

THE MUSIC SCENE



SEPTEMBER—OCTOBER 1967

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NOTES ON CRITICISM

by John Beckwith

In the second act of Samuel Beckett's "Waiting for Godot" the two tramps, Vladimir and Estragon, get into a great argument and start calling each other names. Here is the climax of the scene:

Vladimir: Moron!

Estragon: That's the idea, let's abuse each other.

Vladimir: Moron!

Estragon: Vermin!

Vladimir: Abortion!

Estragon! Morpion!

Vladimir: Sewer-rat!

Estragon: Curate!

Vladimir: Cretin!

Estragon: (with finality) Critic!

Vladimir: Oh! (He wilts, vanquished.)

The quotation is introduced not in order to applaud its scorn of critics, but to show that such scorn is still to be found even in a great and enlightened avant-garde writer like Beckett. We ought to have outgrown the view of the critic as a parasite of art or that other view which, using what Northrop Frye calls 'a dubious analogy between creation and procreation,' regards the critic as sterile. We ought to have outgrown these views, but people in the reviewing profession will assure you we have not, and will prove it to you by tales of anonymous phone calls and letters.

Certainly we need criticism. Criticism is not merely judgment, though it may include judgment and some readers seem to prefer that it should. Criticism is verbal exposition — a putting-into-words of the symbols and structural gestures of the artist, a relating of the artist to environment and to tradition, again in words rather than directly in the materials of the art. We need criticism, and we need it in at least three different spheres — general or public criticism, professional criticism, and scholarly criticism. General or public criticism exists in the public press and in popular music magazines such as *High Fidelity* or *Opera News*. Professional criti-

cism exists in professional journals such as *Notes for librarians* or *The International Musician* for instrumentalists or, to take a more modest example from nearer home, the OMEA magazine *The Recorder* for music educators. Scholarly criticism exists in research publications where original discoveries of musical study can be communicated and absorbed into the existing body of musical knowledge: the articles of *The Musical Quarterly* or *Perspectives of New Music* or the unhappily-defunct *The Score* are examples. These three different spheres of critical activity have, in the order listed, progressively smaller readerships; but they are not, I think, to be considered as having progressively smaller importance to the vitality of musical culture. On the contrary, they may interact usefully against one another. Nor is the motion always from the scholarly to the general; it may well be the other way.

Unfortunately for Canada this outline is hypothetical. We need criticism; but we haven't got it. In Canada just now music criticism hardly exists in any of the three spheres mentioned. Historical research and serious score study have no outlet in this country at present. Though a few professional journals exist, I feel justified as a composer in complaining that in none of them is there a policy of analytical reviewing of new scores. In public criticism, the nod to civilized communication is less rare than it used to be — but that's not saying much; aside from the liveliness of the jazz magazine *Coda* and the newsmanship of sheets such as the *JMC Chronicle*, the situation remains mostly one of dull, undereducated gossip-mongery.

For this I blame the public, and I don't exclude myself as a member of that public. We probably get the music critics we deserve. At least we'll continue to get the kind we have unless we start cancelling our subscriptions, and we somehow don't do that, continuing to hope, I guess, that things will improve by and of themselves.

The editors are much more to blame. (I am speaking now of music reportage in the public press.) If the editors chose their science experts or their defense experts or their medicine experts as haphazardly as they seem to choose their music experts, we'd all be in mortal danger. But just because music isn't a matter of life and death, it's considered all right to hand it over to anyone who's conscientious and willing, without any further criteria being applied. There are exceptional cases where this policy has worked out very well indeed, but that surely doesn't alter its basic haphazardness.

The critics themselves aren't altogether to be exonerated. I recognize, especially after experiencing it myself, that their job is a tough one, and, because of the linger-

ing of the old types of anti-critical scorn noted earlier, a thankless and often lonely one. But they are still too lazy, and too unlettered — both in the literature of music and the literature about music. Let's not isolate Canadian critics in this; the standard of public music criticism internationally is low. The other day a highly respected (for unknown reasons) critic in the *Saturday Review* confessed in reviewing a recording of music by Ludwig Senfl that he'd never heard of Ludwig Senfl. Very amusing, but — as I'm sure his editors didn't recognize when they allowed him to publish this — it's approximately the equivalent of an art critic saying he'd never heard of Tintorello. Or, let me give a more local and more contemporary example. The anthology of Canadian artists' and composers' works recently issued jointly by the CBC and RCA Victor has been receiving a lot of well-deserved attention in print. Although I know of at least one professional journal that is about to issue what promises to be a competent and thorough review, none of the public reviews I have read seem to me to have shown either competence or thoroughness, though one was fairly well written. Typical was the long review of the *New York Times* which among other gaffes suggested that the seventeen records of the set had included some works by non-Canadians because there weren't enough by Canadians to fill out the required length and that there is no chance music and no electronic music in Canada (a charmingly simple deduction from the virtual absence of these kinds of music from the set in question, even though a completely false one, and one that a minimum amount of homework on the reviewer's part would have corrected). I don't read the *New York Times* regularly, but it's reprinted daily in Toronto, with a few local addenda, under the title of *The Globe and Mail* — and the really disconcerting thing about that irresponsible review (despite its favorableness and length it was still irresponsible) was that it received in the *Globe* a few days later a resume that not only failed to correct the gaffes but added piously approving comments. The *Globe* reporter hadn't done his minimum homework either.

Will we ever have decent music criticism in Canada? Well, it's easy to observe that comprehensive critical programs are enjoyed in many other countries either younger or smaller than Canada. Which may mean we can't go on much longer using our supposed youth or our meagre population as excuses.

(Condensed from an informal talk given at the convention of the Canadian Federation of Music Teachers' Associations earlier this summer).

SEVEN LEADING COMPOSERS LOOK AT THE MUSIC OF TO-DAY AND ITS PUBLIC by Gilles Potvin

(Reprint of article published by Montreal "La Presse" July 22, 1967)

On the occasion of the 21st Convention of the International Federation of Les Jeunesses Musicales that ends to-day, Montreal has been host to many distinguished visitors from the world of music, among them the group of seven leading composers who were here to judge the finals of an International Composition Contest sponsored by Les Jeunesses Musicales during Canada's Centennial.

On Tuesday, the seven musicians took part in a seminar the general theme of which was: The Music of the Twentieth Century and Its Public. An issue more controversial than this would be hard to find and indeed it produced some interesting viewpoints among the guests.

Elliott Carter, Wolfgang Fortner, Milko Kelemen, Fernando Lopez Graca, Witold Lutoslawski, JEAN PAPINEAU-COUTURE and Gottfried von Einem are well-known and well-liked composers even though they are not perhaps regarded as leaders of musical thought. Few living composers can claim to be this, but there would have been one present at the seminar if Olivier Messiaen had been part of the group of judges as was first announced.

None of the composers in attendance considers himself an exponent of the avant-garde except Mr. Kelemen of Yugoslavia, but they represent under various titles a rather representative cross-section of the music of our century. Mr. Lopez-Graca of Portugal, born in 1906, is the

oldest of the composers who were there, while Mr. Kelemen, born in 1924, is the youngest.

TONALITY AND ATONALITY

Mr. Von Einem, composer of the Opera, "Danton's Tod" and "Der Prozess", fired the first salvo by offering a variation on the theme "Tonality is always valid in the Twentieth Century". His views on the subject are clear and precise. For him, tonal writing offers sufficient resources for the creator and also for his public. He can then achieve a communication with the audience in a way not always the case in contemporary music.

Mr. Fortner of Germany is not of the same view. In his text, entitled "Dodecaphony is the starting point of a new way to write in our time", he literally contradicts his Austrian colleague. He feels that serial writing for him is the only way to express oneself in our time. To further demonstrate this point of view he points out that the relation between tonality and atonality is for him similar to that between the gregorian mode and tonality. He believes strongly that technique is not an end in itself but a means. In this regard, he called attention to the fact that Stravinsky, for example, has throughout his life composed outstanding pieces, which had a strong influence on other composition of the time, yet Stravinsky was first a tonal composer, then a polytonal and then atonal.

The youngest composer, Milko Kelemen, organizer of the Biennial of Zagreb had for his part chosen to talk about the "Necessity of Freedom in the Composer's Expression". According to him, it is up to the creator to choose the language that will best serve his means, and he considers the composer's total freedom of expression as inalienable.

CONCERN FOR THE LISTENER

The "elder statesman" of the composers at this meeting, Mr. Fernando Lopez-Graca of Portugal, did not precisely follow his announced subject, "The Portuguese Public and the Music of His Time". Instead, the distinguished musician talked in a general way about the young composer and his public. A man of great experience, he warned young composers against the dangers of isolationism and sectarianism. His words, calm but firm, presented a very fair picture of present conditions.

He was followed by the Polish composer, Witold Lutoslawski, whose "Funeral Music", which dates from 1958, has been played here by the Montreal Symphony Orchestra under the direction of Witold Rowicki. Precise and articulate, the Polish composer made several valid points, stressing the fact that the composer is also a listener.

We are already familiar with the outspoken language of Canadian composer Jean Papineau-Couture. Speaking of the "Danger of the current obsession with novelty", he criticized the attitude of many performers and concert organizers, who seem often to only regard a composer's most recent compositions as worthy of performance. According to him this unseemly scramble for the latest novelty is much abused. A work worth being played three, five or ten years ago is as valid today and it is wrong to reject compositions simply because they are not the composer's most recent.

The last participant was the American composer, Elliott Carter, whose Concerto for piano was premiered a few months ago in Boston and which was a remarkable success. His text was a question mark: "Dodecaphonic Music and Concrete Music are all very well but what comes next?"

Naturally, neither Mr. Carter nor any other composer can answer such a question. In this matter, professionals and music lovers readily agree. No one can foresee the roads that music will take during the years and centuries to come.

Real prophets, as history has shown, are only discovered after the event. Time for adequate assessment is especially essential at a time like this when the gap between composers and their public is perhaps greater than at any other time in history. A round table such as the one we witnessed on Tuesday, though it does not give definite answers, nevertheless sheds some light on the relationship that must exist between the creative musician and his public. It was a wonderful idea to gather the seven composers together to express their point of view. Something of value will certainly be brought away by those who attended this seminar.



Jean Papineau-Couture



HARRY SOMERS

From a thirteen-year-old boy whose only association with music was admiration for a classmate who could play boogie-woogie on the piano, Harry Somers is today one of Canada's best known composers.

Born in Toronto on September 11th, 1925, it was in 1939 during his fourteenth summer that he took a definite interest in music. While vacationing at a friend's summer place he was exposed to music by Beethoven, Brahms and Mozart played by two amateur music enthusiasts on an old square piano. Their obvious respect for the music and the pleasure they derived from it intrigued Harry to the extent that from that moment he seemed to know that music would be his life.

His study of music began with piano lessons by Dorothy Hornfelt, 'who taught me self-discipline', then with Reginald Godden. In 1942 Godden referred him to John Weinzweig for theory and composition. Throughout the 40's Somers worked with Weinzweig, with the exception of the years 1943-45 when both served in the armed forces.

As for composing —

'From the beginning I had been writing my own music . . . These early works went through various styles, but with a difference. They were not imitative because I had no knowledge of much music other than a few classics. I was fortunate in learning to speak for myself at the beginning.'

At the age of seventeen Harry wrote his "First String Quartet" — his first big assignment and a chance to express himself.

1948 took him to San Francisco to study piano with E. Robert Schmitz, teacher of Reginald Godden, where for the first time he questioned his double ambition as pianist and composer. A new emphasis and concentration took place during the next few years.

The year 1949 brought him a Canadian Amateur Hockey Association Scholarship for the study of composition abroad. Electing to go to Paris with the intention of studying with Arthur Honegger, he found that Honegger was unavailable as a teacher and was fortunate to be accepted by Darius Milhaud; 'he forced me to rethink and confirm my ideas and this was good.' His trip to Paris was also his honeymoon.

During his year in Paris Harry explored himself and the city simultaneously by night and composed intensely. He completed four large compositions, one of

which was the "Trio for Flute, Violin and Cello," and Symphony No. 1 took shape in his mind.

Returning to Canada and Toronto in 1950, now with a wife to support, he worked as a cabby; probably the first composer of account to make a living this way, but it did give him the time to work on his twelve piano fugues on the twelve semitones 12 by 12. After an accident cut short the cabby career, he went into music copying, at first on a full-time basis.

During 1956, having been dedicated several early piano pieces by Somers, Godden gave the first performance of his "Second Piano Concerto." Also first heard in 1956 at the Stratford Festival was his "First Violin Sonata" of 1953.

By 1957 he was able to schedule his music copying work to allow him most of his time for composing. He would start work about noon on Fridays and work steadily (sometimes 24 hours straight) until score and parts were ready for rehearsal. The pay for this plus his commissions met his immediate needs.

An admitted "romantic", feelings are very important to Harry Somers the composer.

'When faced with a conflict between the shape originally conceived and the instinct of the inner ear, I will adjust the former to conform to the latter. The feelings come first.'

The romantic characteristic appears in the titles of some of his compositions; e.g. North Country (1948), The Homeless Ones (1955), 2 Songs for Coming of Spring (1955), 5 Songs for Dark Voice (1956) and The Fisherman and his Soul (for ballet 1956). After writing the words and music for "Evocations", a four-part song cycle presented by CBC radio in Concerts From Two Worlds early in 1967, he described it this way:

'I jotted down words that meant something to me and lent themselves well to the voice, and the music was generated by the ideas they evoked. The first song is stimulated by a loon cry. The words of the second build brilliant images. The third begins with a reminder of days spinning swiftly by. The fourth recalls the moods of winter.'

During the past several years, Harry Somers has been writing almost exclusively on commissions. In 1960 the Koussevitzky Foundation commissioned an orchestral work "Lyric for Orchestra", which has now had numerous performances in Canada, U.S., Latin America, Spain, etc. and in fact now rivals the earlier "Passacaglia and Fugue" and "Suite for Harp & Chamber Orchestra" for popularity among Somers' orchestral works.

"Stereophony" was commissioned by the Toronto Symphony Orchestra in 1962 and

first performed at Massey Hall under Walter Susskind in 1963.

1964 produced a major ballet for the National Ballet of Canada, Grant Strate's "House of Atreus" with costumes by Harold Town. The same year saw "Picasso Suite" for CBC-TV's hour-long portrait of Picasso, and "Twelve Miniatures for Voice and Instrumental Trio" since published and also recorded by International Service/RCA Victor. Irving Lowens, reviewing this recording for the *Washington Star* claims that 12 miniatures is 'an authentic masterpiece' and calls Somers 'the big man in Canadian Music'. 1966 saw the creation of "The Crucifixion" for CBC-TV, followed by commissions from the Montreal International Competition for a vocal work (Kuyas) to be sung by all finalists in the 1967 voice competition, "Evocations" and two operas; "Louis Riel" with libretto by Mavor Moore, which was world premiered by Canadian Opera Company in Toronto in September 1967, followed by performances at the World Festival at Expo, and an opera based on William Kilbourn's book "The Firebrand", dealing with the like of William Lyon Mackenzie.

It is not surprising in view of the above that Harry Somers has had to turn down several commissions during the past two years. Although he finds writing to commission challenging and stimulating, he rather hopes that once Centennial year is over he will be able to find time to experiment more, and to explore compositional trends in a way that he has had no time to do during these last few hectic years.

Harvey Olnick, music historian and Professor of Music at the University of Toronto, describes Mr. Somers aptly in the first paragraph of his essay in *The Canadian Music Journal*, Volume III, Number 1, Autumn 1958 in which he says;

'Harry Somers is a composer. The statement is simple and needs no qualification. He teaches at no university or music school. He involves himself in none of the committees, societies, panels and the like, in which composers these days seem to think they are obliged to take part. He earns no livelihood in the socially accepted sense of forty hours or five days each week given over to work for money. At thirty-three years, he acknowledges half a hundred works, products of a determination to surround his life in music only with experiences fruitful to it. Of the material and human price of this act of choice, or rather of necessity, he is aware. Yet he maintains undimmed a creative flame that suddenly and somewhat mysteriously ignited in a fourteen-year-old boy who could play chopsticks only if someone else would do the left hand.'

DOUG RANDLE was born in Calgary, Alberta, on January 26, 1928, where his father was a professional engineer with the Calgary Power Company. He, along with an older brother and younger sister, received his early schooling in Calgary. Life proceeded reasonably well for Doug until he contracted rheumatic fever at the age of fifteen which took him out of the normal routine for almost a year and a half.

It was during the recuperating period that Doug decided he wanted to make music his career. This decision was greeted with a 'wait and see' tolerance as far as his family was concerned, until it became evident that his decision was a serious one with reluctant approval forthcoming. At this time he had already gone through the usual and obligatory piano lessons begun at the age of seven. While in his own opinion, he didn't know much about music generally and absolutely nothing about the kind of music he wanted to play, he nevertheless did quite well with his annual Toronto Conservatory examination. This of course was encouraging, making him more determined that music would be his field of endeavour.

Around 1945 his chosen career began to parallel that of many musicians in the country, namely involvement in a high school band. Later, Doug had his own little band at which time the entire group became what we today call "drop-outs" when they had an opportunity to tour the three Prairie Provinces in, of all things, a 1938 Plymouth.

The next move was the jump to his first pro band, in this case Sonny Fry's band, later forming the nucleus for the Bobby Roberts orchestra which played in and around Edmonton, Vancouver, the western provinces generally, and finally Kenora, Ontario for a summer season.

In Kenora the time came for a momentous decision so Doug and a trumpet-playing associate stood on the Trans-Canada Highway outside the town, hitch-hiking both ways. If the first offer of transportation was eastward, they would go to Toronto, if west they planned to make it to Vancouver — Vancouver it was.

The Vancouver period lasted from 1948 to 1957 and was essentially a learning period. Doug had already written most of the book for the Bobby Roberts band, including a few original compositions, learning much in the process. Later, Doug moved over to the Pat Doyle band and again wrote most of the arrangements for the group. Doug has said many times this was one of the advantages of those days over the present period; there were bands working constantly and one could write for them and learn the craft while doing so.

Next came arranging work for the CBC where John Avison was the first to commission a work by Doug Randle. Soon after this, Ray Norris formed a new quintet with Chris Gage on piano; Stan Johnson, bass; Jimmy Wightman, drums; Fraser MacPherson, tenor; and Ray himself on guitar. Doug wrote most of the charts and the group was very well received. Along came television (the first show out of Vancouver was the Ray Norris Quintet) and there seemed to be no end to the assignments coming in. The work was more diversified now. Some of the first shows were produced by Daryl Duke and Mario Prizek and they had, to say the least, widely varied tastes and interests.

At this stage Doug met a young lady who, while working for Capitol Records, Vancouver office, turned out to be one of the most enthusiastic music buffs in the

city. She was one of the stalwarts behind the Vancouver Jazz Society (formed by Bob Smith) which was one of the best organizations of its kind on the continent. The young lady's name was Edna and her tremendous enthusiasm and vital interest in music generally was too much for Doug, so he married her.

Along about 1954 Doug decided his haphazard study techniques were leaving noticeable gaps in his musical education so, at the suggestion of John Avison, Doug began serious study under the tutelage of the late Dr. Allard de Ridder, one time conductor of the Vancouver and Ottawa symphony orchestras — and at that time, semi-retired. This became a wonderful period in Doug's life and the gaps were soon filled to the satisfaction of all concerned.

Following his study years with Dr. de



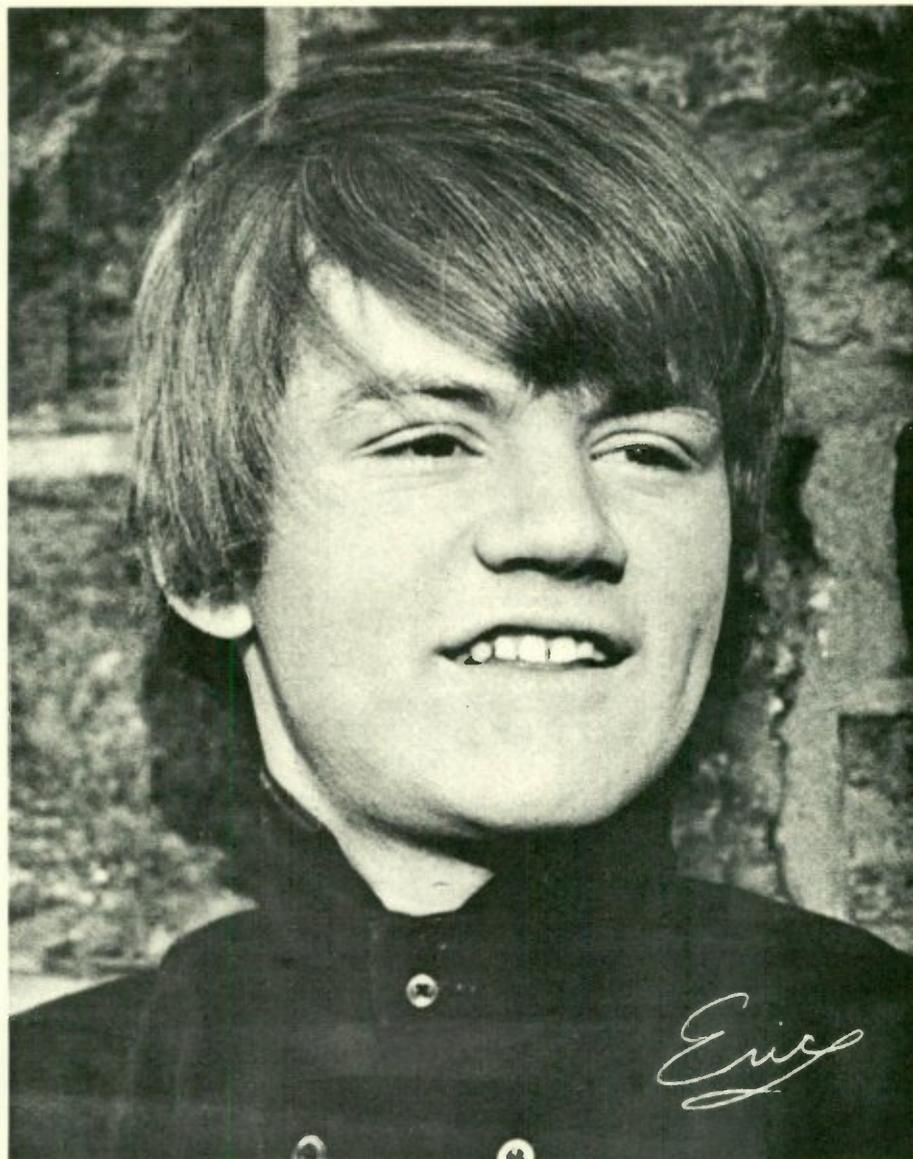
Ridder, Doug became restless and in what now seems to have been a sudden whim, he suggested to his wife that they go to England. After fulfilling a summer season at Jasper Park Lodge, his last playing engagement, Doug and Edna caught a freighter from Montreal for some as-yet-undisclosed part of the United Kingdom. On the evening of October 29, 1957, they stood on a corner in South Kensington wondering what in the world they had done and what they were going to do. However, things worked out pretty well for Doug and his wife remained in London for three and a half years, during which time he worked for BBC television and radio, various film and recording studios, some theatres and night clubs plus the "Hundred and One Strings". (In addition working closely with such musical dignitaries as Wally Stott, Norrie Paramor, Peter Knight and Russ Conway.) They then decided to come back to Canada and since have had no regrets on choosing Toronto as their home.

Doug went to work almost immediately on the Tommy Ambrose (CBC-TV) show and various free lance assignments. At this time he developed an interest in writing and as a result sold one short story. Musical assignments began to combine with script-writing and this led to more song-writing. Doug wrote the script, as well as splitting the arranging chores, for a CBC summer radio series called "The Many Moods of Eve" featuring Eve Smith with the Rick Hyslop Orchestra, produced by Doug MacDonald. The really satisfying part about this show for Doug was getting to know Eve and working with her.

The last few years have been busy ones for our subject with most of the work being arranging. While this doesn't leave too much time for composition Doug managed to compose the music for two very successful children's musicals: "The Emperor's New Clothes" and "The Magic Planet", book and lyrics both by **ELI RILL**. As well he has turned out a song called "Just a Boy and Girl in Love", soon to be released, another titled "Single Moments" for the CBC Song Festival Album being released in October, and "Cote d'Azur", an instrumental. During the past few months he has been working on film scores for the National Film Board; the first of these "Tax is Not a Four Letter Word" will be released shortly.

Preferring to write his own lyrics, Doug has done so for several radio shows and now is working on book, lyrics and music for a show of his own.

With all of the above going for him, Doug manages to find time to enjoy his basic interests; reading, bird-watching, conversation, boating, travelling (he doesn't do enough of it) and most of all, his wife Edna and daughter Joanne.



● His real name is Dominique Saint-Pierre, but his fans know him as **ERIC**. This young man has been creating NEWS in the popular field of music with his songs.

Every year through a local trade paper in Quebec the public is asked to vote for their favourite artists on radio, television, records, etc. and the winners are made known at a special gala evening known as Le Gala des Artistes (Oscar night in French Canada). This year Eric was awarded the Meritas trophy for the Most Promising Male Artist in French Canada.

Though having nothing against the city, he enjoys the atmosphere of the country. Living with his parents, four brothers and two sisters on his father's farm in Saint-Hilaire, it is here he 'finds the peace he needs to compose his music and the words to suit it'. He has great admiration for his mother 'who makes scrumptious meals' and his father whom he describes affectionately as 'a hard as stone bureaucrat'.

Eric records only his own material and does not enjoy listening to 'so-called' artists who only sing versions of other people's

songs, offering nothing new and original in their music. Petula Clark and Charles Aznavour are two recording artists he most likes to listen to.

His first big hit was "Amour fout le Camp" followed by "Je Veux", "Nadine" and "Nathalie"—all on the Teledisc label. His most recent release is "12,000 Etoiles" and "Mon Oncle Leo" on the D.S.P. label. Both Teledisc and D.S.P. are owned by Denis S. Pantis. We understand that Eric will shortly be coming out with an LP.

With a love for life, he enjoys many things; horse-back riding, swimming, water-skiing, skidoing, hockey and at one time played lacrosse at the provincial level.

Born August 2, 1948, our young man is 19 years of age and in his own words:

'When I have lived longer, I'll have more to tell you. Listen well to my songs and you will know me better.'

As a person and as an artist Eric is going places in the music and entertainment business. It's been our pleasure to do a profile on him.

MUSIC IN CANADA

Concert

Mr. Bruno Apollonio of **G. RICORDI CANADA LIMITED** has just announced plans for the publication of **OTTO JOACHIM'S** "CONTRASTES", one of the three works commissioned by the Toronto Symphony Orchestra for Canada's Centennial under a grant from the Canadian Centennial Commission. The two works by **FRANCOIS MOREL** and Luigi Nono are still being written but "CONTRASTES" was completed by Joachim in time for the Toronto Symphony Orchestra's concert as part of the World Festival in Montreal and was played again by the Chicago Symphony Orchestra at Ravinia Park in July. Seiji Ozawa conducted both performances, and will conduct the work again in Toronto at the opening concert of the subscription series. Whilst much of Joachim's recent writing has been wholly or partly concerned with electronic tape, "CONTRASTES" employs no electronic devices but is a serial work, making considerable use of chance material.

The final judging of Les Jeunesses Musicales International Composition Competition took place at the Theatre Maisonneuve in Montreal on July 17th following a concert in which the five finalists' works were given a public performance. Some three hundred works were originally submitted. Fourteen countries then presented scores to the International Jury which included **JEAN PAPINEAU-COUTURE** (Canada), **Wolfgang Fortner** (Germany), **Gottfried von Einem** (Austria), and **Elliott Carter** (U.S.A.)

The Jury awarded the first prize of \$5,000.00 to Josef Maria Horvath from Austria for his "REDUNDANZ II", while the second prize of \$2,500.00 went to Canada's **SYDNEY HODKINSON** for his "INTERPLAY," a work for five performers playing flute and piccolo, saxophone and clarinet, double bass and percussion.

JOHN BECKWITH'S new work "CIRCLE, WITH TANGENTS", which was commissioned by the Vancouver Festival had its premiere on July 16 in the Queen Elizabeth Playhouse. The work is scored for harpsichord and thirteen solo strings and was performed by the Baroque Strings of Vancouver with George Malcolm, harpsichord. Beckwith's "SHARON FRAGMENTS", which is the first of a series of Waterloo Lutheran Choral Works to be commissioned annually by the Waterloo Lutheran University and published by **WATERLOO MUSIC**, is one of the musical sources used by James Reaney in his play "Colours in the Dark" at Stratford Festival. Reaney who has collaborated with John Beckwith in a number of works has written in "Colours in the Dark" what may

be described as an experimental play which uses fragments of hymn tunes and other music of a religious nature. **MURRAY SCHAFER'S** "THRENODY" for youth orchestra, chorus and five narrators, received its premiere performance in Vancouver on June 11th. The work was commissioned for the Vancouver Youth Orchestra by the Vancouver alumni of the Royal Conservatory of Music of Toronto.

MUSIC IN EXPO PAVILLIONS: **GILLES TREMBLAY** is the composer of the "TOTAL ENVIRONMENT" electronic score in the Quebec Pavillion, **MURRAY SCHAFER** did the electronic score for "KALEIDOSCOPE", **OTTO JOACHIM** is responsible for the music (also electronic) in the Katimavik at the top of the Canadian Pavillion, while **SERGE GARANT** provided the music for the film "Man and the Polar Regions" in the Man and the Planet Pavillion.

The first to be completed of the Canadian one-act operas commissioned by the Stratford Opera Workshop is "CASINO", by **SAMUEL DOLIN**, to a libretto by Ronald Hambleton.

IROQUOIS PRESS, a new BMI Canada publisher (see Welcome to Our New Affiliates, elsewhere in this issue) has announced plans to publish choral works by **JEAN COULTHARD** and **VIOLET ARCHER**.

The first Fairlane Festival of Music took place on the Ford Estate Campus of the University of Michigan in Dearborn, Michigan this summer. The closing concert on July 23rd featured members of the Stratford Festival Orchestra and included a performance of **MURRAY SCHAFER'S** "MINNELIEDER" with Phyllis Mailing as soloist. Schafer's "PROTEST and INCARCERATION" is one of the many

Canadian works presented during the summer by the CBC on the series "CBC Toronto Festival". The concerts were recorded for broadcast later. Other Canadian works in the series were "FANTASMES" and "PYKNON" by **ANDRE PREVOST**, "MOVEMENT FOR ORCHESTRA" by **HARRY SOMERS**, "PIECE CONCERTANTE No. 5" (Miroirs) and "PSAUME CL" by **JEAN PAPINEAU-COUTURE**, "SYMPHONY No. 2" by **HEALEY WILLAN** as well as choral and organ works by Willan. These included his celebrated "INTRODUCTION, PASSACAGLIA and FUGUE" for organ which was performed by **GERALD BALES**, former Torontonian on one of his rare visits from Minneapolis. Bales's own "CENTENNIAL FANFARE" opened this particular programme. While in town Mr. Bales told us that his recently published "PETITE SUITE" has been performed in many cities of the United States recently and that his "CONCERTO for ORGAN and STRING ORCHESTRA" was done in Minneapolis in June and received a standing ovation. Another concert in this same CBC series featured **PHIL NIMMONS** in "NIMMONS n'NINE PLUS SIX" from the foyer of the new City Hall. Nimmons, by the way, has been booked for an appearance with the Toronto Symphony Orchestra in its 1967 to 1968 series.

BMI Canada Limited has just established a BMI Canada Centennial Scholarship at the Simon Fraser University in British Columbia which will be available for students in musical creativity. Two further scholarships have been established at the Royal Conservatory of Music in Toronto in composition and electronic music.



Mr. and Mrs. Gerald Bales



Phil Nimmons with Elizabeth Layton, BMI Canada's Manager of Performing Rights

The enormous success of "Folk Songs of Canada" by **RICHARD JOHNSTON** and **EDITH FOWKE** has prompted the appearance of a second volume, "More Folk Songs of Canada" (with illustrations by Elizabeth Hoey) by the same authors. Both books are published by the **WATERLOO MUSIC CO.**

The twenty winners announced this year in the annual BMI Student Composer Awards Competition (SCA) bring the total of talented young composers who have received awards in this contest to 119. This competition, which is sponsored annually by Broadcast Music Inc., is in its 16th year. The contest is open to students who are citizens or permanent residents of the western hemisphere and are enrolled in accredited secondary schools, colleges and conservatories or engaged in private study with recognized and established teachers. This year, for the first time, BMI Canada Limited instituted special Centennial awards for the best Canadian entries in the contest. Four Canadians shared the BMI Canada awards — **HUGH HARTWELL** who has been studying at McGill University, Montreal, **JOHN MILLS-COCKELL**, Peter Ness and Eric Robertson all students of the Royal Conservatory of Music, Toronto.

BMI annually makes the sum of \$7,500.00 available to a National Judging Panel in addition to all monies not previously distributed. Prizes ranging from \$250.00 to \$2,000.00 are awarded at the discretion of the judges who determine the amount and number of all awards. Next year BMI Canada will again make special awards for the best Canadian entries.

Complete details of the 1967 SCA com-

petition are now available. Enquiries regarding rules and official entry blanks should be addressed to Ronald Napier, SCA Project, BMI Canada Limited, 41 Valleybrook Drive, Don Mills, Ontario or to Oliver Daniel, SCA Project, BMI, 589 Fifth Avenue, New York, N.Y. 10017.

Historical figures such as Sir John A. MacDonald and Louis Riel have been quite naturally receiving a great deal of attention from all media lately. Louis Riel has been an especially popular figure with writers, dramatists and musicians and is of course the subject of the opera by **HARRY SOMERS** and **MAVOR MOORE**, commissioned by the Canadian National Opera Company on a grant from the Floyd S. Chalmers Foundation and produced with the assistance of the Centennial Commission, The Canada Council and The Province of Ontario Council For the Arts. Louis Riel also provided the theme for a CBC documentary on Midweek Theatre. This dealt with the outbreak of the Riel rebellion in 1885 as reported in the pages of the *Moosomin Saskatchewan Courier*. **NEIL HARRIS** composed and conducted the music for this programme.

ROBERT TURNER returned to Canada recently after a year's leave of absence from his position as Music Producer for CBC, Vancouver. The year was spent in Florence, Italy where he completed the opera "BRIDESHIP" and another commission, this time for the Cassenti Players of Vancouver.

MURRAY SCHAFER'S "GITA", commissioned by the Fromm Foundation, was premiered during the Berkshire Festival's Week of American Music (August 9th to 15th).

The CBC Vancouver Chamber Orchestra under John Avison, will tour Alberta, Saskatchewan and Manitoba in October. Included on their programme will be **ROBERT TURNER'S** "CHILDRENS OVERTURE".

MAURICE DELA'S "PROJECTION" for orchestra was performed as a special salute to Canada's Centennial by the Kalamazoo (Mich.) Symphony under Canadian Pierre Hetu.

Popular

ROGER GRAVEL'S "D'une ile à L'Autre" has been selected as the closing theme of the French Television Network programme "Les Couche-Tard" originating from CBFT, Montreal. The programme is to run for the duration of Expo '67.

DOUG TRINEER'S "Straight From My Heart" and "The Shadow of a Girl" will soon be released in the United States. Kathy Dee recorded the selection in Nashville at a session arranged and orchestrated by **Bill Pursell**.

Poet-novelist **LEONARD COHEN** made an appearance at the Youth Pavillion at Expo. He was making his first Montreal appearance and sang some of the songs which he had written. He also appeared recently at the Newport Folk Festival and was to appear at Town Hall in New York. Commenting on his Montreal performance, Joan Irwin writes in the *Montreal Star*, 'Cohen is a profound, beautiful, bitter, contemporary poet for whom every human experience, no matter how seemingly trivial, has meaning and implications if one can just find them'.

Also visiting Expo and attracting an immense throng to his one hour performance at the Place des Nations was the versatile, **Theodore Bikel**. The singer, author, movie and stage actor lauded Expo 'as magnificent ... where the human spirit is left free to roam', (as recorded by Tony Burman in the *Montreal Star*).

LES EMMERSON becoming very prominent in the recording field with two hit songs by the Staccatos on the Capitol label Stateside. The mover seems to be "Walker Street".

It was no accident that **Kenny Price** turned to composing and recording country music. Born in Kentucky he received constant exposure to the many strains of the country field. While appearing in Toronto, he visited the offices of BMI Canada. His latest release is "Grass Won't Grow On a Busy Street" by **Ray Pennington**.

STU PHILLIPS, The Travelling Balladeer, who will long be remembered for his part in the CBC-TV Red River Jamboree series has just joined Nashville's Grand Ole Opry.

Clarinetist **HENRY CUESTA**, formerly



Murray Schafer with Ron Napier (BMI Canada)

with Jack Teagarden's band is musical director of CBC's show "The Other Eye", for which he wrote the theme. Henry also plays with **JIMMIE PARISI** at the Cambridge Motor Hotel in Toronto. Parisi's song "Toronto" was recorded recently by this group and is out on the Starshot label.

Up and coming R&B group, **THE GASS COMPANY**, announced recently that they have changed their name to **COLONEL POPCORN'S BUTTER BAND**. Their first record, "Saturday Morning, Sunday Evening" b/w "Ship Ahoy" is appropriately available on the Butterball label. Both tunes are published by **MECUPH PUBLISHING**.

JAY TELFER'S "Sounds Silly" and "You're Going Out Of My Mind" (recorded by A Passing Fancy on Columbia) are among the first publications of **BLACKWOOD MUSIC**.

THE MERCY BROTHERS have signed with Columbia Records for release in U.S. **BOB HAHN'S** original RCA Victor recording (issued by **Scope** in the U.S.A.) of "Canada (If You Believe)" and "Montreal", both published by **LAURENTIAN MUSIC**, is getting great air-play in Canada and U.S.A. as is the Columbia record of "Montreal" and "Life is a Drag" by sister Joyce Hahn.

Featured performers in the highly successful musical review "Sounds of Ireland", The Irish Rovers will also appear on the New Year's Eve edition of CBS-TV's "Smothers Brothers Comedy Hour". **WILL MILLAR** and **JOE MILLAR** write many of the selections which the group performs. Included in their album, "The First of the Irish Rovers" are several compositions

by Will Millar, two of which are "The Irish Rover" and "Bog in the Valley", both published by **ANTRIM MUSIC**.

ORVAL PROPHET'S Caledon recording of **FRED BENNETT'S** "Human Nature" appears destined for big things judging by the initial reaction to the record.

Capitol Record's Montreal staff is very excited about the reception given **JEAN GUY DESROCHER'S** first album. The young composer writes and sings extremely well and if his first album is any indication, the youthful Montrealer will go a long way.

HANK RIVERS' country recording of "Sister Mary" is shaping up for chart action on RCA Victor as recorded by the writer. Hank also has his song "Confederation Train" on the market on RCA Victor and is very pleased that the song is part of the music being played on Canada's Confederation Train as it tours the country.

"Let's Talk It Over" (**BENN KERR & Terry Roberts**) plus "Sound That Makes Me Blue" (**BUD ROBERTS**) is current release by Diane Leigh on the Capitol label. Early disc jockey reaction indicates either side could be a smash hit in this country.

"Crunch, Crunch" the animated colour film now being shown in local theatres has received extremely favourable comments from critics and theatre-goers alike. Musical score is by **MILTON CARMAN**.

SUZANNE BOUCHARD'S initial Capitol album is creating a stir in the French market. The songs are all originals by the artist.

BOBBY GRIFFITH soon to hit the market with a great song entitled "Tough Guy". Release date set for early September on the Stone label.

Congratulations

DR. HEALEY WILLAN is one of the select group of 35 Canadians to be named as recipients of the newly created Order of Canada. The Order, which is awarded for distinguished service to Canada in the fields of culture, science etc., is understood to rank second in prestige only to the Victoria Cross and George Cross. The investiture will be made this fall.

In an election held this year, **DR. SAMUEL DOLIN** became Vice-President of the Canadian League of Composers; while **JEAN PAPINEAU-COUTURE** was elected President of the Canadian Music Council, succeeding Dr. Arnold Walter who resigned in April. Jean Papineau-Couture remains in the news as recipient of an honorary Doctorate in Music from the University of Saskatchewan. Also in the field of education **LUCIEN NEEDHAM** joined the staff of the newly formed University of Lethbridge as Professor of Music. Student composers are in the news as well as their teachers at this time. In a European competition **SYDNEY HODKINSON** received second prize in the Prince Rainier of Monaco Composition Contest. Following his success in Europe Mr. Hodkinson entered the International Competition sponsored by Les Jeunesses Musicales. His composition "INTERPLAY" placed second in the voting. For a composer not all awards deal with music; on occasion he may earn an honour not even remotely connected with the music he writes. Such is the case with **GORDON LERICHE** who won the 1967 Quebec Amateur Golf Championship at Laval this summer.



Sydney Hodkinson

THIS PAGE RESERVED
FOR YOUR LETTERS
AND OPINIONS

Remember!

**OCTOBER IS INTERNATIONAL COUNTRY MUSIC MONTH
and Canadian Country Music is played around the world.**

BMI Canada is and has always been proud of its country music writers and publishers and salute them for their fine efforts over the past decades in producing country music worthy of the International success it has attained.

**—Support INTERNATIONAL COUNTRY MUSIC MONTH
and YOU SUPPORT CANADIAN COUNTRY MUSIC**

NEWSLETTER

"GREETINGS"

Using the same salutation that has opened every BMI Canada *Newsletter* during the past 20 years, we are pleased to now present it to you in its latest format, "The Music Scene". Our new format will incorporate BMI Canada's other publication, *In Tune with the Times*, as well as added features to keep you informed of the Canadian music scene as we see it. *went to Rio*

After 20 years of monthly publication the BMI Canada Pin-Up Sheet has been discontinued in its established form, having achieved its objective of providing a monthly list of current recorded BMI Canadian music.

For some time the flow of BMI Canadian recorded music has been far too great for all of the deserving tunes to be listed each month and we feel that we have now reached the happy stage where "The Music Scene" can highlight outstanding and topical Canadian musical compositions and their writers rather than just provide an impartial collection of music titles.

BMI Canada Limited is and always has been a service organization serving our affiliated authors, composers and publishers. Twenty years ago we established BMI Canada offices in Toronto and Montreal and since then it has been our pleasure and privilege to try and take our Canadian music around the world as well as to encourage its knowledge and use in Canada.

During the past decade or so, we have been happy to see the emergence of other musical and educational organizations who have to a greater or lesser degree been working towards a similar goal. We have consistently supported and encouraged all such endeavours in the firm belief that it is in the national interest, as well as to the benefit of all concerned, in the development of Canadian music.

This Centennial year rounds out two decades of trials, trail-breaking and success and we are looking forward to the next 20 years of achievement in making Canada ever more important in the many worlds of music.

In keeping with our long range plans, seven years ago the writer became a charter member of the Canadian Centenary Council and dedicated our organization to making Canada Centennial conscious.

Here at BMI Canada we celebrate our country's centenary and our 20th year of service with many projects. Our signal project for this year has been the establishment of new and enlarged offices in both Toronto and Montreal, key Canadian music centres. We want to take this opportunity to welcome you to visit them at your earliest opportunity. Our new Toronto offices (front cover illustration) are located at 41 Valleybrook Drive, Don Mills, Ontario and the new Montreal offices at 1440 St. Catharine St. West, Montreal, P.Q.

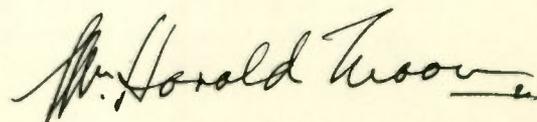
We should perhaps now mention one of our Centennial projects that we believe has been very worthwhile and most successful. All of the staff of the Toronto office have been studying conversational French and we are pleased to be able to advise that they are now becoming proficient in Canada's two languages, rivaling our Montreal office which, of course, has always been bi-lingual.

Continuing the policy followed since our inception to communicate with our readers in both of Canada's languages, The Music Scene will have a companion publication, "La Scene Musicale", which succeeds our former *Les Actuelles de BMI Canada*.

In pace with this ever-changing world, continuing changes will take place in upcoming issues of The Music Scene as we report on our activities and give you articles on general musical subjects dealing with vital issues that should be of interest to all of us who are involved in music in whatever capacity.

As in the past, Canadian music and news will continue to be incorporated in the world-wide circulation of Broadcast Music's *Many Worlds of Music* and we sincerely hope that these combined efforts will hurry the day toward maximum knowledge and use of Canadian music throughout the world.

Cordially,



Wm. Harold Moon
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

GREGORY FITZPATRICK, at 16 is one of Canada's youngest and most versatile musicians. Greg writes songs for the "Lords of London" and is lead singer and bass guitarist for the group who record for Apex.

Sandy Gardiner will be operating **ARE-LEE MUSIC** the firm that will be publishing the material of the internationally-famed "Staccatos", who call Ottawa home. Their latest recordings will be released on both sides of the border.

Currently touring Ontario, country performer **BILLY ADAMS** writes for that particular field and records for the Arc label.

GUIDO BASSO, well known Toronto musician and his **DARMIA MUSIC** firm are the writer and publisher respectively on Guido's recent CTL release. Guido has also made frequent TV appearances as an artist.

Just back from his phenomenal success with "The Paupers", Bernie Finkelstein teamed with **KEITH McKIE** and has formed "The Kensington Market" a group who are currently playing in Toronto's coffee houses. Bernie's **FRODO MUSIC** will be publishing Keith's songs, which will be coming out on the Stone label. Keith whose home is in England, came from the Sault and is a recent newcomer, at 19, to the recording business, but an old-timer as a performing artist. He is the guitarist and vocalist with the "Market" group.

Several U.S. publishers have picked up tunes by **JOHNNY PETERS**.

When the members of the group "The Haunted", **ROBERT BURGESS** and **PETER JURGEN** wanted publication, they went

to Don Wayne Patterson, well known Montreal booking agent, who formed **WAY-DETTE MUSIC**. They will be recording under the Jet label, which should see more Canadian music with international releases.

Music writing is a family affair with the **IFTODY'S**. Mother **ELIZABETH**, and daughters **ELEANOR** and **FLORENCE** hail from Hotchkiss, Alberta. From Corpus Christi, Texas comes clarinet player **HENRY CUESTA** who is one of Canada's busiest musicians.

CAMERON FRASER is a country artist and songwriter who has had recent publication through **MAR-RO** publishing whose home base is Toronto.

Also an Editor of Ryerson Press, **MARGARET MILES** is studying electronic composition at the Royal Conservatory of Music.

The Quebec City based firm of **EDITIONS ANDRE COLLIN** will be publishing the works of composers in that area.

ELEANOR DAHL and **JOHN LUCKY** of the "Smiling Johnny" show originating in Saskatoon write most of the material used on their mid-western tours.

CLAUDIO DEMEDEIROS writes almost exclusively for the Latin American field. Peter Martin, whose home base is London, Ontario, will be the manager of **IROQUOIS PRESS**, a new publishing firm which will be going into the publication of Canadian works. They will be starting out with a choral series, but intend to have the firm's publications embrace the entire concert field. We are very pleased to see these new opportunities for serious Canadian composers.

P.M. ENGLISHMAN arrived in Toronto from Holland twelve years ago and records on the Arc label under the pseudonym of **TEAK WOOD**.

Toronto bass player **DOUG WILLSON** has recently taken to song writing and has opened **DOUG E. WILLSON MUSIC LTD.** He will be recording his own material on the Capitol label.

Beautician **TERRI LANE** comes from Winnipeg and is well known to TV viewers in that area.

A native of Calgary, **MERV SMITH** will be recording for Banff Records.

MIKE McQUEEN a former student of Earl Haig Collegiate, Toronto, is leader of "The Spaastiks" and writes most of the material for the group, which is currently recorded on Decca.

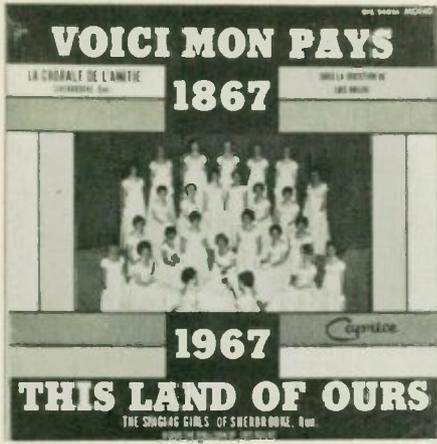
Vancouverites **CHAD THORP** and **CARL ERICKSON** write material for their own group "The Nocturnals".

Versatile **CHARLES BALDOUR** is well known in both Canadian and American TV fields.

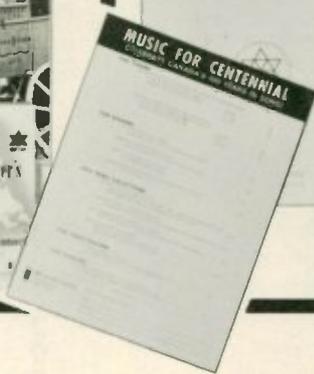
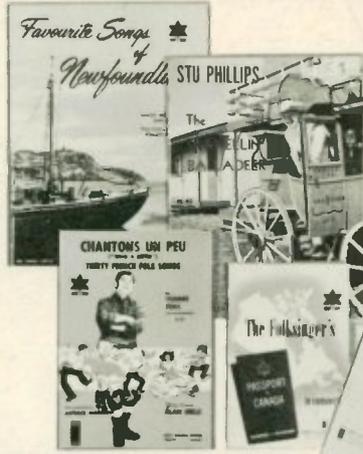
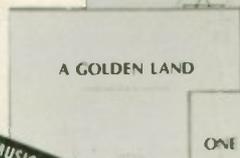
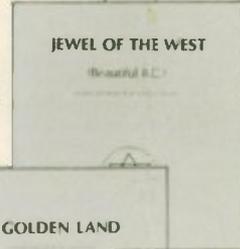
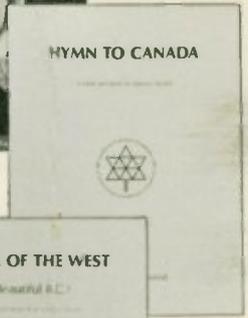
BOBBY TILLSON a country music artist who calls Sudbury home, and who is currently performing in Northern Ontario, expects big things from his upcoming Nashville session.

The lead singer of "A Passing Fancy", **JAY TELFER** writes material for the group, which is recorded on Columbia.

From "The Mandala" the "Soul Group" of the year, has come **DON TROIANO** and **GEORGE OLIVER**, whose material will be published by **ROAG PUBLISHING**. They are being recorded on the KR label, which will be released both in Canada and the U.S.



BMI Canada Limited



SALUTE TO CANADIAN MUSIC

