 cm.
Audio recording containing excerpts from works by Prévost presented during his public lecture at the Orford Arts Centre.
Reference number: T10 1456.
- MUS 264/H2,8 Public course. – 1981. – 3 audio tapes (approx. 2 hrs 30 min.): polyester.
Audio recordings containing an analysis by Bruce Mather. The third audio cassette also contains a rehearsal of the *Quatre préludes pour deux pianos* by Pierrette and Bruce Mather.
Reference number: C 883, C 884 and C 885.
- MUS 264/H2,9 Contemporary analysis. – 1982. – 1 audio cassette (approx. 1 hr): polyester.
Audio recording of a presentation by Claude Frenette and comments by André Prévost.
Reference number: C 880.
- MUS 264/H2,10 Contemporary Analysis. – 1982. – 2 audio cassettes (approx. 1 hr 45 min.): polyester.
Audio recordings of a presentation by Michel Longtrin and comments by André Prévost.
Reference numbers: C 881 and C 882.

MUS 264/H3 INTERVIEWS AND PRESENTATIONS

- MUS 264/H3,1 Interviews. – 1958-1967. – 2 audio cassettes (approx. 1 hr 30 min.): polyester.
Audio recordings containing various interviews with André Prévost. The interviews were conducted, among others, during the programs *Pont des arts* and *L'Assiette à musique*.
Reference numbers: C 899 and C 900.
- MUS 264/H3,2 Interview. – 1963. – 1 audio tape (26 min. 40 sec.): polyester; 9.5 cm/sec.; reel: 13 cm.
Audio recording containing an interview of Victor Feldbrill by Maryvonne Kendergi. The recording also features a round-table discussion moderated by Maryvonne Kendergi with Serge Garant, Harry Somers, Alexander Brott and André Prévost.
Reference number: T5 867.
- MUS 264/H3,3 Expo 1967. – 1966-1967. – 1 audio tape (approx. 1 hr 45 min.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 13 cm.
Audio recording containing interviews with André Prévost and Michèle Lalonde. The recording also contains a discussion between André Prévost and Michèle Lalonde, the reciting of the poem *Terre des hommes* by Michèle Lalonde and the piece *Fantasmés*.
Reference number: T5 866.
- MUS 264/H3,4 Expo 67 - Inaugural concert. – 1967. – 1 audio tape (37 min. 44 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing interviews with, among others, François Morel, G. Frégault, Gilles Lefebvre, A. Desaultels, P.-E. Trudeau and F. Graton. The recording also contains an introductory text by Pierre Dupuy, read by Jean-Louis Barrault and Sir Laurence Olivier.
Reference number: T7 2188.
- MUS 264/H3,5 Expo 67 - Inauguration gala. – 1967. – 1 audio tape (approx. 35 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing interviews with, among others, Wilfrid Pelletier, Michelle Rossignol, Albert Millaire, André Prévost, Michèle Lalonde, Pierre Héту, Gilles Lefebvre, Pierre Dupuy and Jean-Louis Barrault.
Reference number: T7 2189.

- MUS 264/H3,6 Expo 67. – 1967. – 1 audio tape (17 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing presentations and various interviews.
Reference number: T7 2258.
- MUS 264/H3,7 Expo 67. – 1967. – 1 audio tape (33 min. 50 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing interviews with Sir Laurence Olivier, Michelle Rossignol, Albert Millaire and André Prévost.
Reference number: T7 2190.
- MUS 264/H3,8 Interview. – 1966-1967. – 1 audio tape (approx. 1 hr 30 min.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview with André Prévost by Jeannine Paquet. The recording also features works by Franz Joseph Haydn as well as televised classes by Jacques Hétu.
Reference number: T7 2262.
- MUS 264/H3,9 Interview. – 1966-1968. – 1 audio tape (approx. 1 hr 30 min.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview by Henri Bergeron of André Prévost about the composer Iannis Xénakis. The recording also contains works by various composers as well as violinist Vladimir Landsman and pianist Natacha Bogelava in rehearsal at the home of André Prévost.
Reference number: T7 2261.
- MUS 264/H3,10 *Musique de notre temps*. – 1967-1972. – 1 audio tape (approx. 1 hr 30 min.): polyester; 9.5 cm/sec.; 19 cm/sec.; reel: 18 cm.
Audio recording containing, among others, a presentation of the 3rd act of Alban Berg's *Wozzeck* by André Prévost.
Reference number: T7 2268.
- MUS 264/H3,11 *Samedi jeunesse*. – 1971. – 1 audio cassette (approx. 1 hr 15 min.): polyester.
Audio recording containing an interview with André Prévost about the Groupe Nouvelle Aire. The recording also contains a recital by Marek Jablonsky.
Reference number: C 871.

- MUS 264/H3,12 *Et puis quoi!* - CJBC Toronto. – 1973. – 1 audio tape (21 min. 14 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview by Louise Arcand with André Prévost.
Reference number: T7 2181.
- MUS 264/H3,13 *Chronique du disque.* – 1973. – 1 audio cassette (approx. 50 min.): polyester.
Audio recording containing an interview with André Prévost by Henri Bergeron. The recording also contains a work by Bruce Mather.
Reference number: C 898.
- MUS 264/H3,14 *Les Musiciens par eux-mêmes.* – 1974. – 2 audio tapes (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings containing an interview with André Prévost as well as the *Sonate pour violon et piano* and *Fantasmés*. First program.
Reference numbers: T7 2201 and T7 2202.
- MUS 264/H3,15 *Les Musiciens par eux-mêmes.* – 1974. – 2 audio tapes (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings containing an interview with André Prévost and the works *Geôles* and *Triptyque*. Second program.
Reference numbers: T7 2203 and T7 2204.
- MUS 264/H3,16 *Les Musiciens par eux-mêmes.* – 1974. – 2 audio tapes (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings containing an interview with André Prévost and the *Sonate no 1 pour violoncelle et piano*. Third program.
Reference numbers: T7 2205 and T7 2206
- MUS 264/H3,17 *Les Musiciens par eux-mêmes.* – 1974. – 2 audio tapes (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recordings containing an interview with André Prévost and the works *Évanescence* and *Quatuor à cordes no 2 (Ad Pacem)*. Fourth program.
Reference numbers: T7 2207 and T7 2208.
- MUS 264/H3,18 *Et puis quoi!* - CJBC Toronto. – 1975. – 1 audio tape (24 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview with André Prévost by Louise Arcand.
Reference number: T7 2182.

- MUS 264/H3,19 Interviews. – 1976. – 1 audio cassette (approx. 1 hr): polyester.
Audio recording containing interviews with Clermont Pépin and André Prévost by Maryvonne Kendergi, recorded during the International Rostrum of Composers in Paris.
Reference number: C 859.
- MUS 264/H3,20 *Au fil des arts.* – 1977. – 1 audio cassette (approx. 1 hr): polyester.
Audio recording containing an interview with André Prévost by Carmel Dumas for International Music Day.
Reference number: C 856.
- MUS 264/H3,21 *Le Café des arts.* – 1977. – 1 audio tape (59 min. 45 sec.): polyester; 9.5 cm/sec.; reel: 18 cm.
Audio recording containing, among other items, an interview with André Prévost and a round-table discussion.
Reference number: T7 2212.
- MUS 264/H3,22 Interview. – [1977?]. – 1 audio cassette (approx. 20 min.): polyester.
Audio recording containing an interview with André Prévost by Lyse Richer about his work *Chorégraphie III*.
Reference number: C 875.
- MUS 264/H3,23 *Entre chien et loup* - CJBC Toronto. – 1980. – 1 audio tape (22 min. 27 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording of an interview about the creation of the work *Paraphrase*.
Reference number: T7 2180.
- MUS 264/H3,24 *Musique en fête* - CBF-FM. – 1980. – 1 audio tape (approx. 1 hr): polyester; 9.5 cm/sec.; reel: 18 cm.
Audio recording of a discussion about various works by André Prévost.
Reference number: T7 2175.
- MUS 264/H3,25 *Musique en fête* - CBF-FM. – 1980. – 1 audio tape (51 min. 23 sec.): polyester; 9.5 cm/sec.; reel: 18 cm.
Audio recording containing a discussion about various works by André Prévost. The recording also features the *Quatuor à cordes no 2 (Ad Pacem)* and *Évanescence* by André Prévost as well as a work by Henri Dutilleux.
Reference number: T7 2176.

- MUS 264/H3,26 *Musique en fête* - CBF-FM. – 1981. – 1 audio tape (11 min. 20 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview about the work *Il fait nuit lente*.
Reference number: T7 2178.
- MUS 264/H3,27 *Musique en fête* - CBF-FM. – 1981. – 1 audio tape (29 min. 56 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview by Raymond Charette about the creation of the work *Mutations*. The recording also contains movements 1 and 2 of the work *Triptyque*.
Reference number: T7 2177.
- MUS 264/H3,28 *Musique en fête* - CBF-FM. – 1981. – 1 audio tape (58 min. 28 sec.): polyester; 9.5 cm/sec.; reel: 18 cm.
Audio recording containing an interview with André Prévost held during a special program marking the anniversary of the birth of Henri Dutilleux.
Reference number: T7 2184.
- MUS 264/H3,29 Interviews. – 1981. – 1 audio cassette (approx. 1 hr): polyester.
Audio recording containing interviews about the Montreal International Competition, as well as the piece *Il fait nuit lente*. Also featured are different versions of the work.
Reference number: C 877.
- MUS 264/H3,30 Interview. – 1981. – 1 audio tape (approx. 10 min.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview by Michel Jasmin with André Prévost about the Montreal International Competition, as well as his work *Il fait nuit lente*, set piece for the competition finalists. The interview was conducted on CKAC.
Reference number: T7 2183.
- MUS 264/H3,31 *Musique de canadiens - Paraphrase sur l'oeuvre d'André Prévost*. – 1981. – 1 audio cassette (approx. 50 min.): polyester.
Audio recording containing an interview by Louise Bail-Milot with André Prévost. The recording also contains a number of excerpts from works by Prévost.
Reference number: C 872.

- MUS 264/H3,32 Interview. – 1982. – 1 audio tape (13 min. 16 sec.): polyester; 9.5 cm/sec.; reel: 13 cm.
Recording containing an interview conducted at Université Laval in Quebec City about the work *Le Conte de l'oiseau*. The recording also contains an excerpt from the work.
Reference number: C 864.
- MUS 264/H3,33 Interviews. – 1982-1983. – 1 audio cassette (approx. 45 min.): polyester.
Audio recording consisting mainly of interviews with André Prévost.
Reference number: C 888.
- MUS 264/H3,34 Interview. – 1982-1983. – 1 audio cassette (approx. 1 hr 15 min.): polyester.
Audio recording containing an interview with Jean Besré and presentations by André Prévost.
Reference number: C 903.
- MUS 264/H3,35 *Musique en fête*. – 1982. – 1 audio cassette (approx. 30 min.): polyester.
Audio recording containing an interview by Raymond Charette with André Prévost about his work *Mutations*.
Reference number: C 865.
- MUS 264/H3,36 Interview. – 1983. – 2 audio cassettes (approx. 1 hr 30 min.): polyester.
Audio recordings containing an interview by Lyse Richer with André Prévost about the album produced by the CBC International Service.
Reference numbers: C 860 and C861
- MUS 264/H3,37 Interviews. – 1984. – 1 audio cassette (approx. 1 hr 20 min.): polyester.
Audio recording containing an interview with Claude Frenette during a tribute marking André Prévost's 50th birthday as well as an interview with André Prévost. The interviews were conducted during the programs *Les Belles heures* and *Présent musique*. The recording also contains works performed by I Musici de Montréal during the program *Musique de nuit*.
Reference number: C 874.

- MUS 264/H3,38 Interview. – 1984. – 1 audio cassette (approx. 30 min.): polyester.
Audio recording containing an interview with André Prévost about his work *Ahimsâ*.
Reference number: C 863.
- MUS 264/H3,39 Interview. – 1984. – 1 audio cassette (approx. 25 min.): polyester.
Audio recording containing an interview by Monica Mérina with André Prévost about his work *Ahimsâ*.
Reference number: C 864.
- MUS 264/H3,40 *Un été en musique* - SRC. – 1984. – 1 audio tape (32 min. 48 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview and the work *Ahimsâ*.
Reference number: T7 2179.
- MUS 264/H3,41 *Les Belles heures* - CBF-AM. – 1984. – 1 audio tape (approx. 1 hr 15 min.): polyester; 19 cm/sec.; reel: 25 cm.
Audio recording containing an interview with André Prévost.
Reference number: T10 1458.
- MUS 264/H3,42 *Musique de nuit*. – 1984-1985. – 1 audio cassette (approx. 1 hr): polyester.
Audio recording containing an interview with André Prévost and a performance of *Improvisation II* by cellist Claude Lamothe. The recording also contains a concert by I Musici de Montréal.
Reference number: C 868.
- MUS 264/H3,43 Interviews. – 1986. – 1 audio cassette (approx. 40 min.): polyester.
Audio recording containing interviews with André Prévost and Pierre Mollet about the work *Hiver dans l'âme*. The interviews were conducted during the programs *Présent musique* (CBF-FM) and *Les Belles heures* (CBF-AM).
Reference number: C 867.
- MUS 264/H3,44 Interview. – 1986. – 1 audio tape (9 min. 10 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Audio recording containing an interview with André Prévost about his work *Ahimsâ*.
Reference number: T5 865.

- MUS 264/H3,45 Interviews. – 1986. – 1 audio cassette (approx. 45 min.): polyester.
Audio recording containing an interview with Sir Yehudi Menuhin as well as an interview by Denis Gougeon with André Prévost. The latter was conducted during the program *Musique actuelle* (CBF-FM) and deals with the Officer of the Order of Canada bestowed on André Prévost.
Reference number: C 855.
- MUS 264/H3,46 Interviews. – 1987. – 1 audio cassette (approx. 45 min.): polyester.
Audio recording containing interviews with André Prévost about the *Cantate pour cordes*. The interviews were conducted during the programs *Présent musique* (CBF-FM) and *Les Belles heures* (CBF-AM).
Reference number: C 854.
- MUS 264/H3,47 *Musique en fête*. – 1987. – 2 audio cassettes (approx. 2 hrs): polyester.
Audio recordings consisting of a program marking the 20th anniversary of Expo 67. The recording contains, among others, an interview with André Prévost about his work *Terre des hommes*.
Reference numbers: C 878 and C 879.
- MUS 264/H3,48 *Présent musique*. – 1987. – 1 audio cassette (approx. 45 min.): polyester.
Audio recording containing an interview with André Prévost as well as a presentation of André Prévost's *Scherzo* by Edgar Fruitier.
Reference number: C 889.
- MUS 264/H3,49 Interview. – [198-]. – 1 audio tape (14 min. 46 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview with Paule Tardif-Delorme and André Prévost about *Le Conte de l'oiseau*.
Reference number: T7 2230.
- MUS 264/H3,50 Interview. – [198-?]. – 1 audio tape (31 min. 10 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording consisting of a copy of the first edit of an interview with André Prévost. Tape I.
Reference number: T7 2185.
- MUS 264/H3,51 Interview. – [198-?]. – 1 audio tape (28 min. 23 sec.): polyester; 19 cm/sec.; reel: 18 cm.

- Audio recording consisting of a copy of the first edit of an interview with André Prévost. Tape II.
Reference number: T7 2186.
- MUS 264/H3,52 Interview. – [198-?]. – 1 audio tape (26 min. 4 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing excerpts from an interview with André Prévost.
Reference number: T7 2187.
- MUS 264/H3,53 Interview. – [198-?]. – 1 audio cassette (approx. 30 min.): polyester.
Audio recording containing an interview with André Prévost about his work *Le Conte de l'oiseau*.
Reference number: C 862.
- MUS 264/H3,54 Interviews. – 1990. – 1 audio cassette (1 hr 20 min.): polyester.
Audio recording containing interviews with André Prévost and James Dormeyer about the making of *Menuhin-Prévost : une aventure créatrice*. The interviews took place during the programs *Les Belles heures* (CBF-AM), *Les Notes inégales* (CBF-FM) and *À l'écran* (CBF-FM).
Reference number: C 853.
- MUS 264/H3,55 *Musique actuelle* - CBF-FM. – 1990. – 2 audio cassettes (approx. 1 hr 45 min.): polyester.
Audio recordings containing, among others, an interview with André Prévost about *Menuhin-Prévost : une aventure créatrice*.
Reference numbers: C 852 and C 869.
- MUS 264/H3,56 *Correspondance* (radio program). – 1990. – 1 audio cassette (approx. 45 min.): polyester.
Audio recording containing an interview by Jean-François Doré with André Prévost about *Menuhin-Prévost : une aventure créatrice*.
Reference number: C 850.
- MUS 264/H3,57 Interview. – 1990. – 1 audio tape (5 min. 4 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Audio recording containing an interview with Sir Yehudi Menuhin about *Menuhin-Prévost : une aventure créatrice*.
Reference number: T7 2228.

- MUS 264/H3,58 Interviews. – 1990. – 1 audio cassette (approx. 45 min.): polyester.
Audio recording containing interviews with André Prévost conducted during the programs *Musique actuelle* and *Montréal express*. The recording also features the work *Élégie* for cello and piano.
Reference number: C 870.
- MUS 264/H3,59 Interviews. – 1992. – 1 audio cassette (approx. 1 hr 10 min.): polyester.
Audio recording containing interviews with André Prévost conducted during the programs *Musique en fête* and *En direct*. The interviews deal with the work *Terre des hommes* and also Olivier Messiaen.
Reference number: C 876.
- MUS 264/H3,60 Interview. – 1992. – 1 audio cassette (12 min. 32 sec.): polyester.
Audio recording containing an interview with André Prévost. Sono-portrait by Daniel Leduc.
Reference number: C 873.
- MUS 264/H3,61 *Musique en fête*. – 1992. – 1 audio tape (28 min. 36 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing an interview with André Prévost about the composer Witold Lutoslawski.
Reference number: T7 2217.
- MUS 264/H3,62 *Musique actuelle*. – 1994. – 1 audio cassette (approx. 1 hr): polyester.
Audio recording containing an interview with André Prévost about his *Concerto pour hautbois et orchestre* and about the composer Witold Lutoslawski. The recording also contains a 1981 interview with Lutoslawski and excerpts from this works.
Reference number: C 901.

MUS 264/H4 LECTURES

- MUS 264/H4,1 *Le Compositeur d'aujourd'hui et son langage*. – [196-?]. – 1 audio tape (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing a CBC lecture given by Prévost.
Reference number: T7 2196.

- MUS 264/H4,2 Lecture by Alban Berg. – [196-?]. – 1 audio tape (approx. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Audio recording containing excerpts, read by Pierre Boulez, of Alban Berg's lecture on his work *Wozzeck*. The recording also contains a work by Modeste Pétrovitch Moussorgsky.
Reference number: T7 2216.
- MUS 264/H4,3 Lecture. – 1990. – 2 audio cassettes (approx. 1 hr 30 min.): polyester.
Audio recordings containing a lecture given by André Prévost in Moncton.
Reference numbers: C 857 and C 858.
- MUS 264/H4,4 Lecture. – 1991. – 2 audio cassettes (approx. 1 hr 30 min.): polyester.
Audio recording containing a lecture given by André Prévost at la Maison Hamel-Bruneau.
Reference numbers: C 851 and C 887.

MUS 264/I MISCELLANEOUS. – ca 1950-1987. - 10 cm of textual records.

This series contains, among others, biographical records, lists of resolutions, reproductions of photographs, concert programs and press clippings.

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| MUS 264/I,2 | Concours de composition de l'Université Laval. — 1952. — 2 textual records.
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| MUS 264/I,5 | Biographical records. — [196-]-1986. — 0.5 cm of textual records.
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| MUS 264/I,6 | Reproductions of photographs. — [198-?]. — 12 textual records.
File containing reproductions of photographs, mostly of André Prévost. These items were used for an exhibition about André Prévost.
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EXCERPTS OF SOUND RECORDINGS

1 - *Fantasmes*.

The Montreal Symphony Orchestra under the direction of Pierre Héту, 1964.
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2 - *Hiver dans l'âme*.

The baritone Pierre Mollet and the Orchestre Métropolitain under the direction of Bernard Jean, [198-?]. The French network of the CBC.
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3 - *Interview of André Prévost* by Lyse Richer, 1983. The French network of the CBC.
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4 - *Scherzo*.

McGill Chamber Orchestra under the direction of Alexander Brott, 1964.
(Reproduced by permission of conductor, Alexander Brott.)

5 - *Sonate n° 2 pour violoncelle et piano*.

Yuli Turovsky (cello) and Henri Brassard (piano), 1988. Concert of Maison Trestler.
(Reproduced courtesy of Yuli Turovsky and André Brassard.)

6 - *Terre des Hommes*.

The Montreal Symphony Orchestra under the direction of Pierre Héту. Narrators: Albert Millaire and Michelle Rossignol. Sound recording produced at Place des Arts, 1967.
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