

THE MUSIC SCENE



SOUNDS OF THE 70S

WHISKEY HOWL • POPPY FAMILY
HOPPER PENNY • LES CLASSELS
MOTHER TUGKERS • THE
MOTIF • LES Z • LIGHTHOUSE • MOTHER TUGKERS • YELLOW
LES Z • LIGHTHOUSE • MOTHER TUGKERS • YELLOW
WHO • IRISH ROVERS • LE COEUR D'UNY • D'UNY • YELLOW
MR. MEGATONES • MOTHERLODE • FIVE MAN ELECTRICAL BAND • THE
THERAPY • LES BELLES • LES BELLES • LES BELLES • LES BELLES
GUESS • LES BELLES • LES BELLES • LES BELLES
CARGO • CARGO • CARGO • CARGO

THE MUSIC SCENE



MARCH-APRIL, 1970

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PROTECTION FOR ORIGINALITY

by Gordon F. Henderson

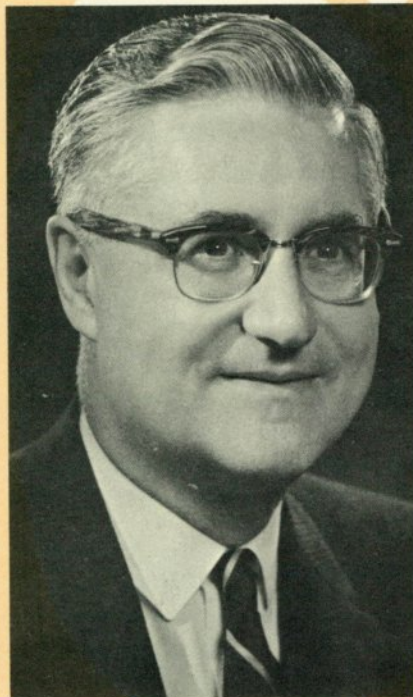
It is a human trait to imitate. To copy what has been successful is founded on instinct and logic. A child naturally seeks to imitate his parents. In any field of endeavour progress must have as its starting point the success of others. Innovations are built upon the accumulated knowledge and information that has been developed in the past.

The law of industrial and intellectual property defines legal limits within which it becomes illegal to copy or imitate. The law of copyright is one significant aspect of that law.

Copyright is the legal recognition of the right of one who creates a work to protect that work against reproduction. It is considered that it is in the public interest to encourage and reward the creative arts. By way of example, authors, artists, composers and sculptors are protected in law against the copying, reproduction or multiplication of their works.

Copyright arises automatically on the creation of the work. In this country, it is not necessary to register the copyright as a condition of protection. Registration merely facilitates proof of certain elements of the copyright owner's case in a court of law. There are no formalities that must be met to obtain protection in Canada.

Copyright protection to works of Canadian citizens is also obtained automatically without registration or other formality in practically all industrial and commercial countries of the world. (The notable exception is the United States.) Canada is a member of an International Agreement (The Berne Convention) that provides automatic copyright protection in unpublished works to nationals of its member states. Published works are automatically protected in copyright in each of such member states with the additional requirement that the work shall be first published in a member state. Publication of a work is defined as the distribution of copies of the work to the public. It does not mean the



Gordon F. Henderson

Jon Joosten Photo

printing of the work. Accordingly, copyright arises automatically to the author of a work who is a Canadian citizen in Canada and fifty-three other countries, including Great Britain, France, Germany, Austria, the Netherlands, Australia, New Zealand and South Africa.

The United States did not adhere to the Berne Convention. However, the benefit of the respective copyright statutes of the United States and Canada has been made applicable to the nationals of each country. But, to obtain copyright protection in the United States, a Canadian must take certain simple marking steps. From the time of first publication of the work, all copies of the work published with the authority of the author or other copyright owner must bear the symbol ©, accompanied by the name of the copyright owner and the year of first publication. The marking must be placed in a manner and location so as to give reasonable notice of a claim to copyright.

Copyright relates to a 'work'. It applies to and protects the expression of ideas in a particular form. It does not protect the idea itself.

Ideas can be expressed in different forms to constitute different types of works. They may be expressed in a written form to constitute literary works. A song in the form of sheet music is protected by the copyright law as a literary work. If the form of expression is a musical score, it is protected as a musical work. A melody or a harmony or a combination of each, graphically reproduced is properly a musical work. A painting or a photograph is protected as an artistic work, whereas an acting form is protected as a dramatic work.

It will be observed that copyright relates to a manner of self-expression that gives to the work the kind of form in which the law acknowledges protection. The form must be a material form. It must be capable of identification having a more or less permanent endurance. The law will not intervene to protect that which is not definite and ascertainable. By way of illustration, a sporting event is not proper subject matter for copyright as it does not follow a prearranged and ascertainable pattern. The players act according to the exigency of the moment and not according to a defined script.

Mere selection is not proper subject matter of copyright. An amanuensis does not obtain copyright. Copyright requires the exercise of labour and skill to cloak a thought or thoughts in the required material form.

The law also demands that the 'work' shall be 'original'. To be original, the work must originate with the person who created it. It cannot be copied. 'Original' does not mean novelty. Copyright is concerned with self-expression and not the degree of literary, artistic or musical merit. A poor song is still a work in which copyright subsists.

Copyright is the right to copy, reproduce or multiply a work. The word 'copyright' is derived from the Latin word 'copla' meaning plenty or abundance.

The rights acquired by a copyright owner are defined in a statute of Canada as the sole right to produce or reproduce the work or any substantial part of it in any material form. One of the exclusive rights reserved to the copyright owner of a literary, dramatic, musical or artistic work is the right to communicate such work by radio communication. The term for which copyright subsists is the life of the author and 50 years after his death.

In addition to the right to prevent anyone from copying his work, the owner of a musical work or a dramatic work acquires as a right included in copyright a 'Performing Right'. The performing right is the sole right to perform in public the musical work or the dramatic work.

Generally speaking, no one is entitled to use the musical or dramatic work of a composer or author to per-

form the work in public. No one is entitled to use the work for the purpose of radio communication. These two examples are sufficient to show that the author and composer can exact a fee for the commercial use of his property. The areas of commercial use of musi-

cal and dramatic works include radio and television communication, concert hall performances, performances at night clubs and dance halls. These areas illustrate the wide scope for the commercial use of musical and dramatic works.

However, the protection given to the copyright owned founded in a Canadian statute enacted in 1921 upon the foundation of an English statute of 1911 has not kept pace with the technological developments of reproduction and extension of use of copyright works. The introduction of photocopying machines has enabled many literary works to be copied without tribute to the author. Libraries have been accused of reproducing entire works without regard to the obligation to the copyright in the work.

In the field of radio communication, the role of a cable casting company was never within the contemplation of those who enacted the Copyright Act. Computers were wild dreams in 1911 when the foundations of our statute were being formulated. One of the live issues in the field of copyright today is whether copyright does subsist in a software program. There is also controversy as to whether it should subsist.

From these few examples, it is apparent that the present Copyright Act is outmoded. A Royal Commission under the chairmanship of the late Chief Justice Ilsey, Chief Justice of Nova Scotia, recommended substantial changes in the Copyright laws of Canada. At present, the Economic Council of Canada is considering whether the present statute meets the needs of this country. Representations have been made by organizations representing both copyright owners and copyright users to the Council and to such governmental agencies as can be instrumental in bringing the Canadian Copyright Act into accord with the needs of our times.

Copyright law affects everyone. Some are commercially affected as a copyright owner interested in a fair return for the creative arts. Others are commercially affected as a user of copyright. As ordinary citizens we are all affected daily in the books we read, the music we listen to, and the television programs we watch. Since the copyright law is now in a state of transition, it is incumbent on each of us to take an interest in what kind of laws are to be applicable in this important sphere of human activity. Canada has been an importer in the past in respect of copyright works. This role would appear to be under conditions of change. The pressure by the Canadian Radio-Television Commission for the development of Canadian programs for the Canadian Broadcasting Corporation, the CTV network, and more recently for Canadian cablevision companies may provide a stimulus to creative arts in Canada. A sound copyright law can also provide a means to that end. ♣

Gordon F. Henderson, Q.C., is a director and Vice-President of BMI Canada Limited. He is a recognized authority on copyright law and a partner in the Ottawa law firm of Gowling, MacTavish, Osborne and Henderson.



CEA Photo

Shirley Field

SHIRLEY FIELD

Shirley's first album, "Two Sides of Shirley Field," is just what it says. On one side she sings ballads and on the other she concentrates on yodelling.

Shirley, in her early 30s, has a third side. On her second album are three of her own compositions: "My Sister's Only Three," "It All Adds Up To You" and "It's Crazy."

On March 21 Shirley and her band, The Country Casuals, wind up an extensive tour of Ontario that began in October. Shirley accompanies herself on cocktail drum and other members of the group are her husband, Bill, and Stevie Smith. Bill plays bass guitar and Stevie the steel guitar. All three sing, sometimes alone, sometimes together. Bill also plays the flute and piccolo.

The Frenches bought a 10-room house in Whitby, Ontario, the end of last year but they and their young son won't have much time to spend in it. Their only break during the Ontario tour of clubs was for Christmas and negotiations are underway for a tour this year of the southern United States.

Shirley Field was born in Armstrong, British Columbia, but the popularity of her songs long ago escaped the confines of the foothills of the Canadian Rockies. Today she is heard throughout Canada and the United States, as well as overseas. She has toured Canada from Vancouver to Halifax.

The late Jim Reeves once told Shirley to stick to Country music and to retain her sincerity. She must have listened—her latest album is titled "Yours Sincerely, Shirley Field," on the Rodeo Record label.

Two albums aren't her only accomplishments. She has been named Canada's top girl yodeller, was winner of a Lloyd Moffat Memorial Award for originality, in 1968, and has six single recordings to her credit, three of which reached the top 25 on Country charts. She's worked with Wilf Carter, Loretta Lynn, Wilburn Brothers, Marty Robins and has appeared on the *Grand Ole Opry* in Nashville and on Ernest Tubb's *Midnight Jamboree*. ♣

GILLES TREMBLAY

by Jacques Thériault

Among the present generation of Canadian composers, Gilles Tremblay is certainly one of the best known on the international level. In considering the man, one is immediately confronted by his great qualities; eyes of sharp intelligence behind delicate glasses, a pleasant expression reflecting poise, level-headedness and honest decisions.

His creative thinking is not too easy to capture at first, nevertheless the slant taken by his agile and penetrating intellect is revealing. A super-intelligent being is never satisfied with his present state or the philosophy he has just adopted and this is the dilemma with which Gilles Tremblay is constantly faced. The demon of doubt and his personal conception of truth explain all of his musical career.

Born in Arvida, a small city in Quebec, in 1932, Gilles Tremblay started his musical studies in Montreal where he attended simultaneously the School of Music of the University of Montreal (for the history of music) and the Provincial Conservatory of Music which awarded him first prize for piano in 1953. At that time, his main teacher was Canadian composer **CLAUDE CHAMPAGNE** who had the extraordinary ability to incite in the imagination of each of his pupils an individuality developed to the maximum.

In possession of a good musical background enriched by a session at the Marlboro School of Music where he became familiar with chamber music, in May, 1954, Gilles Tremblay took part in a contemporary music concert held in Montreal; he played some of Olivier Messiaen's scores and one of his own piano compositions. A talented composer and pianist, Tremblay was discovering his true artistic nature and the works he wrote at that time prove it: a double quintet for wind instruments (1950), three pieces for piano (1950), a piece for organ (1953), "Mouvement" for two pianos (1954) and "Matines pour la Vierge" for choir and small instrument group (1954) which was recorded and broadcast by the CBC's International Service.

Still motivated by a deep longing born of an honest intellect, the composer left Montreal for Paris a few months later, following the presentation of this contemporary music concert. The die was cast: this 'new music' was to become the prime esthetics which he defends even today along with **SERGE GARANT**, **FRANÇOIS MOREL**, Norma Beecroft, **MURRAY SCHAFER**, **ISTVAN ANHALT** and several other Canadian composers. In Paris, where he lived until 1961, he studied mainly under Messiaen whom he



Gilles Tremblay

claims to be his 'spiritual father.' Gilles Tremblay stated: 'His teaching (musical analysis) helped me to find myself. In fact, the term 'find oneself' is subjective as I hope to be able to still find myself when I am 70 years old . . . The truth is that Messiaen does not make disciples but musicians. Has he not indeed taught composers as different as Boulez and Stockhausen?'

For Gilles Tremblay, Messiaen was the 'awakener': he gave meaning to his musical values and to this searchings; he opened the window wide before him on today's wonderful world of music. Apart from Messiaen, the composer worked in Paris with Yvonne Loriod (piano), Andree Vaurabourg-Honegger (counterpoint) and Maurice Martenot. Ask him what he has retained of his meeting with the inventor of the celebrated Ondes Martenot and he will reply 'It, too, was an extraordinary experience . . . it was then I acquired my sense of concentration and memorization . . . the operation of the Ondes Martenot reminded me of the practice of yoga.'

Along with serial techniques (he refuses nevertheless to be categorized) Gilles Tremblay familiarized himself with electro-acoustical techniques; first in Darmstadt, at the Ferienkurse Fur Neue Musik, in company with Karlheinz Stockhausen, Henri Pousseur and Pierre Boulez, then with the music research group of the RTF (from 1960 to 1961) under the direction of Pierre Schaeffer, thanks to a scholarship from the Canada Council. These various periods inculcated in him a curiosity and a deep interest in the problems of audio-visual techniques as is witnessed in the 24-track stereophonic composition he wrote for the sound track of the Quebec Pavilion at Montreal's Expo 67.

In 1961, Gilles Tremblay returned to Quebec and took up residence in Montreal where he brought with him the first

prize in musical analysis awarded him by the Conservatoire Nationale de Musique de Paris, a diploma in counterpoint and the first prize for Ondes Martenot from the Conservatoire de Paris. It was also in Paris that he wrote his first important work for piano, "Phases" (1956) and "Réseaux" (1958) which Yvonne Loriod created in Cologne in 1959, and then his famous "Cantique des Durées" for orchestra.

Of this particular work, the composer says: 'The "Cantique des Durées" represents my first step in the use of stereophonic sound, and took two years to develop. It was completed in 1962 and played two years later at the Domaine Musical de Paris under the direction of Ernest Bour. It is the only work that I have written for large orchestra and its performance requires seven instrumental formations; it is also my most important musical score.'

He is currently teaching theory at the Conservatoire de Musique in Montreal and is a director of the Société de Musique Contemporaine du Québec, which was founded in 1966 through the initiative of a group of Quebec musicians including **JEAN PAPINEAU-COUTURE**, **SERGE GARANT**, Maryvonne Kendergis and Bruce Mather. The Saint-Jean-Baptiste Society of Montreal awarded him its coveted Calixa Lavallée prize in 1968. This is an annual award honouring the merits of a fellow countryman whose competence and brilliance in the musical world have served, or are serving, the interests of French Canada at home as well as abroad.

During the last few years Tremblay has written four major works, discounting the vast sound effect panorama for Expo 67. "Kékoba," completed at the end of August, 1965, is chamber music written for a large number of percussion instruments (only one performer), Ondes Martenot and vocal trio.

Continued on next page

RECORD REVIEW

FROM THE GRAMOPHONE

EDITOR'S NOTE — *The review below by Malcolm Macdonald, reprinted from the British publication The Gramophone, was written following the British release of the CBC International Service recording of the Montreal Symphony Orchestra featuring four Canadian works. The disc is Volume V of a 'new music' series featuring the greatest contemporaries — Stockhausen, Boulez, Berio and Nono.*

Montreal Symphony Orchestra. Roger Matton's "Mouvement Symphonique No. 2" and Pierre Mercure's "Lignes et Points," both conducted by Zubin Mehta; Andre Prevost's "Fantasmes" and Harry Somers' "Fantasia," both conducted by Pierre Hetu.

As composers go — or perhaps used to go — these are among the young ones; but most of us in Britain are somewhat blank even about Canada's senior composers, and many of us will now be glad of the opportunity of discovering at least what some of the juniors in their 30s and 40s are writing. Perhaps the process of serious composition itself, in Canada, is not all that old: one of these pieces is said to be the first work commissioned from a Canadian composer by any Canadian orchestra. It seems appropriate that the orchestra taking this enterprising step should have been the Montreal Symphony, who with or without any commissioning in the past come out of this present record with flying colours.

For the composers ask a great deal of their orchestra, and get it. Particularly is this the case with **PIERRE MERCURE's** "Lignes et Points," a geometrical piece (we are told) of which the various sections are based respectively on angles, oblique lines, spiral, dots against dots, curves, mixtures, spiral (again), and straight lines. I think I know what these are, but must confess that I cannot hear them in the music. But then I do know what a further claim of the composer's means, when he writes that 'each instrument in turn is called upon to be a soloist in the orchestra in the manner of a "Concerto

for Orchestra,'" and I cannot hear that in the music, anyway to the extent that would begin to justify the description. The composer's third claim, though, is there, right enough, for everybody to hear and the orchestra to struggle with. He has set out to do no less than write an electronic piece, complete with all the standard sounds produced by the various techniques of tape manipulation, but an electronic piece with a difference: one scored for symphony orchestra without tape. As a feat of orchestral scoring no less than of orchestral performance this is outstanding. The question, though, whether either composer or orchestral player should or should not be asked to expend their skills thus raises bigger issues.

Mercure's teacher in conservatoire days was **CLAUDE CHAMPAGNE**, one of those senior Canadian composers of whose music I have suggested we know too little. Another pupil of Champagne's is Roger Matton, whose second "Mouvement Symphonique" exercises the orchestra in more traditional skills. There is indeed some element of symphonic strength in the music, particularly towards the end: earlier there have been plenty of atmosphere sounds more closely related, normally, to the requirements of theatre or cinema than of symphony. And this association was undoubtedly in Matton's mind: he gives the movement the subtitle 'Music for a Drama,' but goes on to explain that the drama is not a literary one but only a description of the mood of his work. This is exactly the impression produced: in this the composer has certainly achieved what he set out to do.

With **ANDRE PREVOST's** "Fantasmes," alas, we enter that depressing world where music must seemingly add to our troubles, not surmount them. "Hallucinations, anguish, the world overthrown, an unending tension, in short, the fantastic despair of a nightmare — that is what I wish to express in my "Fantasmes,'" writes Prevost. In this endeavour he succeeds only too well. The work, by some curious chance, had its first performance (at a children's

concert!) on the day of President John Kennedy's assassination, and Prevost subsequently dedicated it to the memory of Kennedy, 'victim of the world which I have here described in my music.' Well, if that is the world you want, here it is.

Of the four composers represented **HARRY SOMERS** is in fact the oldest, looks (in the photos on the sleeve) the youngest, and sounds (in his music) the happiest. Alone he offers no introductory observations on his work. Elsewhere these observations are invaluable, putting beyond a doubt the intentions of the composers where otherwise one might think one must have misunderstood. But Somers rests the case for his "Fantasia" on successive sections of Fanfare, Cadenza, Scherzo, and Finale which speak for themselves: here is energy, vitality, and aspiration. Perhaps, even, toward the end of the piece the word grandeur would not be out of place; certainly it is a word, normally little in demand for describing contemporary writing, which could readily spring to mind in the context.

Somers' "Fantasia" is helped along by being splendidly scored: happily all the music on the record, varied as it is, shares his particular quality. The Montreal players seize eagerly the opportunities thus given them, offering a quality of performance which has little to fear from any of the major recording orchestras: sparkling string playing, sensitive woodwind playing (in so far as the music allows it — not much), and virile brass playing stemming directly from American, not at all from French tradition. The quality of the playing is matched by that of the recording: on the low side in volume, it comes up very smoothly and effectively in large-scale reproduction. It may be that these standards are not matched quite everywhere by that of the music itself, which would hardly be expected. But the music is always alert, and it is certainly substantially varied: a most interesting and rewarding cross-section of current Canadian activity in this field.

The same year, "Champs I" for piano, marimba, vibraphone and percussion saw the light of day and this score for three musicians was premiered in Montreal by the Ensemble de Percussion de Paris. Gilles Tremblay's reputation was made, and his work from then on captured the attention of those who, of course, do not make it a point to systematically deny everything that escapes their understanding.

For the experienced musician, each new score produced by Tremblay is an

occasion for celebration, the most beautiful of musical celebrations. This was observed in "Champs II-Souffles" for 13 performers (1968) and in "Vers (Champs III)" for 12 performers (1969).

Is it the idea of awakening, of growth, or impetus which underlines these latest compositions? Whatever it is, the creator continues to search for himself in his music. 'The word "Champs" (fields) should be considered on the analogy of magnetic or harmonic fields,' explains Gilles Tremblay.

Without necessarily wishing to impart anything visual in his music, or imposing a message on listeners, Gilles Tremblay believes that 'everything is music,' that the composer should seize the global mechanism of sense and perception and never lose sight of man — the beginning and end of all things. He does not want either to separate music from man, or man from his responsibilities toward his fellow men. ♣

Jacques Thériault is music critic for *Le Devoir*, Montreal.

MUSIC IN CANADA

CONCERT

ROBERT TURNER's "Children's Overture" and "Nocturne" have been included with works by Carl Philipp Emanuel Bach, Johann Christian Bach and Mozart in an album. Recorded by the CBC Vancouver Chamber Orchestra with John Avison, director, the album is presented jointly by London Records of Canada and the CBC.

The "Children's Overture" was arranged from a musical score written by Turner in 1957 for a television documentary. "Nocturne for Small Orchestra" was written as a piano solo in 1956 and arranged for orchestra in 1965.

HEALEY WILLAN's "Symphony No. 2 in C Minor" is included in the Toronto Symphony subscription series and will be performed on March 3rd and 4th, conducted by Karel Ancerl.

"Divertissement" by **PIERRE MERCURE** will be included in the program by the Hamilton Philharmonic Orchestra on April 15th in Hamilton.



Violet Archer

Biographical material on **VIOLET ARCHER** was included in the following publications during 1969: "The Who's Who of American Women," published by Marquis Who's Who Inc., Chicago; "The Two Thousand Women of Achievement," London, England; and "The Blue Book" (leaders of the English-speaking world), London, England. This year she will be included in "Who's Who in the West," published by Marquis Who's Who, Inc., Chicago.

The world premiere of **DENNIS RILEY's** motet "Beata Viscera" was given by the Festival Singers in Toronto. William Littler of the *Toronto Daily Star* called the work of the 26-year-old composer 'a marvellously concise (two and a half minute) contemporary setting of a classic Latin text.'

In *The Telegram* critic Kenneth Winters wrote: 'I was personally much impressed by Dennis Riley's Nativity motet . . . some of its effects, like the marvellous final, fading alleluia, cling to the memory.' He compared the work to a Herbert Howells composition but called it younger and bolder.

'Dennis Riley's motet "Beata Viscera" is a brief, powerful composition, whose contemporary tonality was in marked contrast to the rest of the evening. But its details seemed to vanish too quickly from the memory,' wrote John Kraglund in *The Globe and Mail*.

The Société de Musique Contemporaine du Québec celebrated a special occasion with its 21st concert at the Theatre Maisonneuve, Montreal.

There were works by Boulez and Henri Pousseur on the program — two of the more important names in contemporary music in Europe today. And there were three Canadian works — by **SYDNEY HODKINSON**, William Douglas and **JOHN HAWKINS**.

Hodkinson's work "Interplay" (1966) won the second prize in the International Competition of Jeunesses Musicales, two years ago.

'**SERGE GARANT** conducted John Hawkins' "Remembrances" for five players, with the composer at the piano. Perhaps it was the presence of the composer, perhaps it was the brevity and wit of the musical language . . . whatever the case, for the one and only time during the evening people sat there interested, involved, enchanted, amused and even stimulated . . . Well, at least those in attendance at this coming-of-age concert have discovered John Hawkins, composer,' wrote Jacob Siskind in *The Gazette*, Montreal.

GEORGE FIALA's "Serenade Concertante" for cello and strings, written for Walter Joachim, was planned for broadcast in February but was postponed due to work on "Montreal," Fiala's new symphonic suite written on commission from the Quebec Ministry of Culture. The suite will be performed in mid March by the Montreal Symphony Orchestra, conducted by Boris Brott, for recording by the International Service of the CBC. 'It may be issued by RCA Victor in Montreal,' said Fiala.

The composer has just completed "Piano Sonata No. 8." "Sonata for Violin and Piano" was composed for Canadian pianist Steven Staryk and will be performed in Montreal by Arthur Garami.

The University of Windsor seeks a Head for the Department of Music, effective for the academic year 1970-71. The department, in its third year, offers a major in the general B.A. program and the Bachelor of Music in Music Education or History and Theory.

Some administrative experience and familiarity with the Canadian musical scene is preferred. Appointment will be at the level of Associate Professor or Professor, depending on background and qualifications. Applications should be sent to Dr. Jens Hanson, Chairman, Selection Committee, Department of Music, University of Windsor, Windsor, Ontario.



Derek Healey

DEREK HEALEY, who plays the organ, harpsichord and piano, will give a concert of his own compositions on March 4th on CBC radio. Healey is a graduate of the Royal College of Music in London, England, and the Accademia Chigiana in Siena, Italy. He has studied composition under Howells, Porena, Petrassi and Berio. Healey began composing at 15 and a highlight of his career was the presentation of the Farras Prize at the Royal College of Music by the Queen Mother.

Recent broadcasts in the Thursday series by the CBC Winnipeg Orchestra, conducted by **ERIC WILD**, have included **GRAHAM GEORGE's** "A Hymn for Christmas," **HARRY SOMERS' "Fantasia for Orchestra,"** **VIOLET ARCHER's "Sinfonietta"** and **JACQUES HETU's "Symphony No. 2."**

Broadcast concerts by the Atlantic Symphony have featured "Scherzo" by **MAURICE DELA**, "Essay on Newfoundland Tunes" by **KENNETH PEACOCK**, "Canadian Fantasy" by **JEAN COULT-HARD**, "Poem" by **FREDERICK KARAM**, "Kaleidoscope" by **PIERRE MERCURE** and "Ricerare" by **BARBARA PENTLAND**.

POP

It was just a year ago that Lighthouse, the 13-member rock band with the only electric string quartet in the world, was formed. The group has been signed to RCA in New York and has played Carnegie Hall, not to mention cutting three albums . . . but it's just getting warmed up.

Until the end of March Lighthouse is on tour in the United States, averaging about \$12,000 weekly. Before it left the group taped a *Lorenz and Hart* TV special, aired in February. Following the tour the group will join the Toronto Symphony at Massey Hall on April 4 for what band leader **SKIP PROKOP** calls a 'total fusion' concert.

Later in April there will be another U.S. tour and in June Lighthouse joins the Royal Winnipeg Ballet for the world's first rock ballet. The premiere will be in Ottawa June 25, with Lighthouse on stage. The ballet has been written by Prokop and **PAUL HOFFERT**, and will have 13 performances over a five-week period, Prokop said.

During the summer Lighthouse will play the major rock festivals, including Lake Geneva, Wisconsin, where the audience is expected to reach 800,000 to 1.5 million. The group has been asked and may take part in the Mossport Festival. Prokop explained that plans are made not weeks, but months ahead. Lighthouse wants to do a peace tour in Europe, including the Montreal Festival, and hopes for a concert with André Prévin and the London Philharmonic at the Royal Albert Hall. It's getting harder and harder to keep track of Lighthouse.

"Which Way You Goin' Billy?" has grown — literally. Susan Jacks is featured on the Poppy Family's first album, by the same name as their single — the single was the biggest Canadian hit ever, making the top of the charts across the country. All songs on the album, released on the London label, were written by **TERRY JACKS**.

The Justin Tyme drove to Toronto in early January to record their second single for Warner Brothers-Seven Arts. The group, John Wittman, **DON GUNTER**, **JIM MAXWELL** and **GARNET SCHNEIDER**, recorded "Nonsense Child" and "Miss Felicity Grey" last year and the followup includes "Child of Dawn," co-written by Maxwell and **ANN STARK**, and "Julie's Just a Friend," written by Gunter. Ann writes a regular column on recordings for the *Winnipeg Free Press*.

BLAKE EMMONS learned a hard lesson at 25. Last fall he had a heart attack in Kingston, Ontario. For two months he took it easy in Florida, returning to Nashville only briefly to tape six shows for *Country Place* which he co-hosts with Jim Ed Brown. He also did a pilot and has since been signed with C.B.S.

Now he's back on the road . . . and with a new single out. "Green Side Saddle Banana" has been released on the Show Biz label in the United States and on Bell Records in Canada. In January he was in Vancouver and Halifax, where he broke all attendance records at the Fleet Club.

In March he'll be at the 401 Inn in Kingston for two weeks and in April will return to Nashville for his television work.

The Megatonnes, a well-known Quebec group, has released a single, "Monsieur Armstrong," in western style, and "Vivre Intensement" with a faster rhythm. Both are written by **DENIS CHAMPOUX** and published by **DENSTA MUSIC**.



Fraser and DeBolt

DONNA MARIE DeBOLT and **ALLAN FRASER**, two Canadians with a sound all their own, toured college campuses in New York, North Carolina, Illinois and the New England States and are making arrangements to sign with a U.S. recording company.

Allan likes the earthy outcrops of country music and Tennessee rock and Donna Marie is more concerned with the spirit. Together, Fraser and DeBolt, writing and performing their own material, interweave country, folk, blues, rock and shades of jazz. Allan is from

After its off-Broadway opening in January critics seemed almost unanimous that "Love and Maple Syrup" might be a bit too parochial for New York audiences. But one thing all but one agreed on was that **ANN MORTIFEE** just might have what it takes.

Stuart Klein and Leonard Probst, the latter for NBC, agreed that she 'appears to have a bright future.' DuBarry Campau wrote in *The Toronto Telegram*, referring to Miss Mortifee's first number: '. . . her light lyrical voice soared beautifully.' Ken Pritchard wrote for AP: 'Ann Mortifee, a beautiful young woman with a pleasant, wide-ranging singing voice who grew up in Vancouver.'

Clive Barnes, for *The New York Times*: 'By far the best of the show is to be found in a couple of folksy singers, Ann Mortifee, who could be quite a discovery . . .' Nathan Cohen, for the *Toronto Daily Star*, took exception: 'And can't Ann Mortifee be made to realize that in some of her balladry she is doing more screeching than singing.' What next from this young singer-composer?

St. Stephen, N.B., and Donna Marie is from Winnipeg. Accompanying the duo is Ian Guenther, electric violinist.

Fraser and DeBolt have appeared at numerous coffee houses and concerts in Canada and have made U.S. and Canadian college tours. Both have appeared at the Mariposa Folk Festival.

Last fall Bill Horan wrote in *The Montreal Star* that Fraser and DeBolt will return to Montreal following their U.S. tour. 'The potential they show on stage now is eager for release, an eagerness that certainly rides in their favor,' he wrote.

The Collectors will be off to Expo '70 in August — an all-expense-paid jaunt sponsored by the federal Government. An offer to write music for the Canadian pavilion at the Japan exposition was open to writers in Canada and the United States and the Collectors came up with the contract. They not only wrote the music, but recorded it and will appear live at the pavilion for two one-hour shows a day for two weeks. Then they'll be off on their own for a working tour of Japan, Australia and Hawaii.

But before the Vancouver group heads west it will have crossed Canada for at least two tours to the east. Although well-known in western Canada, The Collectors have had little exposure in eastern sections of the country. They have played every major rock house in the United States, including audiences up to 25,000 people, and audiences of 3,500 in both Edmonton and Vancouver. They began their eastern tour in Kitchener in January, and before leaving for Osaka will tour universities in the western United States and Canada.

The group's single, "I must have been Blind," was released by London Records in January and three other singles have been leased to London for release as the company sees fit.

The Collectors have formed their own publishing company, **HAIDA MUSIC**, in Vancouver and have completed commercials for the Coca-Cola Company and CP Air. Two others are in the wind.

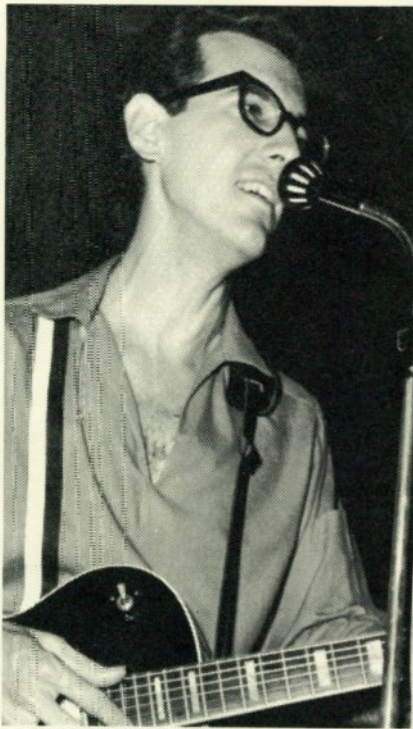
Aside from four singles, The Collectors have recorded two albums, "The Collectors" and "Grass and Wild Strawberries." "What Love," one side of "The Collectors," was used for the sound track for the National Film Board's entry in the Cannes Film Festival, "Don't Let the Angels Fall," and has been used extensively for broadcast on CBC. It is a work lasting 45 minutes but has been trimmed to 19 minutes for performances. President Richard Nixon chose the score for the sound track for a U.S. film on drugs for young people and John Swan scored it for the Vancouver Symphony Orchestra last year.

Last month "To Love Means to be Free" was receiving air play across Canada and The Maple Leaf System picked it for play by affiliated stations. The single was taken from the LP on the Gamma label, written and sung by **ANTHONY GREEN** and **BARRY STAGG**.

One Ontario deejay aired the song three times in a row and listeners were asked to telephone in whether or not they thought the single would make a hit. Within ten minutes 75 calls were answered and the result — 63 yes votes and 12 no votes. It has the potential of a 'national gas' said the deejay.

Billboard reports that **LEONARD COHEN's** "Suzanne" is included in Harry Belafonte's "Homeward Bound" LP.

CONGRATULATIONS



Dave Martins

DAVE MARTINS, composer of "Steel Men" and several other popular tunes, has made it into the news with another song. "Over You" was named top composition in the annual CBC Song Contest.

Martins wrote "Steel Men" in 1962 as a tribute to British Columbia steelworkers and a recording by Jimmy Dean sold 450,000 copies alone. His "Shiloh" was recorded by Sonny James.

"Over You" was sung for the contest by the Rhythm Pals and Martins has been awarded \$1,350 for his composition.

Three of the four finalists in the competition are BMI Canada Limited affiliate composers: Mr. Martins, of Willowdale, Ontario; **GERALD MOORE**, Toronto, "Sacrificial Lamb;" and **TED BRYAN** of Toronto, "You Never Told Me."

Thirty-one songs by 42 composers were chosen for participation in the contest and 23, more than 50 per cent, of these were written by BMI Canada affiliates. Of nine composers in the semi-finals five were BMI Canada affiliates.

Four thousand copies of "Manitoba" were distributed by the Manitoba Government to schools the first of the year and now **BERANDOL MUSIC LIMITED's** biggest problem is keeping the stores stocked with scores of the province's official centennial song. Demand is much greater than expected and a recording release of the song is planned.

The group Les Bel-Air confines its activities to Quebec City. Their latest single, on their own label, Bel-Air, contains "Caroline." The song was co-written by **ANDRE ROY, ANDRE THEAUME, BERNARD VALLEE** and **BENOIT GUIMONDS**, all members of the group.

Singer Fernand Gignac has recorded a single, "The Song of the Season" and "He is There," on Trans-Canada label, both written by **PAT DI STASIO**.

For four years City Suite played at high schools, churches and the like and then decided to pack it in. But at the last minute, and that was a year ago, the group decided to change its name and come out with an album. Cargo's first album, called "Cargo", appeared last June and the group's second, "Simple Things," was released in January on the Ringside label.

All the music is original, by group members **MIKE PROUDFOOT**, Norm Foster, Ray Parker and **GARTH VOGAN**. Although three of the four are students, Cargo has plans for a third album within six months and is booked for concerts, which began with West Hill Collegiate the end of January.

The Andy Williams Show, for the first time, has made it into the top 10 in TV ratings and in fact has hit No. 5 spot, with no small thanks to the almost-all-Canadian production staff. The show's writers include **MARK SHEKTER**.

Cape Breton folk singer **CHARLIE MacKINNON** has four albums out on the Arc label and is preparing his fifth, titled "In Concert." His songs describe the people and land of Cape Breton and several were co-written with the late Lillian Crewe Walsh, writer and poetess. His album, "The Best of Charlie MacKinnon," contains the songs he is most requested to perform on his tours and appearances throughout the Maritimes and New England States.

JOE MENDELSON has left the McKenna Mendelson Mainline and the group has broken up. The vocalist-composer plans to cut an album of his songs within a month and he's accepting concert bookings.

CBC producer (who is now director of music for the National Arts Centre), was the centre's first executive secretary. When he was recalled by the CBC in 1961, he was replaced by John Adaskin, an indefatigable champion of Canadian music until his untimely death at 55 in 1964.

When Keith MacMillan came to the job, he 'had a lot to learn.' Nevertheless he was admirably equipped. Knowledgeable and concerned, member of a distinguished musical family, he had spent several years as a producer of CBC music programs.

The staff works as tirelessly as its director. Norma Dickson, who was Adaskin's secretary, is office manager ('She's marvelous,' says Mr. MacMillan admiringly) and librarian Henry Mutsaers supervises printing, copying and cataloguing. The staff is completed with assistants Gail Blatherwick and Maria Kiors.

Now, in comparison with the rather bleak situation of 20 years ago, Mr. MacMillan says that 'at least every two days there is somewhere a performance of Canadian music . . . a situation that couldn't be dreamed of even 10 or 12 years ago.'

The library, for example, is the heart of the centre where three copies of each score are printed on transparencies. 'One for the composer, two for the library.'

'But this making of musical scores is not to be confused with publication, since no composer is asked to sign away any of his rights to an unpublished work. The music is on loan to the centre.'

'Canadian publishing houses very kindly donate to the library reference copies of each of their publications.'

'Actually we stay out of composer-publisher relationships,' he said, and smiled. 'We are, instead, kind of marriage brokers. We make suggestions.'

The centre assists composers in several ways. Besides the printing of scores on transparencies, it also offers the composer financial assistance in copying scores and orchestral parts, especially for a first performance.

The centre publishes catalogues of its holdings in the areas of chamber music, orchestra (currently being revised), vocal and choral. A piano catalogue is underway and should appear soon. The centre promotes and circulates scores to interested musicians in Canada and abroad; provides photostat reproductions from transparencies at cost for the composer; and often acts on behalf of the composer as a rental agent for performance materials to symphony and chamber orchestras.

Among duties the centre does not do: print scores in quantity; pay to composers any royalty from the sale of handmade copies; resell copies of published works. As the centre emphasizes — It's a library service — not a publisher's agent.

The record library contains Canadian works on disc and on tape. Many of

the taped works are from Canadian radio broadcasts and cannot be borrowed, but the centre offers excellent listening facilities.

Mr. MacMillan, incidentally, points out that it is his old stamping ground — radio, rather than television — that has done the most to bring Canadian music to the public. 'TV has done very little; radio has helped tremendously. These radio performances are good for (performing) musicians, too. At least they give them a chance to get acquainted with new music.'

An ambitious project undertaken by



The Centre provides listening facilities, builds own tape collection.

the centre is its extensive exploration into the field of music education, started by John Adaskin in 1963.

After Adaskin's death the plan was temporarily dropped. 'When I came to the centre I had to decide what of John's many projects to continue,' said Mr. MacMillan. A few months later the project got underway with a conference of music teachers, educators and composers, who spent three days discussing ways and means of introducing students to the contemporary music of Canadian composers.

Said Mr. MacMillan: 'Canadian school children learn Canadian history and Canadian geography but they don't learn about Canadian music. The first thing John had done was send out questionnaires to composers. The consensus of opinion was that 95 per cent of the music in schools was undistinguished and that it would be far more relevant for children to tackle contemporary sounds. Composers, it was decided, should be educated to fill in the repertoire gap.'

For a week 15 composers observed classrooms where music was taught. Then they began writing commissioned works for the classrooms. Several of the works were published. Others are available in manuscript form (for purchase or loan) from the Canadian Music Centre.

Of all the composers who took part in the experiment, Mr. MacMillan noted that Harry Somers, Murray Adaskin and **MURRAY SCHAFER** were particularly productive. "'The Wonder Song" by Somers was most appropriate,' he said. 'It was a rhythmic exercise that the children loved.'

Musicanada is still another CMC project, the one most likely to bring the public to a closer awareness of composers and their activities.

The little magazine is published 10 times a year (three issues, \$1.00; 10 issues, \$3.00) and contains a surprising amount of material: biographies, interviews, news roundups, lists of competitions and musical events.

It's also an outlet for composers who occasionally feel the need to sound off. A good example was **JOHN BECKWITH**'s fiery tirade on the wealth of misinformation on Canadian music in the world's music encyclopaedia.

Happily, his detailed account of some depressing facts was balanced by the words of a French critic. In the same issue (July-August, 1969) editor Keith MacMillan recalled the words of a writer who had just come from a concert of Canadian works by Somers, Papineau-Couture, Alexander Brott, **JACQUES HETU** and **OTTO JOACHIM**.

'Contemporary Canadian composers,' he wrote, 'have a sincerity, a healthy and generous breath of life which many of our Prix de Rome winners might well envy.'

Yes, Canadian composers have come a long way since the 1940s. ♣

Miss McNamara is jazz critic for The Telegram, Toronto.

NEWSLETTER

GREETINGS:

It is encouraging to note so much Canadian musical activity in so many parts of Canada. Never was there more Canadian creativity on the music scene and this covers both the domestic as well as the foreign aspects of song writing and publication.

Today's plateau is providing a base for capable and progressive composers to use and develop their talents in the best market they've ever had available.

This happier situation is due to many factors that have brought about the gradual improvements now enjoyed. Much remains to be done in our upward climb but it is fitting that we look back and recognize many of the deeds of the past that served to get us where we are.

Each in its day was an important milestone and breakthrough and BMI Canada is justly proud of its associations with so many of these historic and industry-making events.

1940 — BMI Canada Limited was incorporated as a performing right organization under federal charter.

1947 — BMI Canada was activated and announced its plan for the encouragement and dissemination of Canadian music.
To provide incentive and encouragement, BMI Canada inaugurated a pro tem publishing division to provide publishing opportunities to Canadian composers in all fields.

1948 — To help Canada's composers and publishers in both languages BMI Canada opened its bilingual office in Montreal.
To test and prove our theory that popular music written and published in Canada could be developed into a hit in Canada and then throughout the world, BMI Canada co-operated with our affiliate publisher, Empire Music Company of New Westminster, B.C., on Elizabeth Clarke's "Bluebird on Your Windowsill." As a successful result of these co-operative efforts it soon became an international best seller recorded by Doris Day, Carmen Cavallaro, Will Carter and many others.

1950 — "Square Dance Katy," the first Hollywood musical motion picture to include Canadian songs, was produced and distributed internationally. "You Hold the Reins" by C. Raleigh Keith and "Valley of the Saints," co-written by Lou Snider and Jackie Rae, were included.

1953 — BMI Canada Limited with Broadcast Music Inc. sponsored a concert of Canadian music conducted by Leopold Stokowski at Carnegie Hall which was enjoyed by listeners and highly acclaimed by top critics.
This finally and firmly established Canadian serious music and Canada's concert composers.

1954 — BMI Canada further developed its projects to have our Canadian composers and publishers bear in mind the national interest by creating and promoting popular songs and tunes with Canadian themes in the lyrics and titles (As a result "Squid-Jiggin' Ground" broke out internationally and became a standard.); also to develop the bilingual potential by adding English lyrics to our French songs and French lyrics to songs in the English language.

1955 — Warwick Webster's ballad, "Man in a Raincoat," was featured in "Spring Thaw" and originally recorded by teen-age Priscilla Wright. It became an international hit and helped to introduce the teen-age vogue in popular music.

1956 — Johnny Cowell's "Walk Hand In Hand" was recorded by Denny Vaughan and broke through to the top of the hit lists around the world with cover recordings by Tony Martin, Andy Williams and other top artists.

1958 — Versatile Moe Koffman wrote and recorded his "Swingin' Shepherd Blues" which pioneered Canadian jazz as a smash hit around the world.

1959 — The Beau Marks — Ray Hutchinson, Joey Frchette, Mike Robitaille and Gilles Tailleux — wrote and recorded their big hit, "Clap Your Hands," and pioneered Canadian talent in the pop rock scene.

1960 — International Conference of Composers took place at Stratford, Ontario. (This conference, which numbered BMI Canada Limited and Broadcast Music Inc. among its sponsors, helped to put Canada on the map, musically speaking.)

1961 — The first long-playing record devoted to Canadian concert music was produced. A joint project of the Canadian Music Centre and Columbia Records of Canada, the recording featured works by Jean Papineau-Couture, Harry Somers and Murray Adaskin, played by the CBC Symphony Orchestra under Walter Susskind.

1966 — Keeping pace with the development of all aspects of music in Canada, BMI Canada Limited moved its Toronto office to new and larger premises in Don Mills and the Montreal office moved to larger quarters.

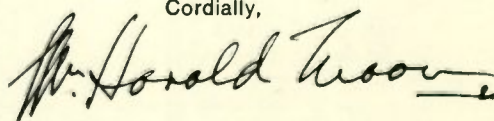
1967 — Among the many manifestations of Canada's new-found faith in and encouragement of 'native talent' was the CBC International Service/RCA Victor Centennial series of 17 records of Canadian music. Twenty-one works by 15 BMI Canada affiliates were included.

1968 — To better serve our West Coast composers and publishers West Coast offices were opened by BMI Canada in Vancouver.

1969 — The first annual BMI Canada awards dinner was held honouring 44 Canadian hit songs and their composers and publishers.
BMI Canada disposed of its Music Publishing Division to Berandol Music Limited thus fulfilling its policy to vacate the music publishing field when Canadian composers were assured of proper Canadian publication sources.
The Guess Who made history by recording two Canadian songs, "These Eyes" and "Laughing," which successively became million-record sellers in the United States and hits around the world.

These are only highlights, but important ones of which we are proud. Many other deserving milestones could be mentioned but it is time to look to the future while honouring the past. BMI Canada is busy preparing for this year's awards dinner on May 6 and our upcoming Canadian composers' workshops.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

LEON ARONSON
BRIAN BARKER
MEL BERG
GARNETT BETTS
JOHNNIE BLUESTONE
JOE BURGHARDT
MADELEINE BURGHARDT
JOE CAMPBELL
VERA CHYCOSKI
MAX CLARK
HEATHER CONKIE
DOUG DOWNIE
RAY DURRITT
TIMOTHY EATON
LLOYD EDWARDS
DEE FORD
GILLES GERARD

PHILIP GOODWIN
ANDY GREATRIX
GORD GRILLS
MORRIS D. HALVERSON
JIM HARMATA
CLAYTON HEALEY
D. E. HEALEY
DON KENNEDY
GREG KENNEDY
KEVIN KNELMAN
DAVE KUNTZ
DAVID LANZ
JOCELYNE LeBLANC
DAVIS H. LODGE
MIKE McCONNELL
R. L. MULLEN

BRUCE OXLEY
DAVID PARTRIDGE
CHRIS RAWLINGS
PETE RIHBANY
JIM ROBERTS
MARY BELLE ANN ROTH
RAY SAUER
ART SCHALLER
NORMAN SHERMAN
MARTIN E. SPRINGETT
JOHN A. STRASSER
PATRICK SULLIVAN
OWEN VERNON
BUD WEBB
BOB WILBURN
RICK WOLCHUK

GREENSTAGG PUBLISHING COMPANY
389 St. Paul Street West,
Montreal 125, P.Q.

MOBIUS PUBLISHING COMPANY
1109 King Street West,
Hamilton, Ontario

HOADLEY HOUSE MUSIC
P.O. Box 565,
Station "A",
Vancouver, British Columbia

PHILMAR PUBLICATIONS
814 Nicola Street,
Vancouver, British Columbia

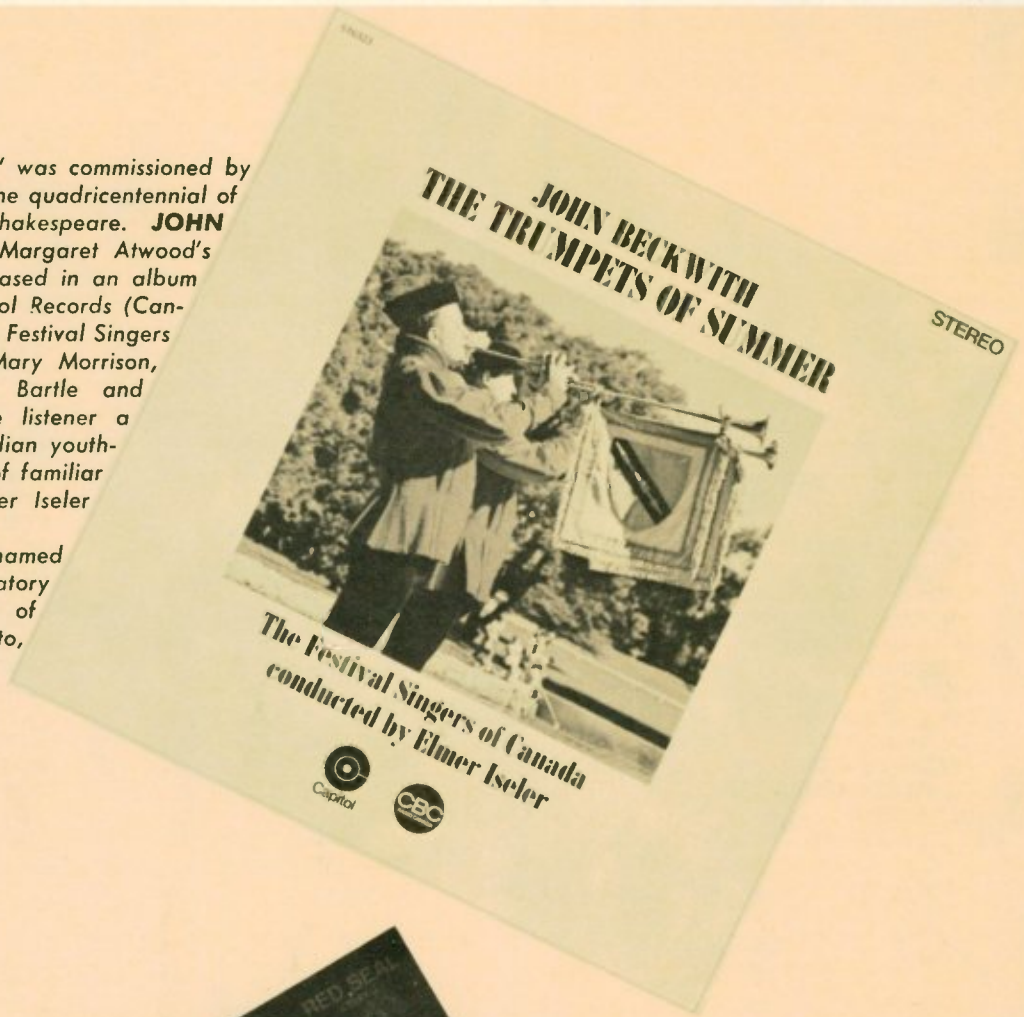
MISSISSAUGA MUSIC COMPANY
5230 Dundas Street West,
Islington, Ontario

RANBACH MUSIC
199 Scotia Street,
Winnipeg 4, Manitoba

TESSA PUBLISHING
1261 Edward Street,
Halifax, Nova Scotia

"The Trumpets of Summer" was commissioned by the CBC in 1964 to mark the quadricentennial of the birth of William Shakespeare. **JOHN BECKWITH's** music and Margaret Atwood's lyrics have now been released in an album presented jointly by Capitol Records (Canada) Ltd. and the CBC. The Festival Singers of Canada and soloists Mary Morrison, Patricia Rideout, Donald Bartle and Alexander Gray give the listener a sketch of a 'modern-Canadian youth-to-old-age cycle in terms of familiar Shakespeare images.' Elmer Iseler conducts.

John Beckwith has been named Dean of the Royal Conservatory of Music and the Faculty of Music, University of Toronto, effective July 1st.



HARRY SOMERS' "The Fool," an opera in two scenes, has been recorded by the CBC International Service and released on the RCA label. It is the first album to contain Mr. Somers' work exclusively. Composed in 1953, "The Fool" is 'about the tragedy which occurs when one is forced by events to make decisions which alienate or destroy that which one loves or is close to.' The four soloists are Patricia Rideout, Roxolana Roslak, David Astor and Maurice Brown, with Victor Feldbrill conducting.



ALL THE WORLDS OF MUSIC
FOR ALL OF TODAY'S AUDIENCE