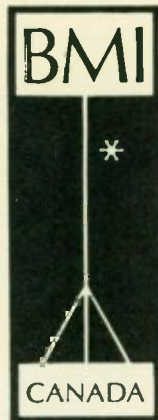


# THE MUSIC SCENE



NOVEMBER — DECEMBER 1967



## OUR COVER

One of two Canadian operas commissioned by the Floyd S. Chalmers Foundation, with the assistance of the Centennial Commission, The Canada Council and the Province of Ontario Council for the Arts, LOUIS RIEL had its premiere this fall at the O'Keefe Centre in Toronto. Produced by the Canadian Opera Company, the opera covers the last 16 years of Riel's life from 1869 and his first rebellion against the Canadian government in defense of the rights of the Metis, through his exile in Montana and return to Canada to fight again, to 1885 and his trial and hanging for high treason.

LOUIS RIEL was an opera meaningful to Canadians and first-nighters in Toronto gave it a standing ovation. At the Expo World Festival in Montreal in October it received reviews in the light of 'a most provocative, skilful and often inspired creation that brings to life an episode in our history that almost tore this country apart', by Eric McLean, *Montreal Star* and 'an opera 100% Canadian', 'Harry Somers is one of the leading Canadian creative musicians and his opera is a bit like the crowning masterpiece', by Gilles Potvin of the *Montreal La Presse*.

The libretto in both of Canada's languages was written by **MAVOR MOORE** in collaboration with Jacques Languirand and **HARRY SOMERS** composed the music.

LOUIS RIEL, a fine Canadian achievement, deserves the warmest of congratulations.

# THE MUSIC SCENE



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THE MUSIC SCENE incorporates and succeeds the BMI Canada Newsletter and *In Tune With the Times*.

## LES JEUNESSES MUSICALES MARCHES ON

by Agathe Kemp

"Les Jeunesses Musicales", the name is familiar to almost everyone. Almost, as well known is the name of Gilles Lefebvre who is instantly connected with the organization. However, we are perhaps less acquainted with the origins of the movement.

In 1949, Gilles Lefebvre, then a violinist went to Europe to study. While there, he learned about Jeunesses Musicales which had been started a few years earlier in France and Belgium. The formula used, seemed to him to be the ideal way to satisfy the needs of young Canadians anxious to participate in theory and practice in the musical arts.

Introduced into Canada in 1949 the dream materialized, thanks to the concentrated efforts of Mrs. Arthur Rousseau, Mrs. Rodrigue Boisvert, Reverend J. H. Lemieux and Gilles Lefebvre. Les Jeunesses Musicales of Canada was born. In 1950, the International Federation of Jeunesses Musicales, which today counts its member nations at 27, welcomed JMC into the fold.

Even though its roots are planted in the Province of Quebec and its national headquarters situated in Montreal, since 1959-60 the expansion of the movement has given JMC a truly national image. An impressive number (85,000) of its members have been recruited from English speaking Canada.

It is impossible to exaggerate today the importance of JMC to the life of music in Canada. The very fact of its importance is emphasized by the caliber of people who have accepted the post of President of the organization. This year Mr. Wilfrid Pelletier follows Mr. Leopold Simoneau in this capacity. The post of Honorary President has been filled by the celebrated composer-conductor Sir Ernest MacMillan.

The aim of the organization is to acquaint as many young people as possible

with good music and with the arts in general. To attain this end, it permits its members to listen to musical selections and critiques, and offers to its most talented young people the opportunity to express themselves musically and eventually to pursue a career in music.

The fees it receives from its members cannot possibly cover the expenses of JMC. A non-profit organization, it receives supplementary funds from the Federal and Provincial governments, especially the Province of Quebec and from private donations.

It is particularly with concerts, however, that JMC attains its ambitions. With its cooperation, more than 300 musicians have been presented to Canadian audiences. The JMC concerts have been the jumping-off point for several now well-known artists — e.g. pianists Bouchard & Morisset, the magnificent Maureen Forrester and baritone Gaston Germain, who recently returned from a triumphant European concert tour.

In spite of their value, concerts are not the only activity of the organization. Since 1951 a summer camp has been established that permits about 250 young musicians to study in their chosen field under the direction of qualified and reputed instructors. This summer the cellist Paul Tortelier, clarinetist Jean Laurendeau, Harpist Marie-Claire Jamet were among those who made up the supervisory staff.

These summer headquarters are situated in the picturesque Provincial Park at Mont-Orford. From late June to mid-September three series of courses are given, each lasting three weeks. The first two in the series are devoted to music and the last to the arts in general.

Fees for these courses run to about \$250.00. A certain number of bursaries for this amount are distributed to young talented students. During the entire summer season the Orford camp also presents a festival of concerts for children and adults.

In its continual search for young talented Canadians JMC has, since 1961, sponsored a national contest which offers to the winners exceptional financial and professional remunerations. Thanks to these ventures artists like Marek Jablonski, Andrew Dawes, Robert Silverman and several other young musicians of talented promise have been presented to Canadian audiences.

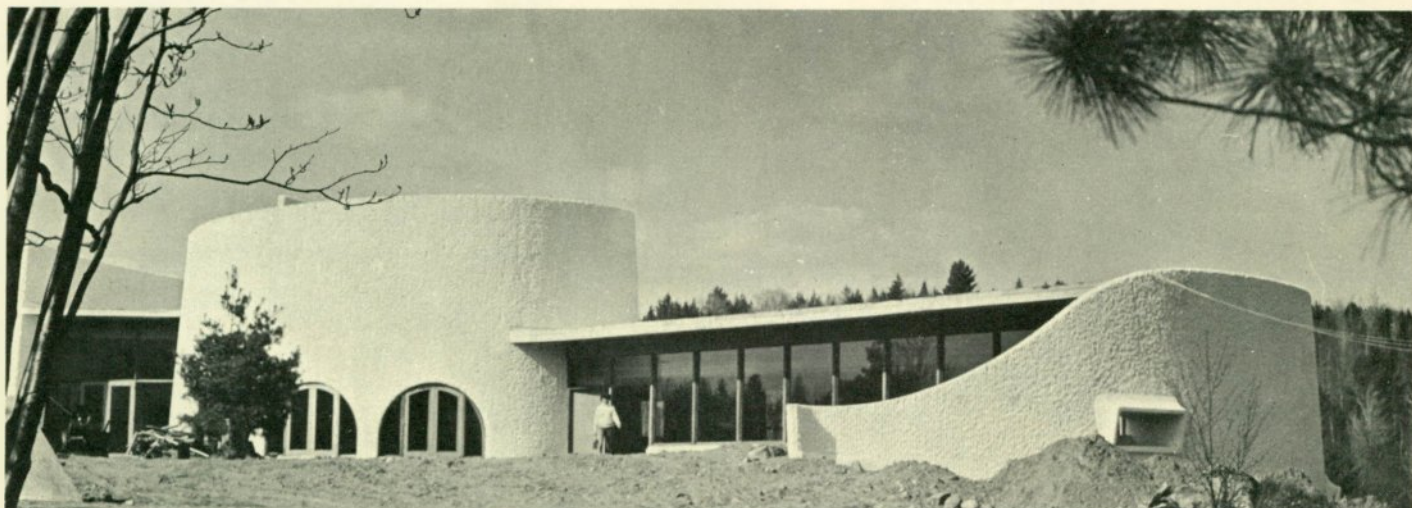
To complement its other projects, JMC distributes its own recordings. At the beginning it was a joint venture with Jeunesses Musicales in France, but since 1961 it has branched out on its own. It has produced records featuring Maureen Forrester, Bouchard & Morisset, Marek Jablonski and several finalists from the national contests.

This year all of JMC's activities were co-ordinated in conjunction with the preparation of the "Man and His Music" pavillion at Expo 67.

One of the basic objectives of the directors of the JMC movement is the development of Canadian music. With this in mind, "Variations for Piano" by JACQUES HETU and "Le Magicien" by Jean Vallerand were composed at the direct request of Jeunesses Musicales. The record club for its part has recorded the works of Quebec composers Maurice Blackburn and JEAN PAPINEAU-COUTURE. For the national contests, finalists are required to select from Canadian material. The same request is made of artists preceding recording dates.

The goals that JMC have fixed for themselves carry with them a heavy burden of responsibility. However, their constant vigor and enthusiasm is a good indication that their hopes will be realized.

Les Jeunesses Musicales is a force to be reckoned with by those who are vitally interested in the future of the Canadian arts. Jeunesses Musicales is today sowing the musical seeds of Canada's cultural tomorrow.



JMC camp at Mont-Orford, P.Q.

## SCHOOL MUSIC TODAY AND TOMORROW

by Keith Bissell

Music, as it is taught in the average Canadian school today, is hopelessly isolated from the serious contemporary musical scene. It exists in a comfortably insulated cocoon which comfortably excludes all significant twentieth century developments. If, indeed, teachers are aware of serialism, chance music, improvisation, or electronic techniques, they pretend that these aberrations do not exist. Perfunctory homage is paid to a few eminent dead composers, but new ideas, and the contributions of the eminent living are shunned.

School music is essentially non-intellectual, passive, un-imaginative; it resists change while everything around it changes; it cultivates, in the name of music, blatantly un-musical institutions; its fountainhead of inspiration is the Broadway show, or even worse, the 'pretty' piece by the school composer, contemporary by virtue of birth only. Intellectually and artistically, school music has no *raison d'être*; it is a frivolous caper having no relationship to real education.

The root of the problem is simple. It may be ascribed without qualification to the inadequacy of teacher training in music, and no solution is possible until this situation is changed. Teachers understandably take refuge in theory, recordings, and 'pretty' songs because they would be hopelessly lost in attempting to direct their students in paths of more valid musical activities.

In this particular field of education a major revolution is called for. The present picture is bleak, but there are a few glimmerings of light on the horizon. The Couchiching Conference of 1966 focussed public attention on the sad plight of music education, and made appropriate recommendations to the Department of Education. The John Adaskin Project of a few years ago provided a few shining examples of what could be accomplished through a healthier rapport between school and composer. The recent announcement of the 1967 resumption of this project on an expanded scale is an encouraging sign.

In Canada, creative leadership is emerging in the person of the composer, Murray Schafer. His specific interest in music education was aroused during the original Adaskin Project. As a result of his activities in various schools at that time, he wrote a short booklet called *THE COMPOSER IN THE CLASSROOM* which gave a vivid outline of a creative approach to music with young people. A natural teacher, and a stimulating and widely-performed composer, he was able to arouse in students the excitement of exploration, experimentation, and improvisation, basic to all genuine love and understanding of the subject. He has now published a more comprehensive outline of his teaching philosophy, based on subsequent work in the classroom. This book, which he calls



*EAR CLEANING*, could well be the authoritative guide for the music classroom of that utopian future when all music teachers are thoroughly-trained, imaginative, and sincerely in love with the highest principles of their art. In speaking of his teaching philosophy, Mr. Schafer stated: 'I don't believe in methods. Life is not ready-made for us to impose our schematica on it. But the laws of growth and nature are there to be discovered and archeologized into the open so that we may understand again their form-building power as a pristine

experience. This is all we try — or ought to do.'

In teaching, Mr. Schafer has brilliantly proven his genius for communicating with young people, and for arousing their enthusiasm in every facet of music. In composition, he has been equally successful in writing works for them which have combined a highly personal contemporary idiom with understanding of the performing capacities of students.

Public interest and concern is important if music education is to be re-vitalized, but the crucial factor in any renaissance must be the active and enlightened intervention of composers and professional musicians. When the creative genius of Zoltan Kodaly or Carl Orff is applied to music education, the benefits are felt around the world; but each country needs the sympathetic leadership of its own creative minds to solve its specific problems.

His "Threnody", commissioned, and recently performed by the Vancouver Youth Orchestra and the West Vancouver Secondary School Choir is a superb masterpiece in this category. This work is a dramatic portrayal of the atomic bombing of Nagasaki in 1945, as related in eye-witness accounts by children, and it has deep significance for the young people of today who all live under its shadow. Musically, every device of avant-garde composition is employed, including taped sounds and free improvisation on parts of the tragic text. The premiere performance last June was a stunning success, and was given a standing ovation by a musically-unsophisticated audience (proof, indeed, of its tremendous emotional and artistic impact).

It is re-assuring to know that young people can react in this way when faced with the awesome challenge of preparing a work involving serious moral issues as well as imposing musical difficulties. "Threnody" is, unfortunately, an isolated example, but it does provide a brilliant and convincing illustration of the kind of musical activity which should be taking place in our schools.

Following the path charted by Murray Schafer, it is conceivable that music in Canadian schools could eventually emerge from its cocoon and take its legitimate place as a powerful moral, intellectual, and spiritual force in education. It is surely the responsibility of all composers, performers, and seriously-committed music teachers to work towards this end.

*First in a series of articles devoted to musical education*

## MARC GELINAS:

HE HAS DEVOTED ONE-THIRD  
OF HIS 30 YEARS TO  
HIS PROFESSION



In 1956 **MARC GELINAS** appeared in a dramatic television series, *Beau Temps, Mauvais Temps*, which at that time was very big with the teen set. At the same time he was studying voice at the Conservatory of Music, hoping to follow his father in an operatic career.

However, the conservatory did not permit its students to engage themselves professionally until the termination of their studies, so Marc Gelinas abandoned his dreams of opera and decided on a career as a popular singer-composer.

### The Highs and the Lows:

For a few years his songs, "La Route", "Le Bosu", etc., were the rage of the hit charts. Success seemed a sure thing, but unfortunately the honeymoon didn't last. Gelinas was very young at the time and plagued by the absence of experienced and unbiased advisors. He couldn't adjust to the new styles of the "chansonniers" and the new singing groups. For a time his name slipped into limbo. However, he persevered and continued to compose while learning discipline and respect for his trade.

### A new Beginning:

In 1966 Marc Gelinas returned to the world of popular music with a very loud bang. The *Festival du Disque* selected him as the best singer-composer of the year. Since then he has been travelling first class all the way. He appears regularly on radio, television and in night clubs. However, it is with his records that he amasses the largest and most important portion of his audience. His compositions appear regularly on the French Canadian hit parade. Songs like, "La Ronde" or

"Rendez-Vous a Montreal" are on the lips of thousands of French speaking Canadians.

### Good Commercial Sounds

What is the secret of Marc Gelinas' success? Perhaps he explains it best in his own words: 'I write songs that can be sung by the largest possible number of people. For example, I love to go to Expo and hear people singing "La Ronde"'. His public? It has no precise age, it's made up of people who like good popular music, music with melody and lyrics which are easy to remember.

### Regular Collaborators

Thanks to his association with Yvan Dufresne of Jupiter Records, Marc Gelinas can now feel confident to give a free rein to his talent. In this good creative atmosphere new compositions are born, sometimes as a result of a joint effort.

Since he has become the publisher of his own songs, Gelinas now often works with experienced lyricists. People like Marcel Lefebvre, Eloi de Grandmont and the producer **Pierre Desjardins**.

Even when he does not take a hand personally in the writing of the lyrics, Gelinas' co-writers can always be sure of excellent complementary music. The musical arrangements of his work he leaves to experienced and talented conductors like Jean Larose, Jo Moutet, Roger Pilon and **ROGER GRAVEL**. His ability to surround himself with competent individuals certainly contributes to the success of this young composer.

### L'Amour, Toujours l'Amour

The love theme is almost the only theme to Marc Gelinas. Its many facets

are explored over and over again in his songs. Sad, sensual, humorous, tender, it goes on and on. His versatility enables him to compose in any key and in any tempo. In some works like "Mon Viel Amour" or "T'en vas pas" for example, the emotionally charged melody comes to the fore. Then again, in "Les Nouveau Amants", which is perhaps his loveliest composition, the music is softly discreet and makes room at centre stage for the lyrics.

### From Ballad to Jazz

It is with the sentimental ballad that Gelinas seems most at ease. However, he doesn't shy away from the more upbeat tempos. His 1965 Prix du Disque winner "De Vie a Eternite" reveals his taste for jazz. Occasionally he amuses himself by delving into the big beats of today and yesterday. Blessed with a strong and flexible voice, Marc Gelinas likes to sing, and he does it well. His voice gives him an extra definite advantage over other singer-composers who are less talented in the vocal department.

Surrounded by an efficient team of people and endowed with a good deal of sensitivity and natural musical ability, Marc Gelinas has assured himself of a privileged place with French Canadian audiences. And if he can somehow avoid the pitfalls of the banal and the trite which so often await the truly talented few, he can count on maintaining the high standards he has already set for himself. We can only hope that he will succeed, because Marc Gelinas has and is making a very positive contribution to popular music in French Canada.

## BOB HAHN

Do these song titles ring a bell? "Tex-A-Go-Go", "Come On Over", "Little 'd', Big 'm'" and "Mainly Because of the Beat". These four compositions were written by Montrealer, Bob Hahn, and it would not be surprising if you did not recognize their names because they were not Hit Parade favourites. Perhaps they would be more familiar as the theme songs for some successful commercials — Texaco, Filter Players, duMaurier and Dominion Stores, in that order. Now they register as that catchy little tune that makes it easier to buy Brand X or Brand Y. These are just a few of the almost countless jingles which Bob Hahn wrote making him the most successful producer of this type of material in Canada. So prominent in fact that the CBC devoted a half hour *Showcase* to full orchestra arrangements of these familiar melodies.

At the present time Hahn is hoping that some of his new tunes will become just as familiar. He has established a publishing house, Laurentian Music, and already his catalogue contains well over 50 songs with almost half being written by Hahn himself. Among his publications is the **ORVAL PROPHET** recording on the Caledon Label of "Human Nature".

Of course music is not a new experience for Bob Hahn. Born in a small southern Saskatchewan town, he and his family moved to a homestead in North Battleford, Saskatchewan during the darkest part of the depression. Later the Hahns left North Battleford intent on pursuing musical careers.

When they reached Regina, winter was approaching, and the authorities were reluctant to let them proceed for fear they might be stranded in the snow and then become public charges. Compelled to remain in Regina, they sought employment. Because of the musical inclination of both parents and the four Hahn children, they were able to find work with radio station CJRM. Drawing on their musical bent, they built a two hour magic program with each segment closing on a song.

They remained in Regina for sixteen months and decided at this time to strike out for the pot of gold rumoured to be found in the East. A short time later radio broadcaster, Gabriel Heatter invited them to New York for an appearance on his program, *We the People*. They stayed in New York until the United States entered World War II. The family returned to Canada where the two boys enlisted in the RCAF.

After the war Bob and his sister Joyce (who later became one of Canada's best known female vocalists) formed a new group and worked in and around Montreal.

When television became a factor in the broadcasting industry in the mid '50's, Joyce moved to Toronto and worked on several television shows, finally becoming a regular on the popular *Cross Canada Hit Parade*. Moving to a different facet of the world of music, Bob built the largest volume production house for musical jingles in Canada.

For a number of years Hahn dabbled in song writing but never really took it too seriously. However with the coming of Canada's Centennial and Expo 67, he wrote two songs, "Montreal" and "Canada (If You Believe)". They were recorded in Toronto by a large orchestra and chorus and released on RCA International. Reacting to the tremendous response and air-play received by this record, Hahn took a

serious approach to the song writing and publishing business, which resulted in his success along with that of Laurentian Music. The Hahns made it a clean sweep recently when Joyce cut two of Bob's tunes on a single for Columbia.

With the Canadian operation purring smoothly along, Hahn went to New York to establish his publishing house in the United States. To this end he conferred and worked closely with Bob Lissauer, Vice-President of the Vincent Youmans Publishing organization.

'All we need now,' claims Hahn, 'is that one big record.' And if ambition, talent and know-how are three of the pre-requisites to success as a song writer or publisher, it would not be surprising to see Bob Hahn with much more than one big record.



# HEALEY WILLAN

by Tom Brown

The study of his Toronto home is filled with mementoes and honors accumulated during a long and active life, and a mound of congratulatory cards and letters reminds him that his 87th birthday occurred on October 12th. But Dr. Healey Willan can't spare the time to dwell on the past; his attention is focussed on the future and on the large amount of work he has in hand.

His activities in the last few months would have given pause to a man many years his junior. He has been engaged in proof-reading the 580-page orchestral score of his opera "Deirdre", now being printed by BMI Canada; he has composed the official Canadian Centennial anthem, commissioned by the Canadian Interfaith Conference and widely performed throughout the country in recent months; he has written a Centennial March for orchestra or band, commissioned by BMI Canada; he was the subject of a CBC Television *Profile* program, and took an active part in the filming of it; he has been preparing a performance for CBC Radio of his musical pageant "Brebeuf", an hour-long work based on E. J. Pratt's narrative poem; last fall, prior to the three performances of Deirdre by the Canadian Opera Company, he was deeply involved in preparations for the production — rewriting passages, cutting, revising, and working closely with conductor Ettore Mazzoleni and stage director Herman Geiger-Torel; he has presented three choral-and-organ recitals with his church choirs, and has not missed a single service at his church throughout the entire year, winter and summer; and at present he is beginning work on a new instrumental composition — incidental music for medieval plays about the life of The Virgin, with texts being prepared by Peter Haworth of Vancouver.

Dr. Willan has also won new honors. To mark Canada's Centennial, the Queen instituted the Order of Canada, and Dr. Willan was made a Companion of the Order. In addition, the Royal College of Organists in Britain recently made him a life member, one of their highest tributes. These honors are added to the long list of accolades he has received, of which the one he has prized most highly is the Lambeth Doctorate conferred upon him in 1956 by the Archbishop of Canterbury, in recognition of his long and outstanding service to the music of the church.

Dr. Willan has often been referred to as 'the dean of Canadian composers', but he shies away from that title in embarrassment, protesting against the academic

stuffiness it implies. Despite his disarming modesty, however, he cannot avoid the fact that large numbers of today's Canadian composers and musicians owe their early training and inspiration to his teaching. During the half-century in which he was actively engaged in lecturing at the Conservatory and University in Toronto, he influenced the musical thinking of generations of Canadian creative musicians.

However, it isn't as a teacher, but as a composer, that Dr. Willan is known to the public. His works include two operas, two symphonies, a piano concerto, some large-scale works for chorus and orchestra, some



Photo by Ashley & Crippen

important organ compositions, instrumental and chamber music. His main interest, though, has always been in liturgical music, and particularly in supplying service-music for the Anglo-Catholic Church of St. Mary Magdalene in downtown Toronto, where he has been Precentor since 1921. As Precentor, he is not only organist and choirmaster, but is responsible for all the music used in the church, thus combining powers and duties that are shared, in most other churches, by an organist-choirmaster, music committee, and minister. It's obvious that this one-man system works (provided that it is the right man), for St. Mary Magdalene's Church has become internationally known for the high quality of its music, which never is allowed

to intrude but always unobtrusively enhances the rich beauty and meaning of the services. There are two choirs — a male chancel choir which sings plainsong, and a mixed cappella choir which sings from the rear gallery — and Dr. Willan still conducts weekly rehearsals with both choirs, plays the organ and directs the services, and from time to time composes new motets and Masses for the gallery choir.

An authority on plainsong, or Gregorian chant, Dr. Willan has played a leading role in the propagation of this ancient music in churches throughout Canada; to further the cause, he helped to found the Gregorian Association in Toronto a few years ago. Plainsong occupies an important place in the services at St. Mary Magdalene's, while the work of the unaccompanied gallery choir is concentrated on music by masters of the Renaissance — Byrd, Gibbons, Weelkes, Palestrina, Vittoria, etc. — and, of course, on music by Dr. Willan, almost all of which received its first performance at the church.

His choral and organ works are widely performed in churches throughout the Western world (one of his anthems was performed at the Coronation of Queen Elizabeth II in Westminster Abbey), a fact which is not surprising, considering that Dr. Willan brings to his music not only the technical skill of the highly educated musician but also an intimate knowledge of church music acquired through some 80 years of active involvement in it. Born in London, England, to parents of Irish extraction, he was educated at a choir school (he helped to organize a similar school in Ontario a few years ago), had become an organist and choirmaster by his early teens, and was already well established in a musical career in England before deciding to emigrate to Canada in 1913, when he was offered a post at the Toronto Conservatory of Music. After nearly 55 years in Canada, he still retains some very British characteristics — a fondness for fine British tweeds and good pipe tobacco, a love for a good limerick (definitely non-liturgical), and an accent tinged with the lilting gaelic of his forebears. With brown eyes twinkling, he points out that he is English by birth, Irish by extraction, Canadian by adoption, and Scotch by absorption.

He looks perfectly content, surrounded by the charming clutter of music and memories in his comfortable study. But make no mistake: what's happening there is the stuff of the future, not the past.



## MUSIC IN CANADA

### Concert

**MAVOR MOORE's** translation of the Gratien Gelinas play "Hier les enfants dansaient" (Yesterday the children were dancing) opened in September on board the floating theatre, L'Escale in Montreal.

Centennial Year and Expo 67 in particular have seen the performance of a good number of Canadian compositions. The Quebec Woodwind Quintet presented a program featuring the works of two well-known composers. **JACQUES HETU's** "Wind Quintet" had its premiere and **MAURICE DELA's** "Suite for Wind instruments" opened the program. Also at Expo, one week of August was devoted to eight gala concerts held at the Port Royal Theatre under the auspices of the CBC. These concerts were recorded by the CBC for broadcast at a later date on either English or French radio networks. In all the CBC is advancing the cause of Canadian composers and musicians by recording 75 recitals in different cities across the country for later network broadcast. CBC Week saw the world premiere of **JEAN PAPINEAU-COUTURE's** "Sextet", commissioned by the CBC. It was performed by the Toronto Repertory Ensemble.

Another performance of a CBC commission was "Illumination I" by **OTTO JOACHIM**. **JEAN PAPINEAU-COUTURE's** "Dialogues" and **HARRY SOMERS' "Evocations"** were other Canadian compositions in this week long concert series. Violinist Steven Staryk, who commissioned "Dialogues" with the assistance of the Centennial Commission also performed the work at the Canadian Pavillion Theatre.

**JEAN COULTHARD's** "Concerto for Piano and Orchestra" is on the program of the Ottawa Civic Symphony Orchestra under the direction of Nicholas Goldschmidt for November 15th. Maria Varro will be the pianist. The Vancouver Symphony Society with the assistance of the Centennial Commission has commissioned Miss Coulthard's "Cantata for Chorus and Orchestra" as a contribution to Festival Canada 67.

"Ceremonial March" by **HEALEY WILLAN** received its world premiere in band form at a recent Ottawa performance.

The Societe de Musique Contemporaine was founded in 1966 under a grant of the Quebec Department of Cultural Affairs. Its prime purpose is to promote and make available on a country-wide and international basis the contemporary music of Quebec. Its officers include the following: **JEAN PAPINEAU-COUTURE**, President, Maryvonne Kendergi, Vice-President, Jean Laurendeau, Secretary, Bruce Mather, Treasurer and Hugh Davidson, Robert

Giroux and Wilfred Pelletier, Directors. The Musical Director is **SERGE GARANT**. The society sponsored two concerts in the Canadian Pavillion this summer during which were heard — **JEAN PAPINEAU-COUTURE's** "Suite for Violin Solo", "Asymmetries" by **SERGE GARANT**, **JACQUES HETU's** "Sonata for ondes Martenot and piano", "Ecllosion" by **OTTO JOACHIM** and **GILLES TREMBLAY's** "Kekoba".

To help defray the cost of a Centennial Project of McGill University in Montreal, "McGill and Its Music", BMI Canada Limited donated \$400.00. The project was a concert which was presented on November 3rd at the Salle Wilfred Pelletier in Montreal. The program commenced with **ROBERT TURNER's** "Opening Night". Other selections were **CLAUDE CHAMPAGNE's** "Concerto for Piano and Orchestra" and **ISTVAN ANHALT's** "Symphony No. 1".

**HEALEY WILLAN** made a rare public appearance of late outside his own St. Mary Magdalene Church when he conducted the performance at Timothy Eaton Memorial Church, Toronto, of his own composition "Brebeuf and His Bretheren", the musical framework of E. J. Pratt's poem.

The University of Saskatchewan is sponsoring a series of concerts featuring the works of Canadian composers played by the composers themselves. One such concert will feature the works of **BARBARA PENTLAND**.

Violinist Hyman Bress recently performed the "Concertante No. 1" of **OTTO JOACHIM** in Yugoslavia.

**ROBERT TURNER's** "The Brideship" is being done in concert form before an audience by the CBC Vancouver Chamber Orchestra and soloists. This lyric drama in 3 scenes will be heard on the CBC radio network, December 12th. Turner's work entitled "Diversities" for violin, bassoon and piano premiered in Vancouver in September. It was performed at that time and later at Expo by the Cassenti players of Vancouver who commissioned the work from Dr. Turner under a grant from the Centennial Commission. Another December radio broadcast will feature Turner's "Nocturne" for small orchestra played by the CBC Vancouver Chamber Orchestra.

**VIOLET ARCHER's** "Chorale Improvisation" received its premiere by organist Hugh Bancroft on the tracker-action Casavant organ in the Canadian Pavillion at Expo this summer.

The Canadian Pavillion was the setting for many other musical events. **GEORGE FIALA's** "Improvisation and Scherzo" was played by violinist Eugene Husaruk and Mireille Lagace at the piano. "A Chaucer Suite" by **JOHN BECKWITH** was performed by Le Petit Ensemble Vocal. On the same program was **BARBARA PENTLAND's**

musical setting of an early Chinese poem, "Spring days come suddenly". Soprano Pierrette Alarie appeared at the pavillion in October and sang a work by **JEAN PAPINEAU-COUTURE**, "Quatrains". Organist **KENNETH MEEK** made a September appearance at the Canadian Pavillion. On this occasion he played his own works "Voluntary for St. Crispin's Day" and "In Memoriam" as well as **HEALEY WILLAN's** "Epilogue" and "Prelude on Ave Maris Stella". Another organist, Gaston Arel played **JEAN PAPINEAU-COUTURE's** "Piece pour Orgue" at a subsequent concert.

**HARRY SOMERS' "Kuyas"** based on Indian folklore was a required piece for singers in the vocal competition of the International Music Instituted

**ALLANSON BROWN's** "O Brother Man", a **WATERLOO MUSIC** publication was performed recently in Leamington United Church.

The International Service of the CBC in conjunction with RCA Victor have just followed up their 17 record series, "Music and Musicians of Canada" with a three album set containing 11 records. "Canadian Folk Songs" features 9 records in a boxed album with a brochure giving the history and explanation of the 120 English and French songs. The second album of Canadian works commissioned and played by the Montreal Symphony Orchestra was recorded by the Montreal Symphony Orchestra under the direction of Pierre Hetu and Zubin Mehta and includes "Fantasmes" by **ANDRE PREVOST** and **HARRY SOMERS' "Fantasia"**. **ERIC WILD** conducts orchestra and choir of the CBC Winnipeg on the third album. It features excerpts of Calixa Lavallee's "The Widow", the first Canadian opera. Helmut Kallmann, head of the CBC Music Library in Toronto unearthed a rare copy of the original edition of this work, known until now by name only.



Pierre Héту

The Salle Wilfrid-Pelletier in Montreal was the September setting for **JEAN PAPINEAU-COUTURE's** "Trois Pieces Pour Orchestre" played by the Orchestre National de L'Office de Radiodiffusion Television francaise.

**OTTO JOACHIM's** "Contrastes" received its Toronto premiere as part of the opening concert of the Toronto Symphony Orchestra's Subscription Series.

### Popular

A new album is in the offing for **Moe Koffman** and his quartet. The album will include half a dozen of his own compositions. It will feature the electronic flute, made by Selmer and introduced by Koffman at the national music dealers convention in Chicago. The Koffman group also made an appearance in the Canadian Pavillion Theatre of Expo 67.

"The Ernie Game", a feature film based on original material by Bernard Cole Spencer is to be shown this fall on CBC-TV's *Festival* series. The feature film, running 90 minutes, is a co-production of the CBC and the National Film Board and is directed by Don Owen (of "Nobody Waved Goodbye" fame). He also wrote the screenplay. The movie sound track music was published by **FRODO MUSIC** and played by the Kensington Market. **LEONARD COHEN's** "Suzann" is also a part of the score. Leads in the film go to Alexis Kanner, a 25 year old Canadian actor who has been working in England and Montrealer Judith Gault in her first major film role.

Noted CHCH-TV news correspondent, Geoff Scott was married during the summer to Priscilla Wright. The best man was comic and impersonator, Rich Little. Miss Wright leaped to fame at age fourteen when she made a recording of **WARWICK WEBSTER's** "Man In A Raincoat" which was a solid chart topper in the United States for several months.

**RANDY BACHMAN's** "There's No Getting Away From You" has been cut by Winnipeg's Guess Who and released in the States on Fontana. **RON PAILEY** and **BOB BURNS** have collaborated on a composition entitled "Summer Blue". First recording is by the Eternals. **DAVID MAYER** and **MARK SHEKTER** are now writing for the Tommy Hunter Show with Bill Lynn.

"Little Nick" by **PAT STUBBS** and **EDDIE BIRD** and "Honky, the Christmas Goose" by **CHIP YOUNG** and **ORVILLE HOOVER** were scheduled for early November release and promotion by Columbia Records. Both sides were cut by Dennis Day. Mighty Star Toy Company is tying in on the promotion with a "Little Nick" toy.

**ERIC WILD's** tremendously popular "Hymn Sing" television show from Winnipeg returned this fall. The producer is **DON WILLIAMS**.



**NED CIASCHINI** and **RALPH MONGEAU** wrote "Walk With Canada", which was used as the closing number in the first half of the Grandstand Show at the Canadian National Exhibition in Toronto.

Cal Bostic has recorded "May I" by **FRED BURNIE** and **DOUG RANDLE's** "Just A Boy and Girl In Love". Both are included in a soon to be released album.

Expo 67 has come to its end but we have not finished talking about it. "La Ronde Est A Nous" written by **JEAN ROBITAILLE** and **ROGER GRAVEL** portrays the happy time of this Expo playground.

It was quite a celebration at the International Broadcasting Centre at Expo on September the 27th. The occasion was the 45th anniversary of station CKAC in Montreal.

Toronto's Mandala are in the news on two counts. They recently signed an exclusive, long term recording contract with Decca. In addition they have also signed a motion picture contract with Universal Pictures in Hollywood. **DON TROIANO** will produce the group and other Canadian acts for Decca.

**DENNY VAUGHAN** combined a Canadian holiday with a little work this summer when he took time off as Musical Consultant for the CBS-TV Smothers Brothers Show. Denny cut twelve bands for a new Canadian Talent Library release. All twelve songs are "big band" arrangements of tunes about girls. Included are two of Denny's original compositions, "Miss Wistful" and "Judy".

Don Wayne of **WAYDETTÉ MUSIC** is overjoyed with the success of its most recent hit with Lee Roy Preston "Without You". This song is a composition of **WALLY DUBOIS**, a recent affiliate of BMI Canada Limited.

Chosen the up and coming artist for the year 1967 in French Canada, **ERIC** is certainly not letting his public down. His most current hit "On N'a pas le Droit" is another production of **DENNIS PANTIS** and published through his firm **EDITIONS VINGTIÈME SIÈCLE**.

**Buffy Sainte-Marie** returns to the news with her appearance in Vancouver in September. This young Canadian is making a mighty impact on the music world with her singing and composing. Her composition, "Until It's Time for You to Go"

With the phenomenal growth of domestic music in French Canada in recent years, a number of American publishers have come to realize the importance of this market. We recently welcomed to our Montreal office Miss Karen Hodge of Jobete Music in Detroit, shown here with Denise Meloche, regional director, Performing Rights Administration.

has been recorded by Judy Ginn on Canadian Talent Library and by Nancy Sinatra in the U.S.

**Leonard Cohen** wrote the score for the film "Angel" by Derek May which was part of the Canadian film festival this year. The Stormy Clovers perform the music in the film.

The advertiser/song writer **PAT di STASIO** who has had overwhelming success with "Toi Tu Es Tout Pour Moi" has followed it up with "La Modonna D'Angela" popularized by Mr. Radio and Television of French Canada, Jen Roger, and more recently by promising Claude Langevin on Rusticana label.

**JOHNNY COWELL's** "Oops" is one of the selections on the CTL recording, "Teddy Roderman and His Six Trombones".

**GUIDO BASSO** has returned from a western Canada trip. He was interviewed in Lethbridge at CHEC-Radio and his recent CTL album played.

The Guess Who and the Staccatos have joined Bobby Curtola in the commercial field. Both will be making jingles for Coca Cola, the Guess Who will base theirs on past hits, for example, "Shakin' All Over" and the Staccatos will use new material.

The new publishing firm **LOW CAT MUSIC** managed by the experienced Tony Caticchio has made an impressive beginning with "Elle N'a Rien Compris" and "Laissez-Nous Vivre" recorded by an up and coming group called Les Lutins. Their most recent offer on Caroussel record "Loin de Moi" should also reach the top.

**MYRNA LORRIE** has signed a 13 week contract to sing with the Halifax-based Don Messer Show on CBC-TV.

**BRIAN BROWNE** signed a term contract with Capitol Records in September. The first single was to be rush-released followed by an album.

The very popular folk singer from Quebec City **GEMMA BARRA** has been very busy in the last year appearing on a number of CBC programs such as "Mon pays, mes chansons", "Chez Miville", "Deux villes une musique" and "A guichet fermé".

**DON THOMPSON** is keeping busy. He wrote the arrangements and led the orchestra for "The Rock Scene, Like It Is" at Toronto's O'Keefe Centre and scheduled for an October broadcast on CBC-TV.

**LEONARD COHEN** is firing on all cylinders. His **STRANGER MUSIC** publishing house is jumping with his own compositions, many of which have been recorded by bright lights on the American scene, including Judy Collins, **Chad Mitchell** and **Buffy Sainte-Marie**.

The Kensington Market's latest release "Bobby's Birthday" and the flip side of "I Would Be the One" is starting to move on the Stone Label. Both songs are published by **FRODO MUSIC**. Stone also has a potential block-buster in "Yes It's Me" and "Tough Guy", written and recorded by **BOBBY GRIFFITH**.

**GABY HAAS** and **OLAF SVEEN** have just opened a music school in Edmonton, specializing at the moment in accordion and guitar.

#### Jazz

**JIM McHARG'S** Metro Stompers have been kept increasingly busy during the past few months. Following a record shattering engagement at Toronto's Park Plaza Hotel the band spent a week at Expo, playing concerts at the Ontario Pavilion. This engagement coincided with the celebration of Ontario Day. Provincial Premier John Robarts has been showing keen interest in the band and they have been getting a lot of work at political rallies during the recent election campaign. In addition they were retained by George Hees during the Federal Conservative leadership rally — it proved to be the most exhausting and demanding week the band had ever had. The album recorded last November with trombonist Vic Dickenson is scheduled for early release by Casl Records and will include the Stompers' hit instrumental version of "Canada".

Composer/bandleader **P H I L N I M - M O N S**, after more than ten years as leader of the popular Nimmons 'n' Nine, is taking the band to universities and collegiates this year for his regular CBC broadcasts. The first, at York University, was taped in late September, and the second was taped at Agincourt Collegiate on October 19. Nimmons reports that considerable time and effort has to be put into coordinating these location concerts, but the response so far has made the effort well worthwhile. He is planning on giving lectures to the music students a few days prior to a concert hoping, in this way, to stimulate further interest in the band and in jazz.



Pat Riccio

**PAT RICCIO'S** latest release on the Arc label is called "A Man And A Woman." It contains four originals, two by Pat and two by his son Pat Jr. Riccio wrote "It's A Quiet Place" and "When The Maple Turns" while "In The Words Of A lover" and "Why Does He Stay In My Mind" are the contributions of his son. All four are vocal selections handled by a girl trio. Instrumentals, featuring the Riccio saxophone, make up the balance of the album. Riccio, a busy freelance writer/arranger just completed writing all the music for Deanne Landry's nightclub act. Miss Landry, a former Miss Canada, is another glamor girl to move into show business.

Clarinetist **HENRY CUESTA** is still featured at the Cambridge Motor Hotel with the group of organist **JIMMY PARIS**. **DOUG WILLSON**, whose "Canadian Theme" was favorably received by the press, is back in Toronto after working the summer in Montreal's Playboy Club.

Organist **ART AYRE**, a regular fixture at George's Spaghetti House, recently took part in an unusual recording session with multi-instrumentalist **Moe Koffman**. Koffman, playing electric flute and saxophone, recorded a dozen contemporary tunes, including some of his own. A sitar was added on several selections and the combination of this instrument with the electric flute produced a particularly fascinating sound. Koffman is presently negotiating in New York for its release on a major label.

#### In Memoriam

The passing of **Woody Guthrie**, 55 year old balladeer-composer will be mourned by music lovers everywhere. He succumbed after a fifteen year bout with Huntington's Chorea, the muscle disease which claimed his mother as well. Although he is no more, his music titles — "This Land is Your Land", "Pastures of Plenty", "Roll On Columbia" and others too numerous to mention will remain fresh in the memory of American music.

#### Congratulations

The Royal Conservatory of Music of the University of Toronto has announced the first winners of the annual BMI Canada Limited Centennial Scholarship. The composition award of \$300.00 went to **STEVE PEDERSEN** and the electronic music award of \$300.00 to Walter Buczynski.

The Canadian League of Composers has created an award to be given annually to a musician who has shown dedication and outstanding achievement in the performance of Canadian Music. The first recipient of the award, to be known as the Canada Music Citation, is Victor Feldbrill, conductor of the Winnipeg Symphony Orchestra. The presentation took place at the O'Keefe Centre in Toronto on October 11th after the final performance of the opera, "Louis Riel", conducted by Mr. Feldbrill. **MAVOR MOORE** made the presentation.

Included among the many first performances which he has conducted are — "Louis Riel" by **HARRY SOMERS**, **VIOLET ARCHER'S** "Piano Concerto No. 1", **JOHN BECKWITH'S** "Music for Dancing", two works by **BARBARA PENTLAND**, "Piano Concerto" and "Symphony No. 4", **MURRAY SCHAFER'S** "Canzoni for Prisoners" and two other works by **HARRY SOMERS**, "The Fool" and "Symphony No. 1".

**From the U.S.A.** — Winner of the seventh annual BMI (Broadcast Music, Inc.) Varsity Show Competition was "The Short and Turbulent Reign of Roger Ginsburg", with music by John Rubinstein, son of pianist Artur Rubinstein, with lyrics by David Colloff. The show was sponsored by the Musical Comedy Regents of the University of California at Los Angeles. A prize of \$1,000 will be shared by Colloff and Rubinstein and an additional \$500 goes to the Regents.

The BMI Varsity Show Competition is opened each year to young composers and lyricists on college campuses across the United States and Canada. Rules for the 1967-68 competition, which closes June 15, 1968, are available from Allan Becker, Broadcast Music, Inc., 589 Fifth Avenue, New York, New York 10017.



Mr. Justin Bradshaw, vice-president of Broadcast Music, Inc. in New York, (above with T. Clyde Moon, Assistant General Manager, BMI Canada) took time off Expo '67 to visit the new Montreal office.

# COUNTRY MUSIC '67 - THE SOUND HAS SETTLED DOWN

by John A. Porteous



The end of October saw the wrap-up of International Country Music Month for 1967 as delegates from recording companies, publishing firms, and radio stations retreated from Nashville, somewhat the worse for wear, after having coped with the problems of the industry and the difficulties of attending five cocktail parties at one time.

International Country Music Month has become an established observance by this time, and it is likely that the solidifying effects of a strong association with representative members from all parts of the business has had a part in country music's relative coming of age. This maturity of sound at least has been evident all this year as artists have more or less returned to the traditional type of country material. This is not to say we've regressed — on the contrary, today's established country and western artists show a sophisticated capacity for the greatly improved recording facilities and special effects which are available to them.

If you haven't listened to the contemporary country sound lately, tune in a station near you that features country and chances are you'll hear a combination of true country styled material, performed with the full use of modern sound methods and often-brilliant A & R work, which makes the lead singer and augmentive voices (as well as each instrument in turn)

stand out with refreshing clarity.

The difference in today's country sound is, I think, one of confidence. Remember the days when some of the bigger country stars seemed to panic at the changes in music generally, and began recording near-pop songs with lush arrangements and a softened beat? For a while, back in the late 50's, it seemed to be a criminal offence at some sessions to have a guitar discernable above the other strings. The 'heart' type ballad retreated from the pens of the leading writers, and more urban lyrics became a must.

But as Canadian country music fans have a way of doing, the buying public largely rejected these semi-pop efforts, and aside from a few pop music fans who may have gone for the diluted country sound, these records stayed on the shelves.

The material which has emerged this year indicates a return on the part of writers to deal with lyric themes that the listeners have proven they like, while the boys in the glass booths have re-discovered that a basic twangy guitar part is a pretty commercial ingredient.

One solid reason could be that the industry as a whole no longer sees quite the same battle lines drawn between country and pop. It has been realized that some people like jazz, and will always like jazz, and that some will never realize that **Lester Flatt** is not an apartment project, nor **Speedy West** a California Turnpike. But

scattered in among these non-believers is a hard, hard core of 'pickin' and swingin' lovers who love the music as it is, who want no apologies made for it, and who enjoy it most of all for its home spun features.

With the spectre of country music's possible death removed, for so it often seemed in the battle for the record buyers' dollar back in the 50's, it would appear that the industry can now settle down to producing the music that the fans enjoy. This music can be improved upon and refined of course, but its essence has to be a reflection of life in North America, or it just isn't country music.

In short, those of us who enjoy the country sound know that it may be a bit corny, but we wouldn't have it any other way. As for whether its 'good' music or not, my reply to the detractors had always been that pleasure is in the ear of the listener. But if you really want to analyze it, country music has been around America just about as long as any form of music that's remembered, and even today it reflects the solid habits and customs of the early people who made Canada and the U.S. the greatest nations in the world. The heritage of bluegrass and the early folk-country sounds is something that we should take pride in, and I'm frankly glad they've survived and flourished . . . in fact, I'll take a bet they'll still be evident in the music of the 70's!

# LETTERS

*Following are two of the many letters we received commenting on our first issue of The Music Scene.*

To Wm. Harold Moon, General Manager

Dear Harold:

Congratulations on the first issue of your new magazine. It should make a splendid contribution to "The Music Scene" in Canada. Thank you very much for sending it to me.

Sincerely,  
Miss Freda Ferguson  
Manager, Music Department  
Oxford University Press  
Canadian Branch

To Ron Napier, Manager Music Administration

Dear Ron:

Just a short note to congratulate you on your new publication "La Scene Musicale" which looks very distinctive and I am sure will fill an important role.

Yours sincerely,  
Gerard Poupart  
Co-ordinator, Transcription Service  
Canadian Broadcasting Corporation  
International Service

*Our thanks to Miss Ferguson and Mr. Poupart and to all the others that took time to write kind words of congratulations. Letters like these are very gratifying and as further issues of The Music Scene are mailed we would hope to see more of the same.*

*Our chief aim is to bring further recognition to Canadian composers and authors of music and the Canadian world of music through The Music Scene. To assist us in doing this well, we need your opinions, your questions and your feelings about Canadian music in general, whether it be in regard to current trends, foreign influence, music in broadcasting, etc. This is your page and we look forward to hearing from you.*

*Editor*

# NEWSLETTER

"GREETINGS"

## IT'S BEEN A WONDERFUL YEAR

This November-December issue of "The Music Scene" and Canada's recent Thanksgiving celebrations remind me that we should always count our blessings, and as we bring Canada's Centennial year to a close we have more blessings than ever to be counted. There have been so many great happenings on the Canadian music scene during the past year that they would take more space than is allotted to this newsletter to recapitulate them. However, in the January-February issue we are planning to present many of the wonderful results that took place in the world of Canadian music during Canada's 100th year.

Even at this early date we want to express our thanks<sup>4</sup> for the kind comments and thoughtful suggestions that we have received on the last issue of "The Music Scene" and look forward to hearing from you in the months to come.

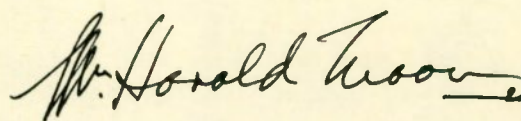
In making the change from the BMI Canada *Newsletter* to "The Music Scene", one of the prime or principal purposes was to make it an authoritative source of Canadian music news and to reflect the dynamic creativity of Canadian composers and publishers so that their music might be better known and more fully appreciated here and abroad. The tenor of the correspondence that we have been receiving tends to indicate that this objective is being reached.

Being a Performing Rights organization, BMI Canada is most interested in making sure that our composer and publisher affiliates are properly credited with the performances of their musical works. To help us properly discharge this responsibility it is most important that our Index Department in Toronto be promptly advised by affiliate writers and publishers of any or new works that they have composed or published. It is the processing of this vital information here at BMI Canada and at Broadcast Music, Inc. in the United States, and all of the co-operating Performing Rights organizations in other countries of the world, that lets us set up files and procedures. It is in every writer and publisher's best interest that they be prompt and complete in reporting their repertoire so that in turn they may be credited with the performances of their works. If you have been negligent in this regard in the past, may I suggest an early New Year's resolution that you bring our Index Department's files up-to-date as quickly as possible on your repertoire and benefit yourselves accordingly.

The BMI Canada offices in Toronto and Montreal are interlocked by direct wire providing instantaneous Montreal knowledge of all index information filed with the Index Department in Toronto. The benefits of this to composers and publishers, as well as the commercial users of music, is obvious and is one more reason why repertoire should be registered as quickly as possible for the benefit of its creator.

THIS BEING THE LAST ISSUE OF "THE MUSIC SCENE" THAT WILL BE REACHING YOU THIS YEAR,  
WE WANT TO WISH YOU ON BEHALF OF OUR BMI CANADA FAMILY — THE MERRIEST OF  
SEASON'S GREETINGS!

Cordially,



Wm. Harold Moon  
GENERAL MANAGER

## WELCOME TO OUR NEW AFFILIATES

**HUGH HARTWELL** was recently a winner in the Student Composers Awards Competition sponsored by Broadcast Music Inc., and also tied for first place in the Second Century Week Composition held in Edmonton. Hugh was born in Hamilton, and is taking post graduate work at the University of Pennsylvania after completing his Bachelor of Music degree at McGill University.

**BERNARD SCOTT**, a French Canadian composer from Montreal is presently writing French lyrics in collaboration with composers in the English field.

Galt, Ontario is the hometown of **KENNETH CHAPMAN** and **RODNEY WRIGHT**. Rodney, a guitar player and folk singer is also known as **JONATHAN**.

"The Mystic Voice" of the top Canadian and U.S. club circuit, **DICK HALE** was born in Elkhart, Indiana. Dick began his singing career as a church choir boy, and his early songwriting aspirations were encouraged by his composer grandmother.

**EDDIE SPENCER** arrived in Toronto from Jamaica just three short years ago. After perfecting a unique sound, Eddie formed a group called "The Mission", of which he is guitarist and vocalist.

Brother and sister songwriting team, **CHARLES COSMAN** and **FREDA CHANDLER**, hail from Moncton, New Brunswick. During the Second World War, brother Charles spent six years with the Canadian Army Staff band.

Young promising artist and composer **LOUISETTE DESCHENES**, from Laval, Quebec has had her first recordings released on the Jupiter label.

"The Group", made up of **GRAHAM CROWELL** on bass, **RONALD SULLIVAN** on guitar and **JAMES TAYLOR** on drums, are what's happening in Richmond, British Columbia.

Associate 1st flautist with the Toronto Symphony Orchestra and CBC recitalist, **ROBERT AITKEN** also takes an interest in the study of electronic music.

**MICHEL PAGLIARO** is one of the new breed of French Canadian composers with a very commercial sound. He is a member of the popular group, "Les Chanceliers".

Versatile Dartmouth musician **WILLIAM GUEST**, who plays the piano, violin and clarinet has fourteen of his old-time waltzes projected for an L.P. release by a well known fiddler.

**RON PALEY**, whose hometown is Rosa, Manitoba, has had several of his tunes picked up by a U.S. publisher. Ron is a member of the popular Winnipeg-based group "The Eternals" who record on the Reo label.

**JIM DAVIES** and **SONIA PETERSON** have combined their talents as a songwriting team. Sonia plays guitar, and as the folk team of "Peter and Sunny", perform throughout the Hamilton-Toronto area, their home locale.

Born in Montego Bay, **NEWTON "Dizzy" BARKER** now makes Toronto his headquarters, where he and his group "The Cougars" hold forth at the local Caribbean clubs. "The Cougars" will soon be released on the Apex label.

Guitarist **STEVE SHORE** hails from Cote St. Luc, Quebec. Two of his songs have been recorded by "Lloyd and The Village Squires", and released on the Jubilee label.

Three members of the very popular French Canadian group "The Sultans", **BRUCE HUARD**, **DENIS FORCIER** and **CLAUDE REID** are now establishing themselves as composers. After being so successful as performers, they are now proving themselves as very talented songwriters. This group has now disbanded, and each will be making a career on their own. In following issues we will look at their past success and the future of each of these very fine young performers.

**MARY ERSKINE** of Esther, Alberta, has had two of her songs recorded on an L.P. by "Smilin' Johnny and the Prairie Pals".

Born in Picton, Ontario, **GLEN POWERS** now calls Oshawa home. Glen is the lead singer of "The Sapphires" and has high hopes for three of his songs being released on RCA Victor in the near future.

**WILLIAM STEVENS** is from Ottawa, and a member of a group in that city.

Two Vancouverites, **WILLIAM HENDERSON** and **CLAIRE LAWRENCE** have teamed together as a songwriting duo, and have stirred up interest in Hollywood music circles.

Lancashire-born **MIKE McDERMOTT**, guitarist with "The Act Four" is one of Toronto's busiest young musicians, being a writer, arranger and artist. The group projects the teen image through the "Salute To Youth", and recently toured the Toronto teen dance spots.

Writer, **DAVIES GRATWICK** summers at Minett in the beautiful Muskoka resort area, although Buffalo, New York, is his home base.

**HERMAN FREULER** had the thrill of hearing his "Hymn to Canada" presented by the Acton Legion Choraliers during his visit to Expo. Born and educated in Switzerland, he immigrated to Canada after the First World War, and has always made music his hobby. "Hymn To Canada" is his personal tribute to his adopted country.

Formerly with the group "The Georgians" **ANDREW LACROIX** is now devoting his time to songwriting. One of his songs will shortly be released on records in Johannesburg in Africa.

Pianist **HERBERT HELBIG** finds time from his busy schedule of club and studio work, as well as recording for the Quality label, to write feature film music. His first film is scheduled for early release. Herbie was German-born, but now calls Toronto home.

Several groups in the Montreal area have performed **LOUIS McKELVEY'S** compositions.

Night club entertainer, **GEORGIA AMBROS** started singing in amateur productions at the age of thirteen in her hometown of Selkirk, Manitoba. Currently appearing in supper clubs as far flung as Chicago, Trinidad and Toronto, beautiful Georgie writes much of own material.

Hamiltonian **JEFF SNIDER** is a member of "The Gentle Touch", a seven-man group who record for the RCA Victor label.

Writers **WILLIAM WILLIAMS** and **GARRY NESBIT** also call Hamilton home.

A talented composer as well as a showman, **KEITH MACKAY**, is one of "The MacKay Brothers" has performed throughout Canada and the U.S. for the past ten years. Keith is a featured singer on Kitchener TV, and a topnotch guitarist who records for the Arc label.

Guitarist, **VALENTINE BENT** has had two of his songs recorded by "The Sheiks" for Raymond Records.

**BLAKE PARKER** has studied electronic music, an example of which was heard in the Nathan Phillips Square showing of modern sculpture. Blake records for the Allied label.

Ontario College of Art student, **ROBERT KENDALL**, drummer with "The Bedtime Story" a teenage group currently playing the Ontario circuit calls Clarkson home.

**EDWARD CIASCHINI**, currently in the hotel business in Sault Ste. Marie, Ontario will be remembered in music circles as one of Canada's leading arrangers, having spent 20 years in the Toronto and Montreal vicinity, broadcasting over the CBC, Mutual and NBC Networks. More recently, his song "Walk With Canada" was featured by Percy Faith at the Canadian National Exhibition Show.

**EDITIONS NATLUS**, 189 Rockland Road, Ville Mont Royal, Montreal 16, P.Q.

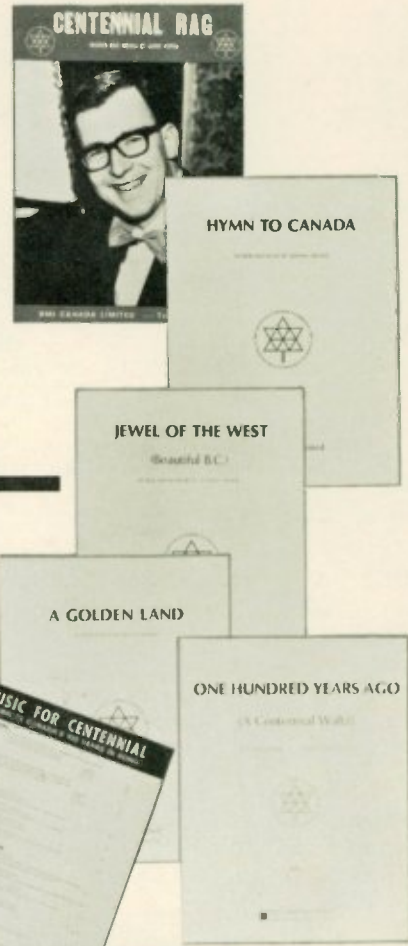
**IMRAP PUBLISHING** 668 Huron Street, Toronto 5, Ontario.

**ELL-JAY MUSIC CO.**, 4979 Bathurst Street, Suite 411, Willowdale, Ontario.

**WILLIAM SWAAN MUSIC** 32nd Avenue, Ruskin, B.C.



# BMI Canada Limited



# SALUTE TO CANADIAN MUSIC

