

## Canadian University Music Review Revue de musique des universités canadiennes

**Percussion. The McGill Percussion Ensemble. McGill University Records 77003, produced by Donald Steven. François Morel: *Rhythmologue*. Alcides Lanza: *Sensors I*. Serge Garant: *Circuit I*. Andrew Culver: *Signature***

John Ditsky

Numéro 3, 1982

URI : <https://id.erudit.org/iderudit/1013845ar>

DOI : <https://doi.org/10.7202/1013845ar>

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### Éditeur(s)

Canadian University Music Society / Société de musique des universités canadiennes

### ISSN

0710-0353 (imprimé)

2291-2436 (numérique)

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### Citer ce compte rendu

Ditsky, J. (1982). Compte rendu de [Percussion. The McGill Percussion Ensemble. McGill University Records 77003, produced by Donald Steven. François Morel: *Rhythmologue*. Alcides Lanza: *Sensors I*. Serge Garant: *Circuit I*. Andrew Culver: *Signature*]. *Canadian University Music Review / Revue de musique des universités canadiennes*, (3), 231-231.  
<https://doi.org/10.7202/1013845ar>

Brass, on the basis of this recording. Its contents remind me rather of those of a comparable Eastern Brass Quintet disc on Klavier, but that is just a reminder to readers anxious to avoid duplications of certain “standards” which frequently reappear on brass-quintet recordings. Witness the presence of the brilliant Arnold work here. As for the Ewald, though it is *not* the same Ewald quintet featured on one Philip Jones Argo disc, it is the same as the *Symphony for Brass* presented by the Jones boys on another Argo disc. Those matters aside, it remains to note that considerable horn virtuosity is evident here, and that the sole rare and Canadian piece included, the Kelsey Jones *Passacaglia and Fugue*, is fairly interesting. Again, I am impressed with the ability displayed by these Montreal Symphony and McGill University musicians, and recommend this disc to those lacking many of these pieces—if any there be. The recording is fairly lively, and the pressing all right—but simian packing procedures, including the use of trashy inner sleeves more appropriate to the packaging of submaring (hero, hoogie, what you will) sandwiches have taken their toll.

John Ditsky  
[FANFARE, V/5 (1982), 292]

PERCUSSION. The McGill Percussion Ensemble. MCGILL UNIVERSITY RECORDS 77003, produced by Donald Steven.

François MOREL: *Rhythmologue*. Alcides LANZA: *Sensors I*. Serge GARANT: *Circuit I*. Andrew CULVER: *Signature*.

This disc, out for some three years now, has already won a Canadian *Grand prix du disque* award, which in terms of the shabby packing and warped surfaces evident here is no great shakes of an event. Luckily, the music itself is something more eventful, as evidenced by the pieces by Quebec’s leading composers, François Morel and Serge Garant, particularly the exciting rhythms of the former’s *Rhythmologue*. I am less happy with the short Culver work, but the Lanza *Sensors I*—Lanza is an Argentinian now resident in Canada—is striking in its use of various percussive colorations, including those of the human voice. The annotation is tricked out with references to prime numbers, Fibonacci series, and the like, but the music is interesting in addition to—in spite of?—all this theory. Performances are excellent throughout, and of themselves should have won some prize or other. The miking has been intelligently carried out. All things considered, this is a disc worth owning, in spite of all my caveats to the contrary.

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