

Hommage à
Eleanor Stubbley Memorial



Le samedi 16 septembre 2017
à 16 h 30
Salle Pollack

Saturday, September 16, 2017
4:30 p.m.
Pollack Hall



McGill



Schulich School of Music
École de musique Schulich



Les qualités artistiques d'Eleanor Stubley ont su gagner divers publics à travers le Canada, aux États-Unis et en Europe. Elle a travaillé avec plusieurs ensembles prestigieux, incluant le Massey Singers, Electra (Londres), le Bach Festival Orchestra, le Canadian Opera Chorus et le Quatuor Molinari, entre autres. Elle a participé à des projets financés par le Centre de musique canadienne, BBC, CBC Radio et CBC-TV. En 2006, elle fonde Chora Carmina afin d'explorer la relation entre la musique et d'autres formes d'art (la danse, la peinture, etc.). Leur première projection multimédia *Living Gestures* (2006, 2009) a mené à une collaboration finlandaise (2011) avec Flikkalten Göör, avec le danseur Kirsi Heimonen, ainsi qu'à une commande de la part d'Anneli Arho.

Eleanor fut directrice du Chorale Yellow Door de 1997 à 2013. Le chœur collabore avec des artistes québécois lors de levés de fonds pour des charités locales, nationales et internationales, et ce depuis 30 ans. Ils ont été présentés dans un documentaire de *Nexus Media, Exporting Democracy* (2012, direction Don Duchene). En 2013, elle reçoit la Médaille du Jubilé d'or de Sa Majesté la Reine Elizabeth II pour sa contribution remarquable dans le domaine des arts.

Intellectuelle à la renommée tout aussi notable, les publications de Dre Stubley sur la performance, sur la musique canadienne et sur l'esthétique témoignent de la curiosité et du travail d'archive de la musicologue, des intérêts formels de la théoricienne et de la logique épistémologique de la philosophe. Ses préférences en tant qu'artiste, et la mémoire du mouvement de ses mains comme outil transformateur dirigeaient le style, le contenu et l'approche de son travail – qu'il soit propos de lieu, de temps ou de corps.

Sa virtuosité intellectuelle s'est reflétée dans sa carrière pédagogique à l'Université McGill où, depuis 1989, elle travaille avec des étudiants en composition, en interprétation, en musicologie, en théorie musicale, en pédagogie de la musique et en technologie de la musique. Peu importe leur domaine de spécialisation, elle a toujours encouragé ses élèves à s'impliquer à travers leur corps et leur créativité pour explorer leur propre expérience musicale, les poussant à dépasser leurs limites personnelles ou disciplinaires. Cette approche lui a très bien servi à remplir les demandes qu'impliquaient ses titres de vice-doyenne et directrice des études supérieures en musique.



Pour honorer la dévotion dont faisait preuve Eleanor envers les étudiants de l'École de musique Schulich et à la demande de la famille, des dons peuvent être émis au « Eleanor Stubley Recording Prize » en visitant le www.mcgill.ca/give et en utilisant le code 06447, ou en appelant McGill directement au 514-398-5000.

Eleanor Stubley's artistry touched diverse audiences throughout Canada, the United States, and Europe. She worked with distinguished ensembles including the Massey Singers, Electra (London), The Bach Festival Orchestra, the Canadian Opera Chorus, and the Molinari String Quartet, among others. She participated in projects sponsored by the Canadian Music Centre, BBC, CBC Radio, and CBC-TV. She founded Chora Carmina in 2006 to explore music's relationships with other art forms (dance, painting, etc.). Their first multimedia projection *Living Gestures* (2006, 2009) led to a Finnish collaboration (2011) with Flikkalten Göör, dancer Kirsi Heimonen, and a commission by Anneli Arho.

Eleanor was director of the Yellow Door Choir from 1997 to 2013. The choir has a 30-year history of collaborating with Quebec artists to raise funds for local, national, and international, charities. They were featured in a Nexus Media documentary, *Exporting Democracy* (2012, dir. Don Duchene). In 2013, she received the Queen Elizabeth II Diamond Jubilee Medal for her outstanding contribution to the arts.

A scholar of equal renown, Dr. Stubley's writings on performance, Canadian music, and aesthetics encompassed the archival curiosity of musicologist, the formal interests of the theorist, and the epistemological logic of the philosopher. Whether focusing on issues of place, time, or body, her interests as an artist and the memory of her hands as moving and transformative shaped the style, content, and language of her work.

Her scholarly virtuosity carried over into her teaching career at McGill University where, starting in 1989, she worked with students in composition, performance, musicology, music theory, music education, and music technology. No matter their area of specialization, she encouraged her students to engage with their own bodies and creatively explore their own musical experience. Eleanor challenged students to move beyond personal and disciplinary boundaries. This approach served her very well in her role as Associate Dean and Director of Graduate Studies in Music.



To honour Eleanor's devotion to students at the Schulich School of Music and by request of her family, donations can be made to the Eleanor Stubley Recording Prize by visiting www.mcgill.ca/give and using gift code 06447, or by calling McGill directly at 514-398-5000.



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*Hommage à
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memorial*

Une célébration de sa vie et son œuvre / A celebration of her life and work

Brenda Ravenscroft

Doyenne, École de musique Schulich / Dean, Schulich School of Music

Suzanne Fortier

Principale et vice-chancelière, Université McGill / Principal and Vice-Chancellor, McGill University

Lacrimosa

HOWARD GOODALL
(né en / b. 1958)

Chœur bénévole / Volunteer Choir
Jean-Sébastien Vallée, directeur / director

Jason Noble

*Candidat au doctorat, Composition, École de musique Schulich /
Doctoral Candidate, Composition, Schulich School of Music*

Sonate en si mineur (extrait) /
Sonata in B minor, BWV 1030 (excerpt)
Largo e dolce

JOHANN SEBASTIAN BACH
(1685-1750)

Lena Weman, flûte / flute
Hank Knox, clavecin / harpsichord

Josephine Nalbantoglu

*Doyenne, Études supérieures et postdoctorales, Université McGill /
Dean, Graduate and Postdoctoral Studies, McGill University*

Unfolding the Unheard

Eleanor Stublely, directrice et narration / conductor and narration

Joël Prévost, sculpteur / sculptor

Kirsi Heimonen, danseuse / dancer

Ricercar a 3, extrait de *L'Offrande musicale* /
excerpt from *The Musical Offering*

J. S. BACH

Hank Knox, clavecin / harpsichord

Brendan Mirotchnick

Chorale Yellow Door / Yellow Door Choir

Et in terra pax

ANTONIO VIVALDI
(1678-1741)

Chœur bénévole / Volunteer Choir

Jean-Sébastien Vallée, directeur / director

Sara Laimon

Professeure associée, École de musique Schulich / Associate Professor, Schulich School of Music

An die Musik

FRANZ SCHUBERT
(1797-1828)

Chœur bénévole / Volunteer Choir

Jean-Sébastien Vallée, directeur / director

Michael McMahon, piano

Le public est invité à chanter / the audience is invited to sing

Nous aimerions remercier la communauté mcgilloise ainsi que tous les membres de la grande famille musicale montréalaise pour les nombreux messages de soutien et de condoléances transmis pendant cette période difficile. Vos mots et vos pensées font toute la différence.

Eleanor aurait été touchée d'entendre à quel point sa dévotion envers ses étudiants et son aspiration constante vers l'excellence artistique ont été reconnues et appréciées. Nous vous adressons nos meilleurs vœux à vous qui continuerez maintenant à transmettre ses valeurs et tout son travail.



La famille Stubleby

We would like to thank the McGill community and to the wider Montreal music community for their outpouring of condolences and support during this sad and difficult time. Your words and thoughts do make a difference.

Eleanor would have been touched to hear the recognition that you have given for her devotion to students and for her continuous striving to achieve artistic excellence. We extend our best wishes as you continue to champion her values and good works.

The Stubleby Family

Eleanor Stubleby was a brilliant woman. I loved the way her mind worked. She could think logically and systematically. She could also just as easily turn the tap on her immense creativity and make seemingly incongruous leaps and turns into uncharted territory - in both instances fleetingly revealing, through her sparkling eyes and faint smile, her truest self.

The one quality of Professor Stubleby's I admired the most was her true humanity. She was always keenly interested in people, their thoughts, their feelings, their relationship with music, the way they viewed the world. In fact she seemed to take among her greatest joys the discovery, to the extent possible, of what made each person tick.

She touched in many ways the lives of hundreds of people. She cannot be forgotten because her light has been adsorbed.

Cynthia Leive, Head Librarian, Marvin Duchow Library

The depth of Eleanor's dedication to her students was so profound - there were moments when I felt she must be giving one hundred percent of her time to me only, knowing she was somehow giving the same to others. I truly feel I could not have achieved so much without her. There were many small gestures that seemed big - in the middle of winter, before my doctoral audition, the windows were open in the hallway; Eleanor offered me her gloves so I wouldn't have to perform with cold hands. Academically she pushed me hard, but Eleanor was still my biggest fan whenever the deadline came. Eleanor Stubleby was a generous, warm-hearted, caring human being, musician, scholar, thinker, educator. I am so sad that she is gone and so thankful to have had her as a mentor. She made a huge impact in my life. (Thanks mega, Eleanor)

Andrea Stewart, DMus 2015, MMus 2009, Cello Performance

Dr. Stubleby was a brilliant scholar and musician and a truly passionate champion for Artistic Research, the organ department, and the student body as a whole at the Schulich School of Music. Getting to know her through the course of my degree was a huge pleasure. Through her role in my doctoral committee she would challenge me to think and view my research in new ways, to explore different avenues and approaches, and she would always ask the questions that no one else in the room was thinking (and more often than not that no one else in the room could answer!).

As the Associate Dean of Graduate Studies, her support for and personal investment in each of the students at Schulich, including myself, was unwavering and a breath of fresh air. Whether it was preparing grant applications, looking for funding sources, travel authorizations, offering much needed one-on-one advice during comps season, granting permission and logistical support for special concert projects, always being on hand to provide generous and detailed proofreading and critiques for thesis and other projects, or even something as seemingly small yet hugely significant as attending my concerts, Eleanor was always a source of inspiration and support. I consider myself extremely lucky to have been able to work with her during the four years of my doctorate at McGill. I was immensely proud to include her name among my advisory committee and to shake her hand and hear her congratulate me following my graduation in May. I know that I speak for hundreds of others when I say that Schulich will not be the same without her.

Adrian Foster, DMus 2017, Organ Performance

Eleanor was an incredibly generous soul that enriched so many of our lives. She was an integral support throughout my studies at McGill. This May, when I finished my PhD, she was there cheering me on, and I could feel how proud of me she was for having completed my studies. She was in many ways like our academic mother. Her encouragement and wisdom contributed to the success I found in various undertakings throughout my studies. She was most often the first person I called or emailed when I had good news - from a successful grant, to a new idea for research and development. She was genuinely invested in not only our academic success, but in our health and happiness as human beings.

Eleanor was not only brilliant but uniquely creative in her way of seeing the world, and of embodying her art and music. She was a spiritual and deeply passionate human being, and the impact she had upon my life will be forever treasured. She will certainly live on through her writing, her art, and the profound influence that she had on her students.

Stephanie Khoury, PhD 2017, Music Education

I've known Eleanor for as long as I've been at McGill (25 years), but we became close friends when I became Associate Dean of Research. It was during this time that I came to realize how devoted Eleanor was to students, how imaginative, and how heroic she was every single day. We have been close friends ever since, and I came to rely on her judgment, her imagination, and her friendship.

Eleanor had Multiple Sclerosis and moved around in a wheel chair. She didn't talk about it, so most people didn't think much about what that meant. She felt bad most of the time, and daily life was full of challenges. For years there was no wheelchair access to the 7th floor - Eleanor had to have someone there to get into her own office! Getting around campus - even in good weather - is an obstacle course. I could go on and on.

In spite of all these challenges, Eleanor brought a great deal of joy to her work. She loved music, she loved students, she loved thinking in new ways about music, and helping others to do so. Every year she came up with new ideas on how to improve our graduate programs and opportunities for graduate students. Every year she increased her own work load. The Schulich School of Music punches above its weight in the McGill context. We've had 3 Vanier Fellowships, 2 Banting Post-docs, many graduate fellowships, Faculty teaching awards ... And most of that success has had to do with the amazing letters she wrote to support students, staff, and faculty. She was able to articulate what was special and important about people and their work that made evaluators interested and impressed. Eleanor's death is a real tragedy for our School - but let's remember her for all the wonderful things she created here.

Julie E. Cumming, Associate Professor, Music History / Musicology

An die Musik

Du holde Kunst, in wie viel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine beßre Welt entrückt.

Oft hat ein Seufzer, deiner Harf' entflossen,
Ein süßer, heiliger Akkord von dir,
Den Himmel beßrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür.

À la musique

*Ô toi Art sacré, que de fois aux heures sombre,
Lorsque cerné par le cruel cycle de la vie,
Tu m'as réchauffé le cœur,
Tu m'as porté vers un monde meilleur.*

*Souvent, un soupir échappe de ta harpe,
Un doux accord céleste,
M'a ouvert d'autres cieux,
Ô toi Art sacré, je te remercie pour cela.*

To Music

*O, kindly Art, in how many a grey hour
When I am caught in life's unruly round,
Have you fired my heart with ardent love
And borne me to a better world.*

*Often, has a sigh from your harp,
A chord, sweet and holy, from you,
Opened for me a heaven of better times;
O, kindly Art, for that I thank you.*