

# THE MUSIC SCENE



NOVEMBER - DECEMBER 1971

World Radio History

## AFFILIATES KEEP PACE WITH FILM INDUSTRY'S PROGRESS

BMI Canada's affiliated writers and composers have kept pace with the growing number of films produced in Canada each year. No less than 20 BMI Canada composers either scored or helped to score 19 films entered in this year's Canadian Film Awards presentation at the Royal York Hotel in Toronto October 1 and public showings the previous week.

Included in the entries in the best feature category were "The Crowd Inside," produced by **AL WAXMAN** and scored by **HERBIE HELBIG** with **MARION BARTON** and **HEATHER CONKIE**; "The Proud Rider," scored by **PAUL HOFFERT** and Sol Sherman; "Foxy Lady," produced by **IVAN REITMAN** and scored by Doug Riley with Reitman.

Films entered in documentary films under 30 minutes included "To Catch A Trout," scored by Wiggy Symphony (**DON THOMPSON, RAY THOMPSON** and **ED CARATE**); "Night Shift," original music by **LEON ARONSON**. Aronson also scored "A la Maniere de Soquem," not entered in competition but included in the public showings.

Syrinx (**JOHN MILLS-COCKELL**) wrote the music for "Genetics," entered in the educational film category. "We're all in this Together" was in the theatrical short story category, with music composed by Ben McPeek and **JOHN DeNOTTBECK**.

"Evolution," produced by Michael Mills for the National Film Board, with original music by **DOUG RANDLE**, took the Etrog for best animated film.

**TERRY GADSDEN** and **SHELLEY GAFFE** composed the music for "Where the North Begins," entered in the travel and adventure section. Taking the Etrog for that section was "Under the Sun" with original music by **REG GIBSON** and Robert Griffiths. The two also composed the music for "Containerization" that won the best sales film Etrog. As well, Gibson composed the score for "Nis'ku" entered in the category for documentaries, over 30 minutes.

Terry Gadsden also composed the music for "Living Water" in the sports and recreation category and for "Likity Split" in the experimental film category. **BARRY STAGG** and **ANTHONY GREEN** scored "Old Fashioned Ways" in the public relations film category.

Films included in the public showings at St. Lawrence Centre for the Arts but not entered in competition included "Stroke" with music by **RON NIGRINI**; "Flight 751" with music by **BOB RUZICKA** and "People, People" scored by **ART SNIDER**.

# THE MUSIC SCENE



NOVEMBER-DECEMBER, 1971

No. 262

CANADIAN FILM AWARDS	2
INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC by Samuel Dolin	4
JACQUES HETU by Marc Samson	5
R. DEAN TAYLOR by Larry LeBlanc	6
DAVE BRADSTREET by C. J. Mitchell	7
MUSIC IN CANADA	8
CANADIAN MUSIC CENTRE	14
LAVAL UNIVERSITY'S SCHOOL OF MUSIC	16
NEWSLETTER by Wm. Harold Moon	18
WELCOME TO OUR NEW AFFILIATES	19

Cover illustration of Jacques Hetu by Alan Magee.

BMI CANADA LIMITED: THE MUSIC SCENE is produced six times a year by BMI Canada Limited's Publicity and Public Relations Department, 41 Valleybrook Drive, Don Mills 405, Ontario. Extra copies of this or its companion publication LA SCENE MUSICALE may be obtained by writing to this address. Editor: Nancy Gyokeres.

The names of authors, composers and publishers whose music is licensed through BMI Canada Limited are indicated in boldface capital letters; those whose music is licensed through Broadcast Music Inc., are indicated in boldface upper and lower case. Permission is hereby given to quote from or reprint any of the contents, on condition that proper credit is given to the source.

© Copyright MCMLXXI by BMI CANADA LIMITED.

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



# CANADA RETURNS TO PLAY ITS PART IN ISCM FESTIVALS

by Samuel Dolin

In the 48 years from 1923 to the present, the International Society for Contemporary Music has had 45 annual festivals, interrupted only by the Second World War. London was the site for four previous festivals and the 1971 ISCM festival was held in that musically resplendent city from June 1 to June 8 this year.

Eleven concerts with 46 works ranging from solo works to large orchestral,



Campbell Studio

Barbara Pentland

from theatre pieces to choral ensembles, were presented by a nearly incredible assembly of performers, including the Gaudeamus Quartet, the Francis Chagrin Ensemble, the London Sinfonietta, the John Aldis Choir, the Royal Philharmonic Orchestra, the Fires of London, the London Sinfonietta Chorus. Conductors and performers read like a musical who's who with Pierre Boulez, David Atherton, Heinz Holliger and that remarkable trio of Saschko Gawriloff, Aloys Kontarsky and Siegfried Palm.

When the Canadian League of Composers was organized 20 years ago, one of the first international organizations that attracted its attention was ISCM and the CLC became the Canadian Section. Ultimately **BARBARA PENTLAND's** String Quartet No. 2 was selected and performed at the 1956 Stockholm ISCM Festival. This was the first Canadian

work performed under those auspices. However, by this time the league had resigned from ISCM because of dissatisfaction with the existing statutes and economic pressures. The evolution of the Canadian Music Council as well as many changes within the structure of ISCM itself made possible a "second try" with ISCM, and, in fact, the Music Council applied for and was granted membership as the Canadian Section at Basle in 1970.

Canada's participation in the renewed and more vigorous ISCM Festivals commenced in London this year, but the real work of organizing committees and a jury began last year. In a period of a month the Canadian Music Centre received more than 90 works and a jury met in Montreal in a whirlwind marathon that resulted in three works submitted to the international jury in London. Stephen Plaistow, chairman, with Sven-Erik Bäck, Franco Donatoni, Milko Kelemen and Witold Lutoslawski acted as an international jury that selected from some 180 compositions from 24 countries the ISCM choices, with the addition of some further British Section programming, including an Australian program and the BBC's inclusion of Bartok and Schoenberg in their BBC orchestral concert June 2.

Thus **R. MURRAY SCHAFER's** *From the Tibetan Book of the Dead* became the second Canadian work to be presented at the ISCM Festivals and, indeed, it was performed effectively and was well received at the closing concert on June 8 at the Queen Elizabeth Hall. Annon Lee Silver, the fine Canadian soprano who died recently, was replaced by Mary Thomas and though this was done on very short notice, Miss Thomas was truly magnificent.

In retrospect, after a period of three months, only a handful of the works remain vivid as genuine musical experiences. These would include Joji Yuasa's Projection for String Quartet; the moving Chamber Concerto of Gyorgi Ligeti; Leon Schidlowsky's Requiem; Heinz Holliger's remarkable performance of his own Siebengesang; Peter Maxwell Davies' Revolution and Fall; the late Roberto Gerhard's Leo; Murray Schafer's *From the Tibetan Book of the Dead* and Iannis Xenakis' *Atrées*. Audiences were somewhat spotty but some concerts were very well attended, e.g., the Boulez — BBC concert.

ISCM president André Jurres' question as to what role an ISCM Festival should play turned out to be the keynote of a very lively general assembly on June 7. The entire structure of programming and the statutes were entered into and led to some drastic revisions that give the host section complete autonomy in all matters of programs and format — to the

extent that each festival henceforth could have a completely new face, and its emphasis might well range from folk art to the most avant-garde "manifestation." The strong dissatisfaction with the status quo was made clear by delegate after delegate and the changes were inevitable. The forthcoming Graz Festival in October, 1972, will be dealt with on an entirely new basis, with no International Jury and the Austrian Section will develop its own unique festival.

Perhaps the workshop aspect of ISCM needs to be investigated, certainly scores



R. Murray Schafer

and tapes should be made available to all delegates. The fact that most of the activity must of economic necessity occur in Europe, places overseas sections at a real disadvantage. This would suggest that various regional activities may one day prove more valuable than the present rather loose global structure. But remember names like Berg, Webern, Schoenberg, Bartok, de Falla, Hindemith and Stravinsky were all represented in ISCM programs — perhaps the future will be as august and meaningful. ♣

*Dr. Dolin is President of the Canadian League of Composers and a BMI Canada-affiliated composer. He is head of the electronic studio at the Royal Conservatory of Music and teaches piano theory and composition.*



Jacques Hetu

## HETU AIRS HIS OPINIONS ON COMPOSING IN CANADA

by Marc Samson

If you read the biographical notes of Jacques Hetu you'll learn he was born in Three-Rivers in 1938; that he studied composition at the Conservatoire de Musique de Montréal from 1956-61 with Clermont Pepin; that he spent the next two years from 1961-63 in Paris during which time he continued his studies in composition with Henri Dutilleux at the Ecole Normale de Musique, while taking musical analysis with Olivier Messiaen at the Conservatoire National Supérieur.

On the subject of distinctions, there are prizes in composition from the Conservatoire de Musique de la Province de Québec, the Festivals de Musique du Québec, the Prix d'Europe (the most important award given each year to a musician in Quebec) and the Ecole Normale Supérieure de Musique in Paris.

Since 1963 he has been on the Faculty of Music of Laval University in Quebec. Last year he took advantage of a sabbatical holiday to successfully complete a work the exact nature of which he does not wish to disclose at present. He does say that its character goes beyond the confines of music.

A few personal comments from Jacques Hetu will allow us to arrive at a better understanding of the musician, and to define him more closely.

"For the last two years I've been lucky. My works have been played, some have been premiered, some have been replayed. My Concerto for piano received its premiere in Quebec City in 1970 at a regular concert by the Quebec Symphony Orchestra. The orchestra repeated the work again at the annual conference of the Canadian Music Council in Quebec City last June. This year premieres included Cycle for piano and wind instru-

ments at the SMCQ, and Passacaille performed by the Montreal Symphony Orchestra. L'Apocalypse received its premiere in Toronto and a recording of Symphony No. 1 was made by the International Service division of Radio-Canada.

"Luck, yes, but you mustn't neglect those elements of chance, the unexpected meetings. Before 1970 most of my work was done for English Canada; suddenly people seemed to 'discover' me here in Quebec, and to get interested in what I am doing. These red-letter days are now over, and it will probably be somebody else's turn. All I want is for my works not to fall into oblivion, but to be played again. What's the use of spending time, energy and — let's say it — inspiration, to create a work that is only destined to receive one performance?"

"Generally speaking, the creative musician is accepted in society today, but he nevertheless still experiences difficulty in getting decent remuneration for his services. What artists and performers obtain easily enough, composers still have to fight for. But even here things are changing, evolving. The Canadian League of Composers proposed two years ago a scale fixing the fees for composers with respect to their works. All the musical organizations in Canada accepted this plan with the exception of the CBC's French network. You will remember the 'annual commission' of the Montreal Symphony Orchestra, to which was attached a 'prize' of \$1,000 as a token of homage — unless you prefer to consider it a gift. For Passacaille I did receive a fee corresponding to the budget that the creation of a full score for large orchestra would presumably call for. Unfortunately, it doesn't look as though the MSO is ready to continue this policy, for it has cancelled its commission for the 1971-72 season.

"For six years I have only written commissioned works. This means limitations in timing, instrumentation, and even in the type of work and its character. Beyond certain limits the creator can be shackled. But don't think there is anything new in this procedure. If you go back in time, you will find that there are more commissioned works in the history of music than compositions due to the composer's inspiration alone.

"In Canada, this policy of commissioning works has nonetheless brought about a practice, almost a system, which results in very short works written in limited time periods. For example, a one-year notice — which is already a big improvement since previously the deadline used to be somewhere between four to six months — for the composition of a work lasting about 15 minutes. It made little difference what type of instrumentation was involved: piano solo, chamber music ensemble, large orchestra.

"The result has been a whole host of lesser works — in duration that is, and not in artistic merit — as a look through the catalogue of Canadian music premieres will confirm. I am speaking gener-

*Continued on page 12*

## R. DEAN TAYLOR HELPS OPEN MOTOWN DOORS

by Larry LeBlanc

R. Dean Taylor's eyes are remarkable. They are black and urgent, and they glitter. When he tries to explain his role at Motown Records in Detroit, the words come spitting out faster and faster, his eyes rivet you with a carbon-steel stare, and he punctuates every third sentence with a brief, wintry smile.

He's a figure of weird energies and terrifying precocity, a moving target with deep brown hair clipped short but stylish who fascinates the people — mostly former acquaintances from Canada — who try and shoot him down because of his success.

Tough? Yes tough, definitely, but with a fair bit of sensitivity. If he takes his songwriting and recording success calmly, it may be because music occupies all of his working and sleeping moments. It is a hard life, because he makes his work hours long. Frequently he sleeps overnight on the soft-cushioned couch in his plush seventh-floor office in the Motown building.

Like most overnight successes, Dean Taylor had paid more than ample dues before charging up the charts with "Indiana Wants Me" and "Gotta See Jane." Seven years ago he joined the then fledgling R & B label to try and scrape together a singing-songwriting career.

There was never any doubt at Motown that Taylor had amazing potential. **Brian Holland**, of the highly professional songwriting team Holland-Dozier-Holland, took the outsider under his wing. He said then: "You have all the qualities of making it, of being a big star; but I really don't know your type of music, what bag you're in. I just know you're going to make it."

Approving expense money, Brian made it possible for Dean to shunt back and forth between Toronto and Detroit. Taylor stayed in a splendidly squalid rooming house near the old Motown studio — once a photographer's shop on West Grand Boulevard — and achieved some small measure of identity by playing tambourine on recording dates.

"I played tambourine on just about every session they did," he recalled, stretched back in an armchair. "Not because of the money — because lots of times there was no money, \$10 or nothing — but to be near Brian.

"I saw in Brian, genius. He doesn't know the technical terms of music; he uses grunts and groans — 'I want the horns to go bellahhhh.' This is the way he works and the way I work now.

"Brian and I became very close, very close friends — a brothers' relationship. He is the Supremes. He is the Four Tops. Period. That's Brian."

Dean's language is polished and uttered with insistent authority. Expres-

sive gestures invariably emphasize the most important points.

"So I used to play tambourine. In 'Reach Out,' that sound in there — I used to wear holes in my pants. I used to bang it on my leg and have the mikes down around the thing. I used to go over, in the middle of a session, and ask Brian: 'Why the hell are you doing that? The guy's playing a bass and it doesn't sound right.' He'd say: 'Will you listen to it.' And he'd take the time to explain to me what dissonance is, things I didn't have an idea about."

Brian wrangled approval from reluctant company heads to release Dean's first single, "Let's Go Somewhere." It died early from lack of promotion.

"It was like they were doing Brian a favor by putting the record out," Dean commented sourly. "I also had a record called 'There's A Ghost in the House' which Brian had written for the Four Tops but gave to me."

He commented that he wrote a lot of songs, mostly album cuts. His name never appeared on them and he never received a share of the royalties. "I was screwed out of a lot of money," he said, "but, at the same time, I was learning. It came down to which is better: \$800 for a tune like 'You Keep Running Away,' or nothing? What do you do if you want

*Continued on page 17*



Larry LeBlanc

# BRADSTREET SONGS ARE SKETCHES OF EXPERIENCE

by C. J. Mitchell

The crowd which was to fill Massey Hall to capacity was still streaming through the doors as David Bradstreet was introduced onto the stage. He strode out casually, a lean, blue-jeaned, bearded blonde, greeted the incoming audience with a smiling "hi," and drew them into his music. His mellow, resonant voice and clear, melodic guitar carried the crowd through a range of moods and experience, of emotions and sensations, through to a resounding encore.

Not yet exposed through the medium of recorded works, Bradstreet has suffered no lack of exposure in the entertainment scene throughout Canada and the United States. For the past several years he has been engaged in touring U.S. colleges from New York, through the midwest to Texas. As recent as this fall he toured the south-eastern United States for a month. He has played all of the larger universities in Ontario and has been featured on all major Canadian variety programs including CTV's Ian Tyson Show, CBC's Singalong Jubilee and the TOMMY HUNTER Show. Add to this his performances at the most well known Eastern coffee houses; New York's Gaslight, Toronto's Riverboat, Montreal's Back Door and Philadelphia's Main Point and you have the makings of a successful and seasoned musician.

Inquiries as to why Dave has not yet chosen to record reveal a matter of potential importance to aspiring musicians. Upon beginning his professional music career he was approached by a major recording company with a long-term contract. A combination of his own naivete at that time and the company's opportunistic tactics resulted in an unfortunate conflict over many aspects of the recording agreement. The pressure of the company to forsake originality for commercial potential resulted in a broken contract and a wiser David Bradstreet. David's experience is exemplary of what can result when a performer commits himself to such contracts without first seeking legal counselling.

Fortunately for Dave and for other sincere and talented artists, the flourishing music scene has also given rise to independent and corporate producers who are interested in developing the quality of recorded works. An acquaintance with such people has renewed Dave's interest in recording and has brought him to an intermediate stage in preparing for an album. He expresses satisfaction that he has waited until now to do so, having reached a further stage in his musical development.

A maturity of style and person is evi-



Dave Bradstreet

dent in Dave's music, along with a sincerity which shines through songs like "Beresford Street," a magical song inspired by his grandfather's tale of a London street musician. A concern for sensitivity towards the real extends through songs of hobos and lovers, sunny skies and falling leaves. It extends through his music and into his personal philosophy and tastes. Obscurity and evasiveness are rejected in favor of honest expression. Accordingly, he complements a repertoire of songs of his own with those of friends, including ALLAN FRASER of Montreal.

David's songs could be described as musical sketches of experiences; experience encompassed by a variety of points of view, from that of a child in London to that of a lonesome freight jumper in "Mainstreet Soliloquy." They reflect a concern for and understanding of the most honest and basic human feelings; they satisfy the listener's need to detach himself from his immediate experience and broaden his range of sensation. An intense and yet gentle per-

former, Bradstreet can captivate an audience by embodying the mood of the evening into his music, whether it calls for an energetic chorus or a melancholy, wistful ballad:

*The leaves have changed, the birds  
know  
When to fly together in the sky  
The river flows to the sea,  
Gathering the tears that wash the  
leaves  
I've been told the summer is at end  
The motorcycle highway calls again.\**

Miss Mitchell is an English student at Victoria College in Toronto. A free-lance writer, she is particularly interested in contemporary Canadian folk music. At press time David Bradstreet was about to play a return engagement at Massey Hall in Toronto, but more on that in the next issue.

\*Lyrics from "Late in Fall" printed with permission from David Bradstreet. ©1971, David Bradstreet.

# MUSIC IN CANADA

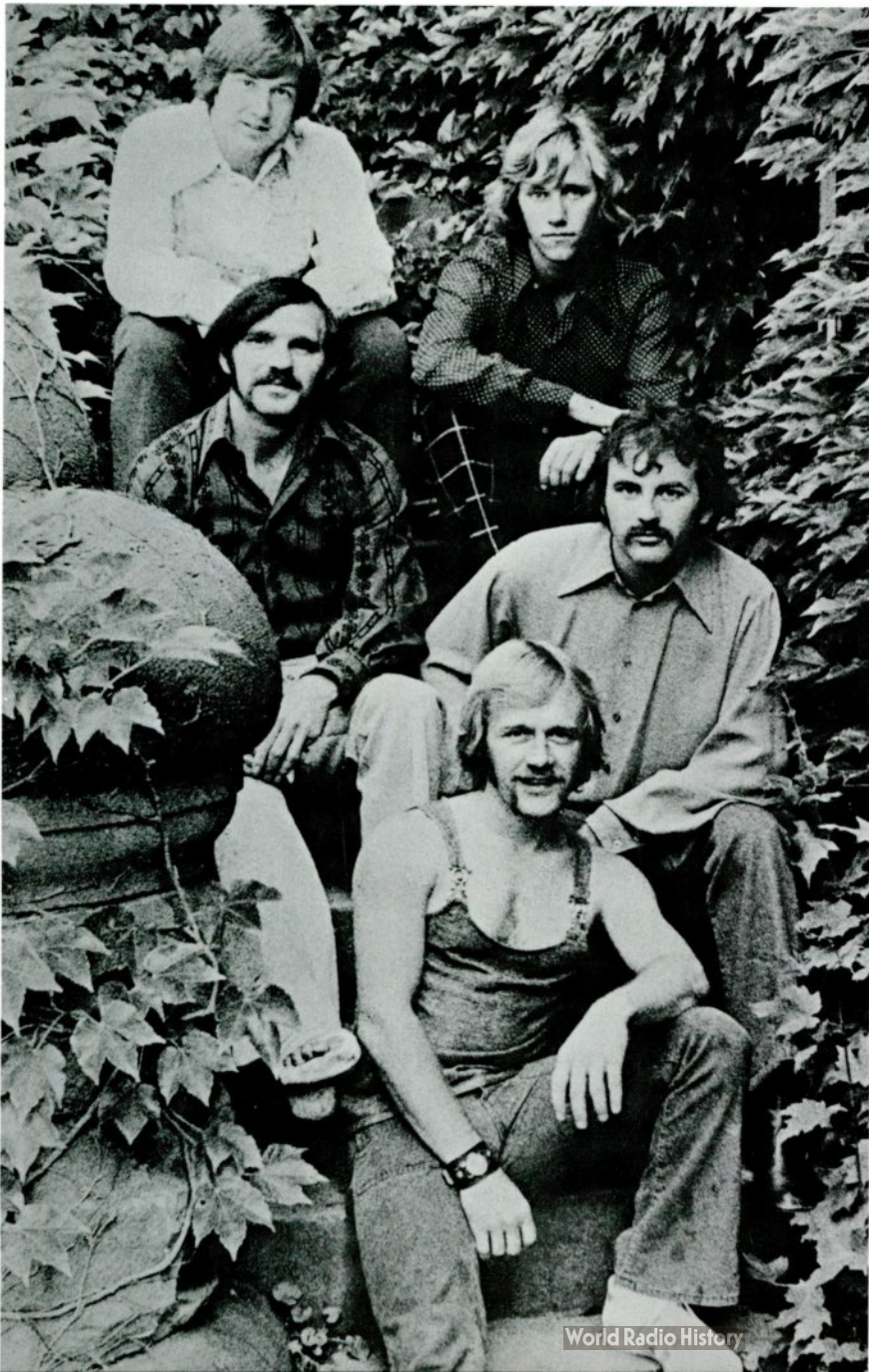
"Thoughts" recorded by Joshua for GRT was released in Canada in late August. Members of the gospel-rock group are **BILL BROADHURST, PAT GAMBLE, DON DUNLOP**, Carl Burgess and Al Feth. Bill and Don collaborated on writing "Thoughts." The two, along with Pat, have written most of the material for their first album, expected out in October. Harry Hinde produced the sessions . . . London Records released two albums by **OLAF SVEEN**, from Edmonton, this summer. "Olaf Sveen at the Hofbrauhaus" contains one Sveen melody tune while "Olaf Sveen Plays for Sons of Norway" contains seven original compositions. Last spring **BERANDOL MUSIC LIMITED** published a folio containing 25 Sveen melodies, "Scandinavian Dance Tunes," and **PACIFIC NORTH MUSIC** is expected to publish a folio as well . . . Maritimer Angus Walker taped **BEN KERR's** "Parliament Hill" for the Don

Messer Show. The song, recorded by Walker for Rodeo, was also recorded in an American version by Al Hooper and titled "Washington D.C."

—♦—

**ARTHUR GEE's** first album on the new Tumbleweed label was released in the United States in October. "Dawn of Time" contains all Gee material. Although release is not planned immediately for Canada, the album will appeal to MOR stations when it does come north.

Gee has made personal appearances in major coffee houses in Toronto, Ottawa, Montreal, Halifax and Vancouver, on campuses across the country and at the Mariposa Folk Festival. Two of his own tunes he recorded as a single were "Bottled Up Daydreams" and "Tea Garden" and Anne Murray recorded his "Sun Spots" on her first album.



World Radio History

**SALOME BEY's** private campaign to draw attention to the writings of young Canadians has been carried to New York. Miss Bey left for New York in late September to begin rehearsals for "Love Me, Love My Children," formerly "Justine." The previews began October 19 and the show is expected to open early in November. With her Miss Bey took an armful of material by Canadians.

She explained: "United Artists will do a cast album of 'Love Me, Love My Children' and they also want to do an album of me. They want new writers and new material. I'm taking a batch along to New York with me."

Miss Bey began her campaign during a two-week run at George's Spaghetti House in August. Included in her programs were tunes by BMI Canada-affiliated writers **DOUG RANDLE, ARTHUR SCHALLER** and **RUSS LITTLE**.

It's been a busy year for Salome. She starred in "Spring Thaw," in "Blue S.A." at the Global Village in Toronto, was featured in two Global Village concerts earlier in the year, taped a **WAYNE & SHUSTER** special and her first dramatic performance. "Happy Ending" will be aired during the winter-spring season by CBC-TV and Miss Bey has the lead in the half-hour comedy for "Program X."

—♦—

The Canadian Talent Library's album by the Johnny Burt Orchestra and Chorus is expected out in November, in time for Christmas sales. "The Christmas Wish" features Stephanie Taylor and Doug Crosley and includes "December Time" by **WALLY GRIEVE** and a new song, "Bells," written by **CLIVE VANDERBURGH**.

CTL singles released in September included "Superstar" and "Amherst Square" recorded by **NAT RAIDER** and **Joni Mitchell's** recording of her own song, "Chelsea Morning."

In October the CTL released another Laurie Bower Singers album, "Take Me Home, Country Roads," but a single from the album, "It Takes Time," written by **SHIRLEY EIKHARD**, was released in September.

—♦—

Rock journalist Ritchie Yorke's book on the Canadian music industry, *Axes, Chops and Hot Licks*, was published by M. G. Hurtig Ltd. on October 28. Ritchie plans a three-week coast-to-coast tour to promote the volume. Besides being published in many parts of the world, Ritchie is editor-at-large of the new rock paper *Grapevine*, out of Toronto.

*Axes, Chops and Hot Licks*, Ritchie explains, deals with all aspects of the Canadian music scene — past, present and potential future. It outlines the history of the Canadian music scene, leading up to Government content regulations, and includes profiles of industry figures — managers, producers and artists. Pierre Juneau, chairman of the CRTC, has written the foreword and the book will be distributed through normal book outlets. Some Canadian record companies have also expressed interest in distribution.



# CONGRATULATIONS

The international smash hit "Sweet City Woman" has won for the Stampede U.S. and Canadian Gold Records for their million seller. The tune, still climbing charts, was written by **RICH DODSON** and recorded for MWC by Dodson, **RONNIE KING** and **KIM BERLY**.



Stampede

## JAZZ

Multi-instrumentalist **MOE KOFFMAN** has signed an exclusive contract with GRT Records in Canada and the first release was scheduled for this Fall. It's the fruition of a summer's work in collaboration with organist-arranger Doug Riley. Koffman describes this new album as something completely different from anything he has done previously. The material is drawn from the classical repertoire and given an updated sound.

Moe Koffman was also a key person in the **Lionel Hampton** Special which was taped at CFTO's Toronto studios in September. He was responsible for the 21-piece band which included a balanced

mixture of Canadian and U.S. musicians. Featured soloists, apart from Hampton, were Mel Torme, Gene Krupa, Johnny Mercer, Roy Eldridge, Teddy Wilson, Tyree Glenn, Buddy Rich and B. B. King. In addition to the big band spectacular there will be a small combo half-hour program entitled "The Inner Circle" in which Koffman performs as soloist.

Trumpeter **GUIDO BASSO** is musical director for a new CBC-TV series which takes a nostalgic look at the big bands. The overall title for the series is "In the Mood" so it was appropriate, perhaps, that the opening show was devoted to the music of Glenn Miller. The bands of Tommy and Jimmy Dorsey, Count Basie, Duke Ellington and Canada's Jack Kane are among those also scheduled.

Canadian groups were kept busy last summer at Ontario Place. **PHIL NIMMONS'** band performed every Saturday night in the outdoor arena while **JIM McHARG's** new band, Midnight Special, performed at the Keg 'n' Jester. He has also done exceptionally well at Stop 33, Sutton Place. Trumpeter Malcolm Higgins and reedman Jim Purdy are strong contributors to the overall sound of Midnight Special.

**JIM GALLOWAY's** Metro Stompers have begun a late-night policy at the Caucus Club, 430 College Street, Toronto, on Friday nights (or Saturday morning, depending on your viewpoint). They also continue to draw good crowds at the Banana Factory on Saturday nights between 1 and 4 a.m.

**DAVID WIFFEN's** album for Fantasy was released in Canada and the U.S. in July and eight of the ten tunes are self-penned. *Cash Box* chose it for a New-comer Pick of the week. One tune on the album, "More Often Than Not," was an earlier hit, recorded by **Jerry Jeff Walker**.

Ian & Sylvia have picked up "More Often Than Not" for their new album for Columbia. Reviewing the album, *Cash Box* reported "David Wiffen's 'More Often Than Not' could be their best singles vehicle, but it is bound to garner FM play too."

Anne Murray and **Tom Rush** have recorded Wiffen songs and Ian Tyson obviously likes his style, having featured him on CBC's "Nashville North."



Mashmakhan's latest single for Columbia, "Start All Over," was released in August and was written by **PIERRE SENEAL**. Last summer they toured Japan and drew a crowd of 40,000 in Tokyo and 15,000 in Osaka. While in Japan Mashmakhan was presented with a Hit Disc Award for having the third largest selling foreign record ever released in Japan — "As The Years Go By," also written by Senecal.



How does a quiet 19-year-old with three guitar lessons behind her make it in the record business? To start with, she has to be able to sing and to write her own material. And that adds up to **GINA**. Gina's first single, out this fall on the GRT label, is titled "Songs in the Morning." It's sure to appeal to both top 40 and MOR stations. "Songs in the Morning" might border on folk but you'll



Gina

have to listen and dance to it to make up your own mind.

Gina's first album, all her own material except for one tune, was planned for release the end of October. Manager

Harry Hinde knows Gina's potential in French, Italian and Spanish as well and international release in these languages isn't far off. Keep your ear on Gina. She's worth it.



Dominion Wide

David Wiffen

In late '70 and early '71 **DAVE MASON's** hit recording of his "Only You Know and I Know" saw action throughout North America. The tune is back again — this time recorded by Delaney & Bonnie & Friends for Atco. In choosing it a Pick of the Week *Cash Box* noted: "... D & B return with the Dave Mason classic that should serve to cushion their hold on top 40 listings."

The same week *Cash Box* chose the Delaney & Bonnie recording for The Big Three.



**TERRY McMANUS** hung around recording studios at the age of 13 — just because he liked music. Since then he's travelled a good deal, learned to play the guitar, and chalked up a number of years' experience in bands. But he wants to write and perform his own music.

After coming to Canada from the United States in the summer of 1968 he produced his own master and began knocking on doors. It's paid off — a lot of work, waiting and talent. Terry's recording of his own "Sunshower in the Spring" for A & M Records is still receiving heavy airplay across Canada and his first album was expected out the end of October. "Startin' With . . . Brand New" features, along with Terry, Breadfeather members **GARY WALLACE** and **VALARIE HUDSON** and **JIM WALCHUK** on bass.



Terry McManus



CBC Photo

Shirley Eikhard

**SHIRLEY EIKHARD**, the young writer of the hit "It Takes Time," has signed her own recording contract — and just before her 16th birthday this November. Shirley has signed with Capitol Records in the U.S. and her first album, all material believed to be self-penned, should be out by the end of the year.

Donna Ramsay has recorded Shirley's "Something in your Face" for Astra and Anne Murray has picked up "Please Smile." The teen-age singing group from Newfoundland, The Sanderlings, have included two tunes by Shirley on their first album: "Don't Try to Please" and "It Takes Time." The album also contains songs by **DOUG BILLARD** and **BOB RUZICKA**.



The Bells are off again. "Sweet Sounds of Music" is sure to follow the success of "Stay Awhile," their recent million-seller. "Sweet Sounds of Music" was written by **FRANK MILLS**. Frank learned that music was his business after he entered McGill's pre-med school, later working in sales for two years before joining the Five Bells for six months.

*Cash Box* wasted no time in choosing "Sweet Sounds of Music," on Polyder, a Pick of the Week: "Change of musical styles for the Bells finds them tackling a delightful up-tempo number marked with all the glamor and appeal needed for top 40 success. Fine, easy going outing will soon find its place on the national charts."

Fear of noise pollution was perhaps the reason for the sound problem during a September concert sponsored jointly by Pollution Probe and the University of Toronto Student Activities Committee, in Toronto. But there was no reason to worry, even though the sound remained consistently bad throughout the Ecology 1 program at Varsity Arena. The entertainers billed for the evening were some of Canada's best and should have been heard.

The audience came out of their seats right down to the concert floor for the fight-hard rock of Everyday People, a group that includes writers **BRUCE WHEATON** and **PAMELA MARSH**.

In Toronto to appear at the Riverboat, B.C.'s **TOM NORTHCOTT** sang his strident version of **LEONARD COHEN's** "Suzanne" and closed with his own wandering, intricately woven songs.

Dr. Music, including members **STEVE KENNEDY**, **DIANE BROOKS**, **ARNIE CHYCOSKI**, **DON THOMPSON**, **WAYNE STONE** and **KEN MARCO**, among others, played an informal but exciting set of rocking soul. Chasing the echoes around the large hall, **DEE HIGGINS** gently reminded the audience of the purpose of the benefit concert with "Road to Kobe" which she wrote for Osaka last year. The poor sound system managed to dwindle the audience to a few dozen as midnight approached, but they enthusiastically applauded the set by Brave Belt, featuring the guitar work of **RANDY BACHMAN** and vocals belted out by **ROB MATHESON**.



The Pepper Tree

Reviewing Pepper Tree's latest single, for Capitol, *Cash Box* reported: "Exceptionally well written and well produced tune smacking with plenty of top 40 appeal. Heavy airplay could make this effort a giant record." The tune was written by group members **BOB QUINN** and **TIM GARAGAN**.

Released simultaneously in the U.S. and Canada is Pepper Tree's album by the same name. Pepper Tree members **JIM WHITE** and **CHRIS BROCKWAY** have joined Quinn and Garagan in writing the material.

HETU — *Continued from page 5*

ally, since exceptions do exist: Roger Matton's *Te Deum* for one. In these particular cases, the composer must cease all parallel work and devote himself solely to his craft, which presupposes some kind of subsidy.

"What interests me most in today's music is the diversity of its currents. What I deplore the most is the fanaticism that is so prevalent. It seems that everything that doesn't follow the line of thinking of **SERGE GARANT**'s latest creation

is not 'committed,' is somehow irrelevant. It seems to me really too naive to put on one side the committed musicians and on the other those who are not. According to the criteria of certain young composers of the new school, among whom there are some who would seem to have real talent, I am not at all committed. Yet speaking for myself I have very definitely the impression of being extremely committed in all that I do. There exists in composition what is known as 'fashion.' If being committed means you must blindly follow this fashion, then I am not a committed composer. But if committed means giving yourself up wholly to your chosen path, then I am indeed committed . . .

"Some critics reproach me for not composing music of the present day. I confess to not fully understanding how one of them, after the premiere of *Passacaille*, could write that if this work had been written 20 years ago, it would have been excellent. Is this to say that music is situated to such an extent in time that a score conceived in 1971 cannot be good in that year, whereas the same work written 20 years earlier would have been?"

"In spite of undeniable improvements there are still terrible difficulties of communication, of exchange, in our country. In the field of music in general, and of composers in particular, Canadians still offer one another little mutual help. But let us retain only the positive elements. The climate is improving and is becoming more favorable to expansion and to creativity." 🌱

*Mr. Samson is music critic for Le Soleil in Quebec City.*

## FILMS

"*Evolution*," a 12-minute animated film produced by Mike Mills for the National Film Board, has been named the best film for children at the annual animated film festival in Annecy, France. The film traces evolution and deals with it in a light-hearted way. There is no dialogue and the score was written by **DOUG RANDLE**. Originally electronic music was planned but eventually the score was written for honky-tonk piano and banjo, in keeping with the mood of the film.

An album of Randle's material has been released by Kanata Records. "*Songs for the New Industrial State*" features Tommy Ambrose and Laurie Bower on vocals, backed by Doug Randle's orchestra. The material was originally recorded by the CBC.



Doug Randle

# CONCERT

A new work by **ROBERT AITKEN**, commissioned by the CBC for Canada's National Youth Orchestra, was this year's Canadian composer's work for the orchestra's annual concert tour. *Nekuia* is the first movement in a projected three-part suite titled *Shadows*.

On August 26 Georg Tintner conducted the orchestra through a program at the Forum of Ontario Place in Toronto that had to compete with rain, fog horns and fireworks. Three nights later the work was repeated at the National Arts Centre in Ottawa under considerably better conditions.

Blyth Young reported in *The Ottawa Journal*: "*Nekuia* is a Japanese word referring to the calling up of ancestors from the past in the style of a seance. It is compelling, to say the least, and in its scoring no two performances of it would likely be the same. Aitken is a Canadian flautist who specializes in the playing of moderns — he knows what he is about, and for once we can say we look forward to the intended Parts 2 and 3 yet to be composed."

Francois Bernier, head of the Music Department of the University of Ottawa, has been named president of the Canadian Music Council. He succeeds the CBC's supervisor of music (English network) John Roberts who served as council president since 1968.

BMI Canada Limited Scholarships at the Royal Conservatory of Music have been awarded to **JOHN CHONG** and Pierre Gallant. Mr. Chong studies piano with Clifford Poole and is a composition student with Dr. **SAMUEL DOLIN** while Mr. Gallant studies piano with John McKay and composition with **PATRICIA BLOMFIELD-HOLT**.



Wayne Cordes

Dennis Riley

**DENNIS RILEY** has left Iowa City where he was a doctoral candidate at the University of Iowa. He has accepted a one-year visiting lectureship in Fresno, California.

Writing from California, he said that he is working on his doctorate dissertation, an original composition. The work is called *Concertante Music II* and is for seven players, just under 16 minutes long. His Haiku songs were performed at the Dartmouth Summer Festival last summer.

**JACQUES HETU's** *Variations pour Piano* and **MURRAY SCHAFER's** *Statement in Blue* are the two Canadian works selected by the Department of Education of the Government of Quebec for inclusion in the study course for high school students. Before works can be included in the program they must be available on commercial recordings and published.

John Chong's *Continuum* won for him the first prize of \$500 in the Toronto Symphony's first Student Composers' Competition, sponsored by the orchestra's Junior Women's Committee. He is shown with Karel Ancerl, left, musical director and conductor of the symphony, and right, Victor Feldbrill, associate conductor of the symphony and conductor of the symphony's youth programs. The symphony will perform the work next year.

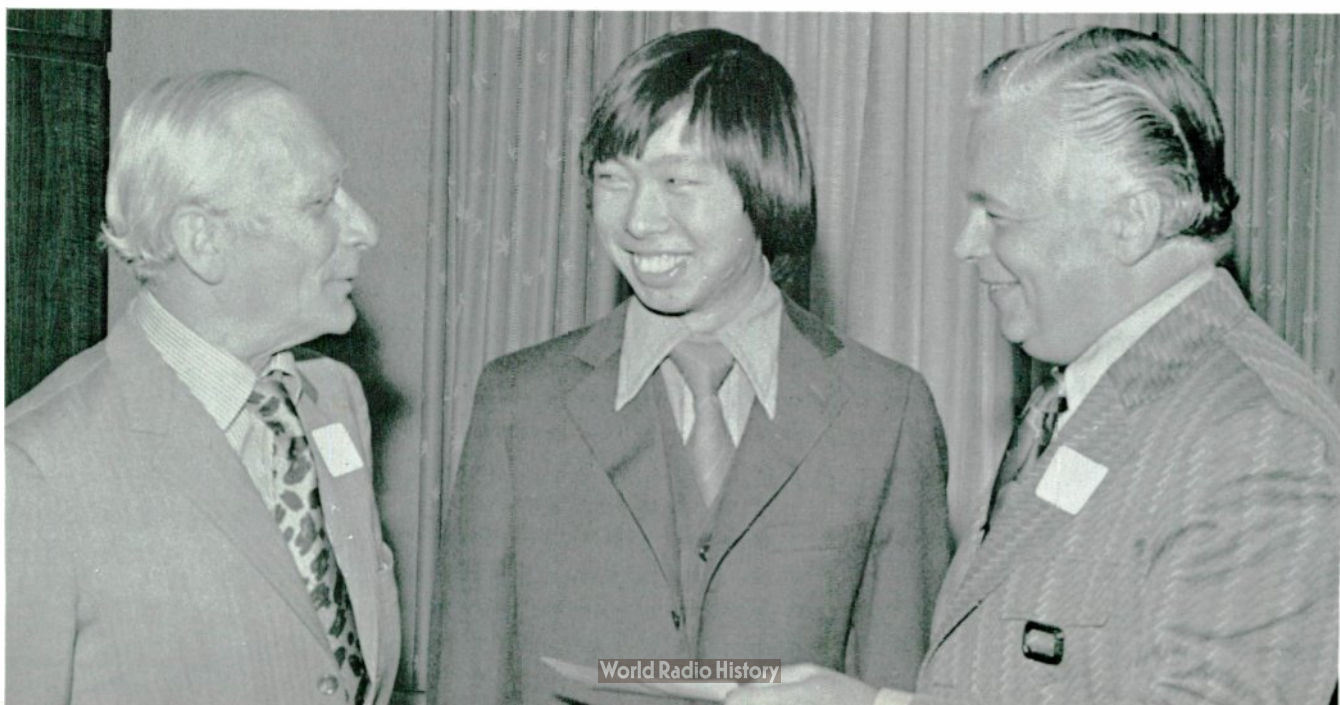
Canadian music heard on CBC Radio during October included *Mobiles* by **ANDRE PREVOST**; *Lignes et Points* as well as *Triptyque* by **PIERRE MERCURE**; *Symphonie Gaspésienne* by **CLAUDE CHAMPAGNE**; **BARBARA PENTLAND's** *Symphony for Ten Parts* as well as the broadcast premiere on October 21 of her *News*, a CBC commission; four *Folk Songs of Eastern Canada* and *French-Canadian Folk songs* by **KEITH BISSELL**; *Concertino for Horn and Orchestra* by **JOHN BECKWITH**; *Violo d'Amour* by **JEAN PAPINEAU-COUTURE**; *Symphony in Two Movements* by **STEVEN GELLMAN**; **HARRY SOMERS' Five Songs of the Newfoundland Outports**; **JACQUES HETU's** *Woodwind Quintet and Symphony No. 3*, the latter a CBC commission; and **DEREK HEALEY's** *Arctic Images*, also a CBC commission.

September 27 marked the broadcast premiere of **JEAN PAPINEAU-COUTURE's** *Dyarchie* for harpsichord. The work was aired by CBC and performed by Mireille Lagacé, for whom it was composed.

Festival Quebecois, sponsored by the Interdisciplinary Studies, the Committees of Hart House and the Varsity Fund of the University of Toronto, will be held in Toronto November 13 to 21. Music, visual arts, drama, films, religion and sports are on the program.

Highlight of the concert music program will be a free concert at the Edward Johnston Building November 17 by students and staff of the Faculty of Music of the University of Toronto. Gabriel Charpentier's *La Leçon Anglaise*, excerpts from *Colas et Colinette* by Joseph Quesnel and **CLAUDE CHAMPAGNE's** *String Quartet* (1951) will be included along with music for solo piano by 19th and 20th Century Quebec composers.

Three evening concerts with well-known chanteurs from Quebec are planned.



Norm Scudellari

# FROM THE CANADIAN MUSIC CENTRE

Each year Canada's composers write many hundreds of works — long ones, short ones, symphonies, songs, quartets, solos, operas, cantatas. Each year, such is the vitality of our composing fraternity, between two and three hundred new works by Canada's career composers of serious music find their way into the circulating library and catalogues of the Canadian Music Centre, whose function is the promotion of Canadian music.

The Centre published monthly lists of these works in its magazine *Musicanada*, discontinued at the end of last year. Now that the Centre has no "voice" of

its own to carry its message, BMI Canada has stepped into the breach with an offer to use the pages of *The Music Scene*.

Readers of *The Music Scene* may read periodic accounts of the Centre, its activities, its concern and its involvement

in the creative musical life of Canada. Naturally the Centre welcomes any opportunity to answer questions, supply scores or be of any possible service to anyone interested in enlarging their acquaintance of Canadian music.

Many months have passed since the publication of the last list and there is therefore a backlog of new works to be listed. And so, partly for the record but particularly for the attention of conductors, singers, instrumentalists, teachers, etc., and of course music publishers, here are some new works accepted into the CMC Library.

Keith MacMillan,  
Executive Secretary,  
Canadian Music Centre,  
33 Edward Street,  
Toronto 101, Ontario

## New Works accepted into the Library of the Canadian Music Centre, Dec. 1, 1970 - Sept. 30, 1971.

### UNPUBLISHED WORKS/OEUVRES INEDITES

#### Opera/Opéra

- POLGAR, Tibor  
**A European Lover** (1965)  
(a musical satire disguised as an opera; story and lyrics by George Jonas)  
soprano, baritone (or bass), orchestra  
**The Troublemaker** (1968)  
(a comic opera in one act; libretto by Eugene Mohacsí based on a story of the Arabian Nights; English version by George Jonas)  
soprano, contralto, tenor, tenor buffo, baritone, bass, SATB chorus, orchestra

#### Oratorio

- POLGAR, Tibor  
**The Last Words of Louis Riel** (1966-67)  
solo contralto, solo bass, mixed chorus, orchestra

#### Orchestral/Oeuvres Orchestrales

- ADASKIN, Murray  
**There Is My People Sleeping** (1970)  
AITKEN, Robert  
**Spectra for Four Chamber Groups**  
BEECROFT, Norma  
**Improvvisazioni Concertante No. 2** (1971)  
BISSELL, Keith  
**Andante and Scherzo for Chamber Orchestra** (1971)  
BOTTENBERG, Wolfgang  
**Passacaglia for Chamber Orchestra** (1961-rev. 1971)  
BUCZYNSKI, Walter  
**A Work for Dance** (1970)  
FREEDMAN, Harry  
**Graphic I** (1971)  
GARANT, Serge  
**Offrande I** (pour grand orchestre) (1970)  
GELLMAN, Steven  
**Symphony in Two Movements** (1970-71)  
HETU, Jacques  
**Adagio et Rondo pour orchestre à cordes** (1960)  
**Passacaille, Op. 17** (1970)  
**Symphonie No. 3, Op. 18** (1971) (pour orchestre de chambre)  
KUNZ, Alfred  
**Five Night Scenes** (1971)  
MANN, Leslie  
**Fanfare for a Festival** (1971)  
MATHER, Bruce  
**Musique pour Rouen** (1970-71) (orchestre à cordes)  
MORAWETZ, Oskar  
**Symphonic Intermezzo** (1971)  
PREVOST, André  
**Hommage** (1970-71) (pièce pour 14 cordes)  
RATHBURN, Eldon  
**City of Gold** (1967) (suite for orchestra)  
REA, John  
**Piece for Chamber Orchestra** (1967-rev. 1971)  
SIRULNIKOFF, Jack  
**Movement for Orchestra** (1971)  
SYMONDS, Norman  
**Three Atmospheres** (1971)

#### Orchestral with soloist(s)/Oeuvres Orchestrales avec Soliste(s)

- ARCHER, Violet  
**Concerto for Clarinet in A and Orchestra** (1971)  
GELLMAN, Steven  
**Odyssey** (1971)  
rock group, solo piano, orchestra  
MANN, Leslie  
**Concerto for Clarinet and Orchestra, Op. 24** (1970)  
PENTLAND, Barbara  
**Variations Concertantes** (1970)  
solo piano, orchestra  
POLGAR, Tibor  
**Variations on a Hungarian Folk Song** (1969)  
solo harp, string orchestra and timpani (opt.)  
WILSON, Charles  
**Sonata da Chiesa** (1960)  
solo oboe, string orchestra  
WUENSCH, Gerhard  
**Concerto for Piano and Chamber Orchestra, Op. 57** (1971)  
**Scherzo for Piano and Wind Ensemble, Op. 58** (1971)

#### Band/Harmonie

- EVANS, Robert  
**Mrs. MacTwivley's Tuning Her Knickers** (1971)  
MARTIN, David L.  
**Jazz Rhapsody** (1968)  
solo alto saxophone, concert band  
POLGAR, Tibor  
**Notes on Hungary** (suite for concert band, based on Hungarian Folk Songs)

#### Chamber Music/Musique de Chambre

- ADASKIN, Murray  
**Daydreams** (1968-transcr. 1971)  
alto saxophone, piano  
ANHALT, István  
**Focli** (1969)  
flute, clarinet (bass cl), trombone, violin, cello, double bass (2 instruments required), 2 keyboard players (piano, electric organ, celesta, harpsichord (opt.)), percussion (2), soprano, 4 persons handling 3 two-channel tape recorders and central volume control, 6 loudspeakers, amplifiers, 1 microphone, 1 person off-stage (the "Hammer-Man"), 2 very small mouth-organs  
ARCHER, Violet  
**Suite for Four Violins** (1971)  
BARNES, Milton  
**Rhapsody on a Late Afternoon** (1971)  
string quartet  
BETTS, Lorne  
**Sonatina** (1970)  
violin, piano  
**String Quartet No. 3** (1970)  
CHERNEY, Brian  
**Kontakion (Quiet Music for Eleven Players)** (1969) flute, oboe, clarinet, bassoon, horn, 2 violins, viola, cello, double bass, piano  
**String Quartet No. 2** (1970)  
COULTHARD, Jean  
**Legend (Legend of the Snows)** (1971)  
violin, cello, piano  
DOLIN, Samuel  
**Concerto Grosso (Georgian Bay)** (1970)  
4 percussionists, accordion, electronic tape

- FIALA, George  
**Sonata for Saxophone and Piano** (1970)  
alto saxophone, piano  
**Duo Sonata** (1971)  
violin, harp  
GELLMAN, Steven  
**Two Movements for String Quartet** (1963)  
GLICK, Sruel Irving  
**Petite Suite pour flûte**  
flute solo  
HARTWELL, Hugh  
**Kámé'a** (1971)  
alto flute (picc), trumpet, horn, trombone, harp, contra bass, percussion (2)  
MARTIN, David L.  
**Suite of Three**  
baritone horn, piano  
MCINTYRE, Paul  
**Permutations on a Paganini Caprice** (1966)  
string quartet  
MOREL, François  
**Nuvaluq** (1967)  
flûte alto seule  
NAYLOR, Bernard  
**String Trio** (1960)  
violin, viola, cello  
POLGAR, Tibor  
**Improvvisazioni**  
4 horns  
**In Private** (1964)  
violin, viola  
**Variations on a Hungarian Folk Song** (1969)  
harp solo  
**Iloa's Four Faces** (1970)  
saxophone (alto and soprano), piano  
**Rhapsody of Kálló** (1970)  
violin, harp  
**Sonatina for Two Flutes** (1971)  
RATHBURN, Eldon  
**Bout (In 3 rounds)** (1971)  
guitar, bass  
SCHUDEL, Thomas  
**Divertimento No. 1**  
flute, oboe, violin, cello, percussion  
**Four Movements**  
flute (alto flute), bassoon, 2 percussion  
**Sonata**  
violin, piano  
**String Quartet** (1967)  
SIRULNIKOFF, Jack  
**The Doctor in Spite of Himself** (1961)  
woodwind quintet  
**Recorder Quartet** (1970)  
4 recorders (soprano, alto, tenor, bass)  
TURNER, Robert  
**Fantasy and Festivity** (1970)  
harp solo  
WILSON, Charles  
**String Trio** (1963)  
violin, viola, cello  
**Concerto 5x4x3** (1970)  
Three expositions and three developments for string quintet or woodwind quartet (flute, oboe, clarinet, bassoon) or brass trio (trumpet, horn, trombone) (may also be performed as quintet + quartet, quintet + trio, quartet + trio or totally as quintet + quartet + trio)  
WUENSCH, Gerhard  
**Sonatina for Viola and Piano, Op. 15**  
**String Quartet, Op. 8**  
**In Modo Antico** (1971)  
clarinet, piano

**Prelude, Aria and Fugue, Op. 54 (1971)**  
 accordion, brass quartet (2 trumpets, horn, trombone)  
**Six Duets, Op. 53 (1971)**  
 flute, clarinet  
**Three Pieces for Flute Solo**  
**Trio ("Three Conversations"), Op. 51**  
 violin, cello, piano  
**Variations, Op. 52 (1971)**  
 clarinet, piano  
**ZUCKERT, León**  
**Drums and Trumpets (1971)**  
 string quartet

**Choral/Oeuvres Chorales**

**BETTS, Lorne**  
**Psalm Triptich (1970)**  
 female voices, organ  
**DOLIN, Samuel**  
**Marchbankantata (1971)**  
 (text: Robertson Davies)  
 solo baritone, SATB, piano, synthesizer or Putney  
**GEORGE, Graham**  
**Red River of the North (1970)**  
 solo quartet (SATB), SATB chorus, orchestra  
**KUNZ, Alfred**  
**Christmas Kaleidoscope (arr. of Christmas Carols) (1971)** SATB chorus, SATB semi-chorus, orchestra  
**POLGAR, Tibor**  
**Das Blenchen (arr. Austrian Children's Song)**  
 two-part children's choir, piano or orchestra  
**Ein Vogel wollte Hochzeit machen (arr. German Children's Song)**  
 two-part children's choir, piano or orchestra  
**Lánc, lánc, eszterlánc (arr. Hungarian Children's Song)** two-part children's choir, piano or orchestra  
**POYNTER, Arthur**  
**I Cried Aloud to God (1971)**  
 SATB, organ  
**SCHAFFER, R. Murray**  
**Yeow and Pax (1969)**  
 SATB, organ and electronic tape  
**Miniwanka or The Moments of Water (1971)**  
 SA or SATB

**Vocal/Oeuvres Vocales**

**BETTS, Lorne**  
**Six Sacred Songs (1959-70)**  
 voice, organ  
**COULTHARD, Jean**  
**Three Shakespeare Songs (1948-arr. 1970)**  
 soprano, solo cello, 8 cellos  
**DAVIES, Victor**  
**Anerca—"Three Eskimo Chants"—(1969)**  
 soprano, violin, percussion (2 or 3), piano (celesta) (a ballet)  
**HAWKINS, John**  
**Waves (1971)**  
 soprano, piano  
**MATHER, Bruce**  
**Madrigal III (1971)**  
 contralto, marimba, harp, piano  
**NAYLOR, Bernard**  
**On Mrs. Arabella Hunt Singing (1970)**  
 soprano, viola da gamba, harpsichord  
**PENTLAND, Barbara**  
**News (1970)**  
 virtuoso voice and orchestra  
**POLGAR, Tibor**  
**Change**  
 voice, piano  
**Fisherman**  
 voice, piano  
**Song for Naomi**  
 voice, piano  
**Stopping by Woods on a Snowy Evening**  
 voice, piano  
**Twelve O'Clock Chant**  
 voice, piano  
**Four Stanzas on Autumn**  
 low voice, piano  
**Let We Forget the Last Chapter of Genesis (1970)**  
 low voice, piano  
**POYNTER, Arthur**  
**In Need Of What Christ Is (1971)**  
 bass-baritone, organ  
**The Lord Is In His Holy Place (1971)**  
 high voice, organ  
**SCHAFFER, R. Murray**  
**Music for the Morning of the World (1970)**  
 voice, 4-track prepared tape  
**SOMERS, Harry**  
**Voiceplay (1971)**  
 singer actor, male or female, any range  
**WUENSCH, Gerhard**  
**Six Songs (1970)**  
 voice, flute, accordion  
**ZUCKERT, León**  
**Five Philosophical Songs (1970-71)**  
 voice, piano

**Piano**

**ARCHER, Violet**  
**Suite for Pianoforte (1947)**  
 (may also be played by violin and cello or clarinet and bassoon)  
**Black and White (1971)**  
**Holiday (1971)**  
**Lydian Mood (1971)**  
**A Quiet Chat (1971)**  
**BETTS, Lorne**  
**Sonatina for Piano (1969)**  
**COULTHARD, Jean**  
**Sketches from the Western Woods (1969)**  
**FIALA, George**  
**Sonata for Two Pianos (1970)**  
**GELLMAN, Steven**  
**Fantasy (1967)**  
**MATHER, Bruce**  
**Sonata for Two Pianos (1969-70)**  
**POLGAR, Tibor**  
**Miniatures (four pieces for piano)**  
**REA, John**  
**Anaphora III (1971)**

**Harpichord/Clavecin**

**PAPINEAU-COUTURE, Jean**  
**Dyarchie (1971)**

**Organ/Orgues**

**BETTS, Lorne**  
**Improvisations on B-A-C-H (1969)**  
**McINTYRE, Paul**  
**Processional**

**PUBLISHED WORKS/OEUVRES EDITEES**

**Orchestral/Oeuvres Orchestrales**  
**FREEDMAN, Harry** Leeds  
**\*Tangents (1967)**  
**HODKINSON, Sydney** Jobert, Paris  
**\*Fresco (1968)**  
**MERCURE, Pierre**  
**\*Pantomime (1948)**  
 Instruments à vent et perc. Ricordi  
**RIDOUT, Godfrey**  
**\*Colas et Colinette (Overture on themes by Joseph Quesnel)** G. V. Thompson

**Orchestral with Soloist/Oeuvres Orchestrales avec Soliste**

**SYMONDS, Norman**  
**\*The Nameless Hour (1966)**  
 jazz soloist, string orchestra Leeds  
**TWA, Andy**  
**\*Serenade (number two)**  
 solo bassoon, string orchestra Berandol

**Chamber Music/Musique de Chambre**

**BROTT, Alexander**  
**\*Mini-Minus**  
 violin, clarinet, trumpet, trombone, bassoon, double bass, percussion Leeds  
**DELA, Maurice**  
**20 duos faciles sur des airs de folklore**  
 2 flûtes à bec sopranos Berandol  
**FIALA, George**  
**\*Second Saxophone Quartet (1961)** Berandol  
**FLEMING, Robert**  
**\*Almost Waltz**  
 flute, piano Huron (Jaymar)  
**A Two-Piece Suite**  
 2 B $\flat$  clarinets, bass clarinet Leeds  
**HARTWELL, Hugh**  
**\*Matinée d'Ivresse (1966)**  
 clarinet, violin, cello, piano, percussion Iroquois (Jaymar)  
**\*Septet (1969)**  
 2 clarinets in A (one doubl. E $\flat$  clar.), B $\flat$  clarinet, horn, violin, viola, cello Iroquois (Jaymar)  
**HAWKINS, John**  
**\*Remembrances (1969)**  
 piano, harp, trumpet, horn, trombone (xylophone) Iroquois (Jaymar)  
**JAQUE, René**  
**Petit Air Roumain**  
 violon, piano Chanteclair (GVT)  
**Spiccato et Legato**  
 violon, piano Chanteclair (GVT)  
**KEETBAAS, Dirk**  
**\*Three Miniatures for Solo Flute (1963)**  
 Huron (Jaymar)  
**RATHBURN, Eidon**  
**\*Conversation (1956)**  
 2 clarinets Huron (Jaymar)  
**WEINZWEIG, John**  
**\*Clarinet Quartet (1964-65)**  
 3 B $\flat$  clarinets, bass clarinet Leeds  
**ZUCKERT, León**  
**\*Little Spanish Dance (1970)**  
 flute, piano Huron (Jaymar)

**Choral/Oeuvres Chorales**

**BALES, Gerald**  
**My Trust Is in Thee**  
 SAB, organ Waterloo  
**BECKWITH, John**  
**1813**  
 SATB Novello  
**BISSELL, Keith**  
**\*A Bluebird in March**  
 SATB, piano Waterloo  
**Early Spring (arr.)**  
 SATB Waterloo  
**Welcome Yule**  
 SATB Waterloo  
**CABENA, Barrie**  
**God Is Here — Let's Celebrate!**  
 SATB, organ Peter McKee  
**CLARKE, F. R. C.**  
**Father, We Praise Thee**  
 Unison — descant (sop.), organ Peter McKee  
**Hail Our Monarch, Son of David**  
 SATB, organ Peter McKee  
**Let Every Soul Be Subject**  
 SATB, organ Peter McKee  
**Lord of All Hopefulness**  
 Unison and two-part, organ Peter McKee  
**Lord of our Life**  
 Unison — descant (sop.), organ Peter McKee  
**CLARK, Henry A.**  
**Praise To God, Immortal Praise**  
 SATB, organ Leslie Music  
**COULTHARD, Jean**  
**\*The Signature of God**  
 SA, piano Berandol  
**\*Soft Fall the February Snows**  
 TTBB, piano Berandol  
**FRANCE, William**  
**A Midwinter Carol**  
 SATB Waterloo  
**Most Glorious Lord of Lyfe**  
 SATB Waterloo  
**O Jesu, Blessed Lord**  
 SATB Waterloo  
**HICKS, Marjorie Kisbey**  
**The World Was Made Flesh**  
 Unison, organ Waterloo  
**HILL, Harry**  
**Out On A Hillside/Bright Shone the Star**  
 Unison, piano Waterloo  
**KEMP, Walter**  
**Latvian Boat Song**  
 SATB Waterloo  
**KENINS, Talivaldis**  
**\*Psalm 150**  
 SATB Peter McKee  
**KLEIN, Lothar**  
**An Exaltation**  
 Mixed voices, organ and soprano (or tenor) solo Peter McKee  
**Good Night**  
 SSA, piano Peter McKee  
**KUNZ, Alfred**  
**Come Brother, Come Friend!**  
 SATB Peter McKee  
**\*Eight Impressions**  
 SATB, piano Peter McKee  
**The Rhinoceros**  
 SATB, piano Peter McKee  
**MacNUTT, Walter**  
**Jesu, Son of Mary**  
 SATB, organ Waterloo  
**O Gladsome Light**  
 SATB, organ Waterloo  
**MCCAULEY, William**  
**\*Ca, bergers, assemblons-nous**  
 SATB Peter McKee  
**\*Dans une étable obscure**  
 SATB Peter McKee  
**\*Dors, ma colombe**  
 SATB Peter McKee  
**\*Il est né, le divin enfant**  
 SATB Peter McKee  
**\*Le sommeil de l'Enfant-Jésus**  
 SATB Peter McKee  
**\*Tout le ciel reluit**  
 SATB Peter McKee  
**MORAWETZ, Oskar**  
**\*Crucifixion (1968)**  
 SATB Leeds  
**OUCHTERLONY, David**  
**God is Our Refuge and Strength**  
 Unison, organ F. Harris  
**SCHAFFER, R. Murray**  
**\*Threnody (1966-67)**  
 youth choir, youth orchestra five narrators, electronic music Berandol

**Vocal/Oeuvres Vocales**

**BISSELL, Keith**  
**Quatre Chansons sur des Poèmes du Vieux Français**  
 voice, piano Manitou (MCA)  
**Six Folk Songs from Eastern Canada**  
 medium voice, piano Boosey and Hawkes  
**RIDOUT, Godfrey**  
**Folk Songs of Eastern Canada**  
 voice, orchestra or piano G. V. Thompson

\*MS score in CMC library previously/Précédemment la partition manuscrite de la bibliothèque du Centre Musical Canadien

Continued on page 17

## TEACHER TRAINING IS PRIME ROLE OF LAVAL'S SCHOOL OF MUSIC

In 1922, by a decision of Laval University's Council, the School of Music was founded as part of the Faculty of Arts. By 1932 a department of sacred music was functioning and included the teaching of organ. Under the impetus of its director, Robert Talbot, more diversified courses were added in the years that followed: piano, theory, tonic sol-fa, musical dictation and harmony.

The period from 1960-70 showed a sudden and accelerated expansion. During that time the school extended its practical teaching to all the instruments of the orchestra. Singing, guitar and recorder were also offered, and courses in composition were established.

But it is above all in the area of the training of teachers of music education for elementary and secondary schools that the school is experiencing a great expansion. The school of music is studying the possibility of creating new musical education programs in an attempt to meet contemporary needs. Among these new programs mention should be made of the rhythmic program created a few months ago. Its presence is already widening the ever-increasing variety of courses that the school is able to offer.

The school offers three study programs: a three-year undergraduate program leading to a Bachelor of Music degree, after which the majority of students enter the labor market; then at the advanced level there is a two-year Master's program and finally a doctorate requiring a minimum of two years.

Since the School of Music is seeking to reconcile the demands of an extensive musical culture with a high level of professional training, the programs offered are specialized and comprise both basic and optional courses.

The basic courses (aural training, notation, analysis, history, musical aesthetics) aim at giving an understanding and a sound knowledge of musical language and its relevance to man. They are, in a way, 'pre-requisites' for advanced studies in music. On the other hand, the optional courses serve to prepare the student for a particular type of musical career. Thus one finds in the school's programs several possible areas of concentration: musical education, the teaching of instruments, performing, composition, musicology, and the latest addition to the family, the rhythmic group of studies.

In accordance with the spirit of reform that began in 1968 with the publication of the report drawn up by Laval University's Committee of Development and Planning of Teaching and Research, the School of Music intends to offer a greater variety of study programs in

order to respond more adequately to the variety of positions for musicians in today's society.

It will also be possible in the future for each student, within his own program of studies, to take optional courses in keeping with his likes and special aptitudes up to 20 per cent. Numerous approaches will be used in the courses. Along with prescribed courses there will be workshops and seminars. An important place will also be reserved for guided personal study. Thanks to a team of teacher-counsellors, the orientation and progress of the student will be followed through more effectively. Suggested courses will be more flexible, allowing students to develop in a manner more in line with their individual aptitudes. Finally, the programs of study will no longer be established annually but by terms, the first cycle of studies having an overall duration of six terms.

In co-operation with the Faculty of Education, the school of music now offers a minor (one-year program) and a major (two-year program) in music leading to an elementary teaching diploma and a secondary teaching diploma. These programs are in accordance with the new policies of the Ministry of Education concerning teacher training, and they introduce a new concept into musical education: that of the non-specialist. Indeed, with an elemen-

tary diploma, the regular teacher can take over beginners' music classes.

From now on, musical research will be placed on the same level as teaching. Care will be taken to establish a policy in this area, and eventually teachers will be able to devote themselves full-time.

What with the creation of a musicology program at the second cycle level, the new emphasis in recent years given to the class for ancient instruments and the advantage of being at the junction of two cultures, everything would seem to indicate that the School of Music will be called upon to play a particular and unique role in the field of research.

By becoming a part of the university campus, the school wishes to set up flexible structures which will permit exchanges of professors and students with other schools or departments, and encourage interdisciplinary activities in the fields of theatre, opera, cinema, television and radio. The evolution of the university mentality with regard to the arts should also allow the School of Music to fulfill its role more fully in the dual areas of training of theoreticians and artist/performers.

Finally, the university having recently become fully responsible for the training of teachers, the school of music intends to assume, in close collaboration with the Faculty of Education, its rightful role of leadership in this field. ♣



W. B. Edwards Inc.

Armand Ferland, left, clarinet professor, with students



## LETTER TO THE EDITOR

The Editor  
The Music Scene

In his article on the McGill Faculty of Music in your July/August issue, Steven Freygood speaks of the "non-conformist" atmosphere in this school and the "almost truculent independence of spirit" of its graduates. He may well be right. At any rate he himself could serve as a good example of it. A recent graduate of this Faculty (B.Mus. 1969) and during 1970/71 a graduate student and teaching assistant in our M.M.A. programme, he was asked by us to write the feature for your magazine. A former music reviewer for the *McGill Reporter*, he has a proven journalistic talent. I saw his article for the first time in your magazine and read his non-conformist, truculently independent observations with interest and an occasional chuckle.

However, the last two paragraphs gave me pause. There he seems to fall into the trap so frequently ignored by a fledgling journalist: editorializing without properly checking the facts. Says Freygood: "Unfortunately McGill has suffered from the resignation of ten full-time staff members in the last three years. What is going wrong?" The facts are that two resigned to accept positions at Ontario universities, and another four (one Englishman and three Americans) went back to their own countries, two of these according to previously scheduled plans. While Freygood implies that McGill is experiencing a veritable staff exodus, I wish to pay tribute to the 70-odd teachers in our Faculty, both full- and part-time, for their loyalty and devotion to McGill and for their artistic and academic leadership in their individual fields. I would also like to add that I respect the personal and professional reasons of those who resigned.

I take exception to another blanket Freygood observation: "McGill is not in a financial or political position to train competent music teachers." However, as this is an entirely arbitrary, undocumented, personal opinion it requires no rebuttal from me.

Finally, let me assure the readers of your journal that responsible and thoughtful people at McGill and in Quebec would disagree with Freygood's pessimistic prognosis that "it is no longer certain that McGill will be allowed to flourish in what is, after all, a French province . . ." This, it seems to me, is a 'political' allegation which I consider unfair, untenable and unworthy and from which I wish to dissociate myself and my Faculty most emphatically.

Incidentally, by the time this letter appears in print the McGill Faculty of Music will be ensconced in the huge new 'Strathcona Music Building', the former Centre Block and East Wing of the Royal Victoria College, which — upon the recommendation of the University

and with the approval of the Quebec Provincial authorities — was assigned to us earlier this year and in which a small army of workmen has been busy since the beginning of the summer to make it ready for our occupancy on October 1. So much for Freygood's parting Cassandra cry that — "Even the location of the Faculty of Music is not certain." I extend a warm welcome to all to visit us in our new quarters, ride the elevators up and down the five floors in each wing, look at our expanded Library and our enlarged Electronic Music Studio, listen to the sounds emanating from 70 practice rooms, attend performances in our Concert Auditorium, the former Assembly Hall of the Royal Victoria College, sit in the large cafeteria and rap with our 350 Undergraduate and Graduate students. You will find that, as Freygood says, many of them are "non-conformist" and show "an almost truculent independence of spirit" and that, as Freygood *doesn't* say, the McGill Faculty of Music is very much alive and flourishing.

Helmut Blume, Dean  
Faculty of Music  
McGill University

### CENTRE — Continued from page 15

<b>Piano</b>	
BISSELL, Keith	
Variations on a Folk Song	Waterloo
CHERNEY, Brian	
*Jest	Iroquois (Jaymar)
*Pieces for Young Pianist — Book II	Iroquois (Jaymar)
*Pieces for Young Pianists — Book III	Iroquois (Jaymar)
*Six Miniatures for Piano	Iroquois (Jaymar)
*Intervals, Patterns, Shapes for Piano	Waterloo
CLARKE, F. R. C.	
Five Easy Variations on a Theme	Peter McKee
Ostinette	Peter McKee
Three Easy Pieces	Peter McKee
KENINS, Talivaldis	
Intermezzo In F	F. Harris
Toccata-Dance	F. Harris
Twilight	F. Harris
MORAWETZ, Oskar	
*Suite for Piano	Leeds
PENTLAND, Barbara	
*Music of Now (a contemporary series for piano students) — Books I, II, III	Waterloo
RATHBURN, Eldon	
Black and White	Waterloo
REA, John	
What you will (12 single pieces or 6 poly-tonal duets for piano)	Iroquois (Jaymar)
SIRULNIKOFF, Jack	
*Two Little Piano Pieces	F. Harris
WUENSCH, Gerhard	
Spectrum, Op. 41 (30 studies in Contemporary Idioms for Piano)	Leeds
Six Little Etudes	Peter McKee
<b>Organ/Orgue</b>	
CABENA, Barrie	
Sonata da Chiesa	Huron (Jaymar)
DUCHOW, Marvin	
Seven Chorale Preludes in Traditional Style	Berandol

### TAYLOR — Continued from page 6

to stay in this city, live in this fleabag, and continue to work? Eight hundred dollars was an enormous amount of money to me in those days."

When Holland-Dozier-Holland left Motown, in a flurry of accusations and counter-accusations, the label seemed to fall apart for awhile. For example, it took the Supremes months to find a

follow-up to "Reflections." It eventually came with "Love Child," partly written by Dean.

"Holland, Dozier and Holland left and the company needed another tune. We locked ourselves in a room with **Berry Gordy Jr.** (Motown's president) and came up with 'Love Child.' And after that, 'I'm Living in Shame.'

"I wrote all kinds of album tunes, tunes I personally wouldn't buy myself," he confided. "'Love Child' I dug. I would have bought it. But 'All I Need' I would never have bought. I wrote it for the money. I wrote because I was into this thing — how a black person sings a song, black lyrics.

"Now, I'm doing what I wanted to do when I came here. I couldn't produce then. I didn't have a producer's contract."

About "Indiana Wants Me" on Motown's Rare Earth label he said bluntly: "I knew it was a hit record. It sounds like hindsight but I studied the record for a long time before it was released. I got the opinion of people I respect enormously. I even predicted it would be #1, which it was. When it happened I wasn't really knocked against the wall because I expected it to happen.

"Berry Gordy Jr. just went crazy — the first white artist to pop through, a #1 record. It opened up a lot of doors for Motown. After that record — and since then — Motown has not been regarded as a black company. Motown is a record company now and the Rare Earth division has broadened its scope."

He described how the song evolved. "The title came first. The title really hit me. I was thinking about a wanted man. I saw two movies that really turned me on — 'Butch Cassidy and the Sundance Kid' and 'Bonnie and Clyde.' I thought: What's a wanted man going to feel? Driving along one day, all of a sudden, I thought 'Indiana Wants Me.' That's a super title. I'm going to write about a wanted man.

"I had a bit of playback, but it's 1971, and people really accept that Indiana wants me. I killed. You don't read too many songs about that. In my new record, 'Candy Apple Red,' I'm sitting on a hill dying, committing suicide.

"These are things that I think about — we all think about — that are around us. I've always written those kinds of songs. Songs of the Shakespearean thing, the anti-hero, the hopelessness of life."

He carries a tape cassette recorder constantly. Everything he writes — for a new album, for an upcoming self-produced motion picture titled "Tears in a Golden Circle," or for other Motown artists — comes to him in flashes.

He's not ambitious in the sense that it gets ridiculous. It's just that he's inquisitive and wants to learn everything he can take in. His current achievements show a supreme mark of talents, almost too much for one man. ♣

Larry LeBlanc writes regularly for The Music Scene and is Canadian correspondent for Record World.

## NEWSLETTER

### GREETINGS—

As 1971 draws to a close we can take a satisfied glance back over the year, noting that the music of Canadian composers continues to gain acceptance and favor in the music centres of the world.

Our hopes and predictions of the mid-sixties have become realities during the past three years as Canadian popular music has regularly been charted on the hit lists of the U.S. trade papers and music magazines. Our BMI Canada writers and their publishers are to be congratulated for their creativity and enterprise. They have proven that their music deserves to be heard at home and abroad and that they can compete and succeed anywhere that their music is played.

I know that it is repetitious, but, as I have stated in previous BMI Canada newsletters, I feel that I should again emphasize that "quality of product" and "empathy with the listening public" are two important attributes of our Canadian composers. It is gratifying to the writer and all of us at BMI Canada to now have so many others sharing our recognition of BMI Canada affiliates and their music. I only wish that they had opened their eyes and ears to them years ago, and I regretfully repeat the old cliché, "Where were you when we needed you?"

Back in the '40s and '50s there were precious few dedicated supporters who believed, and worked unselfishly to prove, that Canada's composers and song-writers only needed exposure and encouragement to succeed.

To all of those true friends of Canadian music I send our sincere wishes for the Happiest of New Years. Without them and their dedication to Canada and its music the present plateau could never have been reached by now.

As we go into the year's end we again want to enlist the support of every Canadian in prevailing upon our Government to honor the memory of our composers on the postage stamps of this country. This is an old project that this newsletter has been trying to promote for more than 20 years. From time to time we have had the help of others and we thank them for their efforts. In the first issue of the new year *The Music Scene* will publish an article on this subject by James Montagnes, an acknowledged authority in the philatelic field.

If all the friends of Canadian music combine their efforts to make a specialized collection of Canadian postage stamps of composers and musicians possible, success may be ours.

It will be a happy day, without extra cost to our Government, when Canadian composers take their rightful place in the stamp collections of the world, just as their music has in the esteem of the world.

Cordially,



Wm. Harold Moon,  
GENERAL MANAGER.

## WELCOME TO OUR NEW AFFILIATES

**RUTH ABRAMS**  
**DIANE ALAIN**  
**JAMES AMBROSE**  
**MICHEL AMYOT**  
**GLENN ANDERSON**  
**FRAN ARCHIBALD**  
**DON ARMSTRONG**  
**LOUIS J. AYLWARD**  
**BOB BARACH**  
**DON BEANLAND**  
**LYLE R. BEBENSEE**  
**MICHAEL BISCI**  
**JOHN BOAKE**  
**RENEE BONDY**  
**EDWARD BORSUK**  
**ROBERT BOUDREAU**  
**DOUG BRUMKE**  
**RANDY BUSBRIDGE**  
**CRAIG CARMODY**  
**NEIL CHAPMAN**  
**ALBERT P. CHIASSON**  
**ROCCO CIFALDI**  
**ALEX CLACHERS**  
**LYLOYD CLARKE**  
**JOE CONROY**  
**KEN COOPER**  
**MICHEL DAL-HOU**  
**PAUL DEAN**  
**MARC DELAGE**  
**LUCIEN DESMARCHAIS**  
**ART DE VILLIERES**  
**VITO DI IORIO**  
**JEN D'ORION**  
**JACK DOWNING**  
**PIERRE DUBORD**  
**JOCELYN DUCHARME**  
**DAVID DUKE**  
**LARRY ERNEWEIN**  
**DORA FERGUSON**

**LEN FERGUSON**  
**DICK FIDEAU**  
**RANDY FOOTE**  
**MARK FORNATARO**  
**MARC GABRIELE**  
**J. RODNEY GAGE**  
**JOHN GAUVIN**  
**MALCOLM G. GIBSON**  
**ATTILA GLATZ**  
**BEVAN GORE-LANGTON**  
**JIM GOW**  
**REGENT GRAVEL**  
**HOWARD GREEN**  
**WANDA GREENOUGH**  
**GARY GROSS**  
**FRED D. GROSVENOR**  
**SAL GUARINO**  
**IAN GUENTHER**  
**JIM HAGAN**  
**HALLER**  
**PIERRE HAMEL**  
**TOM HAMEL**  
**BRUCE HAMMOND**  
**PAUL HANN**  
**CAROLE HAUSCHILD**  
**GEORG HAUSCHILD**  
**CHRIS HEWTON**  
**TED HODGETTS**  
**ERICH HOYT**  
**FRANCINE JARRY**  
**PIERRE JEAN**  
**SHIRLEY JEAN**  
**PHIL KERSHAW**  
**PAUL KILBURN**  
**JOHN KINSELLA**  
**BETTY A. KNAPP**  
**WAYNE KNIGHTS**  
**JIM LaBRASH**  
**JEAN LANDRY**

**MIKE LANGFORD**  
**JACQUES LAURIN**  
**PHILIPPE LEDUC**  
**MIKE LEHMAN**  
**NELSON LEPINE**  
**PATRICIA D. LEWIS**  
**MICHAEL P. LOCOCO**  
**TED LOUCKS**  
**MARIO LUCCHESI**  
**CARMAN MacDONALD**  
**MITCH MacKAY**  
**SHERYL MacKAY**  
**BILL McDOUGALL**  
**GORD McKINNON**  
**DAVID McNAMARA**  
**GERRY MAIER**  
**DEREK MARKLE**  
**DON MARSH**  
**RAY MATERICK**  
**JACQUES MATTE**  
**CHARLES MAVETY**  
**FRANCES MECKLER**  
**BILL MONONEN**  
**J. LARRY D. MORIN**  
**GARRY MUSGRAVE**  
**PETER NECKOWAY**  
**BRIAN NEWCOMBE**  
**DWANE OWENS**  
**JOHN PACE**  
**FERNAND PARENT**  
**IRENE PARIKHAL**  
**ALESSANDRO PASUT**  
**GEORGE PAVLOV**  
**EMIL PESCOSOLIDO**  
**BERNIE PETERKIN**  
**JOHN PHILLIPOFF**  
**M. A. PILKINGTON**  
**PIERRE POULET**  
**JAIME M. REYES**

**DENNY RICHARDSON**  
**PETE RICHARDSON**  
**JIM ROBERTS**  
**JOHN ROBERTSON**  
**JAMES ROSS**  
**JEAN-LOUIS RUBINI**  
**SIM RUSHTON**  
**BILL RUSSELL**  
**KATHY RYALLS**  
**TOM SANKEY**  
**CY SANTAVY**  
**MARCEL SASSEVILLE**  
**BILL SHAW**  
**HOWARD SHORE**  
**PAUL SHUMKA**  
**ROY SINCLAIR**  
**BILL SKOLNIK**  
**MANNY SLAUNWHITE**  
**MINOR SMALL**  
**GARY D. SMITH**  
**LARRY SMITH**  
**NEIL SMITH**  
**RALPH SMITH**  
**ALEX STATON**  
**PETER GEORGE SUTHERLAND**  
**ALLYSON TAYLOR**  
**LINDA TAYLOR**  
**DICK THOMAS**  
**ERIC TRAVERS**  
**JOE TROUILLOT**  
**AL TURNER**  
**JAMES WEDDELL**  
**TERRY WHEELER**  
**CHERRILL YATES**  
**HARRY ZAFRANY**  
**TED ZAWADZKI**

**BRAHMAN MUSIC**  
 10534 - 109th Street,  
 Edmonton, Alberta

**BROWN EYED MUSIC**  
 130 Rosedale Valley Road, Apt. #601,  
 Toronto, Ontario

**CALUMET MUSIC**  
 690 - 32nd Avenue, #201,  
 Lachine, Quebec

**CAPTAIN TOM MUSIC**  
 589 Maple Avenue,  
 Burlington, Ontario

**CHASER FOR THE BLUES MUSIC**  
 1629A Dundas Street West,  
 Toronto, Ontario

**CIRCA MUSIC**  
 29 Merriwood Drive,  
 Winnipeg 17, Manitoba

**COOKING FAT MUSIC**  
 3625 Aylmer Street,  
 Montreal 130, Quebec

**EFREM MUSIC COMPANY**  
 100 Wellesley Street East, #2804,  
 Toronto, Ontario

**ELLEGY MUSIC PUBLISHING  
 COMPANY REG'D.**  
 235 Sherbrooke Street West, #913,  
 Montreal 129, Quebec

**GREAT DIVIDE MUSIC**  
 189 Burnhamthorpe Road,  
 Islington, Ontario

**HALIGONIAN MUSIC**  
 40 Pleasant Boulevard, #2201,  
 Toronto 290, Ontario

**KAVALA MUSIC**  
 37 East 41st Avenue,  
 Vancouver 15, British Columbia

**MOCCASIN MUSIC**  
 1234 West Sixth Avenue,  
 Vancouver 9, British Columbia

**MONTROSE MUSIC PUBLISHERS**  
 890 Ninth Avenue, Box 16,  
 Montrose, British Columbia

**NEAT-O MUSIC**  
 2925 West 38th Avenue,  
 Vancouver, British Columbia

**PENTACLE MUSIC**  
 7531 De La Loire,  
 Ville d'Anjou,  
 Montreal, Quebec

**PSI PUBLISHING COMPANY**  
 1747 West 3rd Avenue  
 Vancouver, British Columbia

**PURPLE WEST MUSIC**  
 675 Third Street South East,  
 Medicine Hat, Alberta

**SKANA MUSIC PUBLICATIONS**  
 688 - No. 3 Road, Suite #3,  
 Richmond, British Columbia

**SPUZZUM MUSIC**  
 1380 Cliff Avenue,  
 Burnaby 2, British Columbia

**R. STILTSKIN MUSIC PUBLISHING**  
 421 Ellerslie Avenue,  
 Willowdale, Ontario

**TALL TOTEM MUSIC**  
 Box 241,  
 Prince Rupert, British Columbia

**TEX-NORMAN MUSIC PUB. CO.**  
 165 rue De la Salle,  
 Quebec, Quebec

**WALRUS-MOORE MUSIC LIMITED**  
 707 - 294 Portage Avenue,  
 Winnipeg 2, Manitoba

**WHITE DOVE MUSIC**  
 45 Edison, "E" Mart, Box 648,  
 Place Bonaventure,  
 Montreal, Quebec

# Season's Greetings



*to all our friends  
who are helping to make Canadian music  
the success it is*

**Serving the Creators and Users of Music Since 1940**



41 Valleybrook Drive  
Don Mills, Ontario  
(416) 445-8700

1440 St. Catherine Street West  
Montreal 107, P.Q.  
(514) 866-4937

1462 West Pender Street  
Vancouver 5, B.C.  
(604) 688-7851

World Radio History