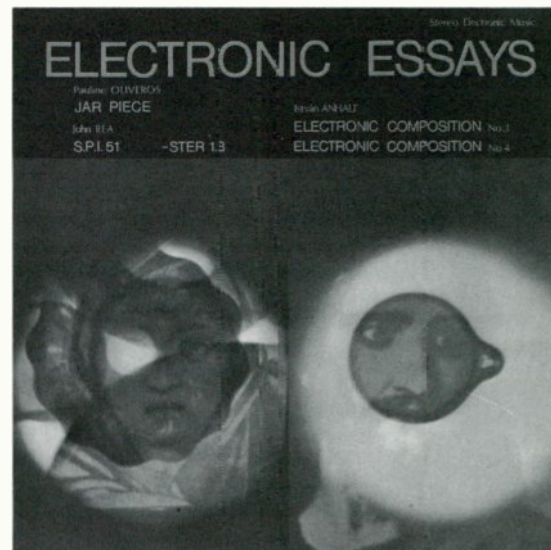


THE MUSIC SCENE



MARCH - APRIL 1973



Marathon recordings of electronic music include works by Kasemets, Rea and Anhalt

The first albums of electronic music to be made in Canada were released last fall.

The recording of **UDO KASEMETS'** "Cascando" — stereosonic listener participation music — was in fact made some time ago, but only recently completed. "Cascando" is a recording of simple and modified heartbeats, which can be listened to by itself or with the accompanying text of Samuel Becket's *Cascando — a Radio Piece*. The piece can be infinitely varied to the listener's whim, as he can alter the performance by manipulating the tuner controls.

The second album is titled "Electronic Essays" and contains music by **JOHN REA** and **ISTVAN ANHALT**. The two pieces by Anhalt are "Electronic Composition No. 3" and "Electronic Composition No. 4." No. 3, which was composed in 1960, contains sounds consisting entirely of sine tones and the composer feels that they represent the sounds of "birds and bells as they would appear in a dream." No. 4 was written in 1962 and consists of sine tone mixtures filtered with noise spectra.

John Rea's S.P.I. 51 —STER 1.3 represents retrograde motion which can be appreciated if the listener imagines the keys of a keyboard representing speeds rather than frequencies of sound.

Both albums are on the Marathon Music label, and published by **BERANDOL MUSIC LIMITED**.

THE MUSIC SCENE



MARCH-APRIL, 1973 No. 270

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Cover photos: scenes from The Royal Winnipeg Ballet's *The Ecstasy of Rita Joe*.

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Stress on "Canadian" pays off for Royal Winnipeg Ballet

by Max Wyman

Dance in Canada is riddled with a kind of benign pessimism.

"Our companies are marvelous, of course," goes the complaint, "but it's such a shame we don't have the Canadian creative talent to match them."

We have no choreographers, the knockers will tell you. No successful dance originators. No dance composers. And that means no truly Canadian dance heritage.

Oh no? Try to convince the people at the Royal Winnipeg Ballet of that.

At the Royal Winnipeg, they place the stress very firmly on matters Canadian—Canadian choreographers, composers, musicians, Canadian source material. And in an arts area where others count Canada a lost cause, the Winnipeg people are finding the Stand Together policy not only works but is proving to be a major success, on both artistic and box-office terms.

The Royal Winnipeg Ballet has, from

the start, worked hard to create its own indigenously Canadian image—far harder, for instance, than Toronto's National Ballet of Canada, though the National, in its dual role as preserver of the classics and promoter of the present, is in something of a different category.

The Winnipeg company's artistic director, Arnold Spohr, doesn't pretend for a moment that his policies are exclusively Canada-oriented—that would be as blinkered, he feels, as focussing only on non-Canadian material—but he *is* prepared to give Canadian talent a generous chance.

At the same time, he cleaves to his own very definite standards of excellence, and no work is going to be mounted by his company if it doesn't meet those.

What these policies have produced—along with all the creations and remountings of works by choreographers of other countries—is a sampling of Canadian dance that has been genuinely successful at the international level.

"The Shining People of **LEONARD COHEN**"—readings of Cohen's poetry choreographed by Brian Macdonald to a tape by Harry Freedman two or three seasons ago—was one of the company's first Canadian winners.

But the ballets that have really shown the RWB as a Canadian company are two works by choreographer Norbert Vesak, "The Ecstasy of Rita Joe" and "What to do Till the Messiah Comes."

"Rita Joe" was a 1970 adaptation of the very successful 1967 stage play by **GEORGE RYGA**—a story of the life and death of an Indian girl in the white man's city, described by its original producer as "both a social documentary and a lyric poem."

Vesak took both these elements of the work, amplified them, distilled the essence of Ryga's searing portrait of the plight of the Indian, and turned it into dance.

The ballet was a hit not only in Canada, which one might expect its theme to guarantee, but in the United States

Scene from "The Ecstasy of Rita Joe"





Scene from "What to do Till the Messiah Comes"

and as far away as Australia, where Ryga's "native misfit" theme was seen in terms of that country's aborigines.

Vancouver's **ANN MORTIFEE**, who collaborated on the music for the stage play and appeared in it as The Singer, wrote all the music and songs for the ballet, and they constitute a unique and poignant underlining both of Ryga's statements and Vesak's dance translations.

The style of the music was mixed, with the emphasis toward the meaningful folk, and Miss Mortifee's contribution (she also appeared on stage to sing her songs) proved to be a major constituent of the success of Vesak's multi-media creation: "There's nothing better," said the *Ottawa Citizen's* Lauretta Thistle, "than Ann Mortifee's songs."

The music of "Messiah" is likely to contribute equally to whatever success Vesak's new work is going to have on the company's current North American tour—and it's all provided by Canadian musicians.

"Messiah" takes its title from the touch-therapy book by Bernard Gunter, and its choreographer describes it as "a ballet of awareness." In seven sections, or "instructions," it tells the onlooker how best to be a human being, to relate to others, to lead a meaningful and involved life.

The use of music is fragmentary.

Vesak, a Vancouverite who has recently moved to San Rafael, Calif., takes segments from a number of compositions from three entirely different Canadian music sources and juxtaposes them throughout the ballet. In only two of the eleven selections does he use a complete work.

PHILLIP WERREN, 29, is a composer who has for some years been primarily interested in electronic composition. He studied at Yale, Princeton, Munich and Warsaw before becoming artist in residence at Simon Fraser University in 1968. He left Simon Fraser a year ago.

Music by Werren that is used in "Messiah" includes the opening of "Dance Music #1," the opening of "Vortex" and the opening of "Phases III."

The music for "Vortex" has also been used by movie-maker Al Razutis for his film *Aeon*; and "Phases"—a lengthy three-part four-channel sound-space experiment based on Yeats' obsession with the occult—has been performed in public a number of times, to wide critical enthusiasm.

"Messiah" also uses music by two Canadian groups, Syrinx and Chilliwack.

In the case of Syrinx, Vesak uses the openings of "Syrinx," "Ibistex" and "Field Hymn," and all of "December Angel;" in the case of Chilliwack, he uses all of "Rosie" and parts of "Chang-

ing Reels," "Always," "Shine" and "Antiphony."

Syrinx has—or had, since it has recently been disbanded—more than a little in common with Werren. Led by **JOHN MILLS-COCKELL**, its founder and guiding light, the group used synthesizers and electric instruments to create intricate and intoxicating sound patterns that defied easy pigeonholing. Today, Mills-Cockell—sans Syrinx but still with synthesizer—works out his bubbling ideas with a variety of musicians and artists as the inclination takes him.

Chilliwack, Vancouver's best-known progressive rock group, is represented in "Messiah" with cuts from its debut double album on A & M records. Released a year ago, the album—"Music for a Quiet Time"—earned high critical praise for the three survivors of the original Collectors group.

Ryga, Mortifee, Chilliwack, Werren, Syrinx—all blended, or at the very least intertwined, by choreographer Vesak into undeniable dance success. . . . *Canadian* dance success. Bite your tongues, pessimists. ♦

Mr. Wyman is music and dance critic for the Vancouver Sun.

RECORDING IS NEXT STEP FOR ANN MORTIFEE

by Larry LeBlanc

On the exterior ANN MORTIFEE fits the caricature of a Raggedy Ann clown-waif, a dark beauty with a warm personality sketched in a 5-year-old's feeling that the circus is coming to town.

Then sock! Talk with her at length at her countryside cottage near Vancouver, and underneath the tousled hair, pixie-like face, turtleneck sweater and frayed denims, Ann is tough, alert, fiercely intelligent and dedicated to her craft like few other performer-writers.

Perhaps it's because she's all of 24 and has already had a long haul behind her.

She worked the mid-'60s folk club circuit, having to stretch definitions to say she was into "folk-blues". She's composed the music (and toured as The Singer) for Norbert Vesak's Royal Winnipeg Ballet version of **GEORGE RYGA's** "The Ecstasy of Rita Joe" ("an album is long-time overdue"); and performed in the off-Broadway revue "Love and Maple Syrup" and in productions of "Jacques Brel is Alive and Well and Living in Paris."

Her most ardent admirers — and she has quite a few — suggest her voice floats somewhere between melody, harmony, and instrumentation. Critic Brian McLeod wrote in the *Vancouver Sun's* leisure section: "Ann Mortifee has the kind of voice and the kind of face that everyone hears when he dreams of a bohemian angel."

With this kind of background it's no wonder she has received a blizzard of offers from hungry record companies, each promising fame, fortune and the Top 10. Ann has turned them down but she may change her mind soon.

"I knew I wasn't ready and that my art wasn't ready," she explains. "Now, I feel it is. I've spent the time. I've learned quite a lot and I'm ready to put my cards on the table and show what I've done."

Her voice is sweet and low with a touch of an accent. She was born in South Africa and speaks slowly while she searches to solidify a thought. At times the words jam up all together in their hurry to shape a statement.

As for changes in her life, Ann hasn't had any big, sudden revelations. She doesn't make concrete decisions and admits to lapses of ambition.

"I go in stages," she says, with a bemused smile. "I don't orientate too strongly toward my 'career'. I just do what comes up. It seems a lot of things have come up in the last few years that have kept me busy either writing or performing. Right now I'm exactly where I am which is just doing a little performing and a little writing and enjoying both."

Ann usually co-writes with her poet friend **VALERIE HENNELL**. They met in 1967 while students at the University of British Columbia. Val writes most of the lyrics for Ann's songs and keeps tabs on such Mortifee matters as bookings, recording schedules and administering the duo's **JABULA MUSIC** publishing company.

The songs these two write are mostly about love and happiness, personal relations or anguish. Many are about men, bad men, miscast lovers, charmers and timers. It's high-protein music in the main, with wall-to-wall images and glimpses of grand escape and occasional touches of the occult sciences.

Composing for two people is an intense and exact science. Songs, highly volatile creations, are nit-picked extensions of each contributor's personality. Following a certain amount of private bloodletting, fiery arguments, and kibitzing; something will click into place. But it's a hellish tightrope to walk.

Ann nods in agreement: "What happens is that egos come in, when you almost don't want the other person to have as much as you do. It's a very subtle thing. It's not outwardly malicious or something either of you do on purpose or are aware of doing."

The polarity in the duo's relationship is clear. There couldn't be a more lucid example of an out-of-sync relationship. The truth is that Ann is an idealist, and a dedicated innocent. Coolly detached Val is required to restore a certain perspective in their songs. It's a near-flawless balance of sentiment, commitment and conviction. That state of mind, of course, is posited upon strength and an intuitive system of weights and balances between the two.

Musing over the problems of partnership Ann stresses they're both sympathetically aware of each other's character, style and attitude.

"We've been working together for four years and we have a good relationship. Val and I have pretty well ironed out all our differences over the years. But we've had some pretty testy times as anybody does."

Is the time spent apart important to your writing?

"Almost more important. When we're together too much we hit a creative drought. We've found our most creative times are when we're separated. We'll get together for maybe a week and it's an explosion of creativity. We'll have ideas, thoughts and feelings from months of being away. Then we'll separate again."

So far Ann does push for a belief that each person takes care of her own little corner of the business. She knows she and Val will be around long enough to make that recording move when the time is right. Their work is powerful enough to wait its turn of fortune; and Ann Mortifee, the performer and composer, is some kind of barometer of what's talent and what is likely to succeed. ♣

Larry LeBlanc is a Toronto writer in the popular-music field.



LeBlanc photo

Ann Mortifee

SCORING PEARSON MEMOIRS HIGHLIGHT OF HELBIG CAREER

by Bruce Kirkland

Chances are most people have never heard the name **HERBIE HELBIG**, or if they did the memory of it passed from their minds as quickly as it came.

But it's unlikely, especially in Toronto, that they haven't at some time been touched by Helbig's moods, ideas and talent.

Helbig, 40, is a classically trained, jazz-oriented pianist and composer whose versatility has led him to play, compose and arrange music for theatre, television, movies and commercials.

Among his most notable successes have been the musical score for Al Waxman's movie *The Crowd Inside* and eight theatre revues including the highly acclaimed *A Noel Coward Revue*.

In the lucrative commercial business, he has done work for Kelloggs, Pillsbury and Borden's, among others. Film scores include *Token Gesture*, *Tviggys*, *Teddy*, and *Father and Son*.

But television has been his prime medium and the CBC his most consistent employer. He does music for the *Polka Dot Door*, a children's show for educational television. "We do 30 of those at a time," Helbig says.

He was featured soloist for a CBC-TV Beatrice Lillie special and scored three CBC dramas.

But his most important undertaking is happening now — scoring 13 half-hour shows on the life of the late Lester B. Pearson, the former Prime Minister of Canada.

German-born Helbig, who immigrated to Canada alone in 1952, calls this assignment "the greatest honor of my life — to be chosen to write for him."

The segments themselves have all been assembled from thousands of feet of fresh Pearson interviews with the CBC and vintage footage from the historical events Pearson helped to shape in his 75 years.

The personal interviews, with Pearson rambling back in his memories about himself, are the key. "He reveals himself in this series as a gentle, humorous man," Helbig says. "He was a fantastic guy."

Helbig has seen the first six segments, has set the music for the first two, and is working on the score for the third through sixth segments.

"I couldn't figure the man out at first — how did he do all these things?" That made Helbig's job difficult because the music had to fit the man and the events Pearson was involved in.

"But it came to me one day. It was his upbringing, very religious, Methodist." So Helbig pored through a Methodist songbook and based the flavour of his



Robinson Photography

Herbie Helbig

music on a Methodist hymn that was written around the time of Pearson's birth in 1897. "He might well have sung that hymn when he was a child."

Pearson studied piano when he was young so there's a lot of piano-based music in the score, although Helbig doesn't play it for the shows himself. He wrote, arranged and conducted it with a 35-piece orchestra.

Some of the music comes to him in that proverbial blinding flash musicians tell us about. "I wake up in the middle of the night and just have to write down a piece of music. It's a weird feeling.

"But normally I just sit down and work at it like everybody else."

You'll find him working over the piano in his 62-year-old brick farm house in Willowdale where he lives with his wife, singer **MARION BARTON**, and their three children. And while most jazz musicians are talking a simplistic approach to music these days, says Helbig, here he is with "a very rich harmonic approach. It's just my way of doing it. I find a lot of people like it so I stick to that."

His approach is fine, according to revue producers — they are still offering him assignments but he's had to refuse many offers lately because of the time involved in completing the Pearson memoirs show, expected to be aired by spring.

The show has been part of a general trend for Helbig. "Suddenly my career seems to be accelerating at a very rapid pace. Maybe it's in the stars."

But there's one consistent thread through this musician's life — a good part of the past ten years has been spent at the dimly lit piano in the subdued atmosphere of the Windsor Arms Hotel's Club 22 in Toronto.

There he weaves his classical interests (he studied in Germany as a teenager and later with **DR. SAMUEL DOLIN** at the Royal Conservatory of Music) with his jazz (jazz being the other great influence on his life).

Helbig has played with some of the world's greatest jazz musicians during

Continued on page 11

TEACHING NEW MUSIC: What? How? Why?

(Editor's Note — John Beckwith is a BMI Canada affiliated composer and Dean of the Faculty of Music, University of Toronto. The following is an address given by him to the Ontario Music Educators' Association last May, reprinted with permission from The Recorder, the OMEA journal.)

by John Beckwith

I have been, in the course of my job at the University of Toronto, greatly concerned lately about the direction of current thinking in music education. If I were asked to summarize my impression it would have to be as one of confusion — a confusion resulting, no doubt, in our province anyway, from curricular freedom and decentralization. The freedom to go after what you want implies that you *know* what you want. Music teachers have been telling me lately that they want, among other things, the following:

- more creativity; although this catchword of two or three years ago seems to be waning in popularity;
- more interdisciplinary study, and more of the so-called "humanities approach" to music, on the grounds of "what do they know of music that only music know?";
- more attention to something called the "aesthetic experience";
- more rock groups;
- more tonic sol-fa in early grades;
- more time for the string program.

These are all worthy ends. However, some of them compete to the point of cancelling each other out. Each can, of course, be defended by solid examples proven from experience.

Whatever path you take, wherever you place your energies, I feel an essential duality of music should be understood: music has both its proveable scientific side and its feeling side. That is, music has one sense in which it is, like mathematics, either right or wrong: B is not C-sharp, a half-rest is not a quarter-rest. At the same time it has also an intangible, personal-value element.

The teacher's role

Music is concerned with sounds in a human dimension. I believe this is true of music West and East, ancient and avant-garde. How do you apply the "discovery method" to it in working with children? The "discovery method" is all right for musical literature, such as the life and works of Beethoven, which you can introduce by dropping the name and letting the student's curiosity take it from there; it is no use at all where musical facts are concerned, such as the perfect fifth, which the student has to grasp through practicing rather than through feeling or "experiencing." The teacher's role in the discovery process, which is tied up with the personal-value side of music, is not to preach values but to stand for those values: the student holds less chance of discovering (and therefore *learning*), say, "The Rite of Spring," if you tell him it is a masterpiece than if he sees how enthused and passionate you yourself are about it.

I hope these observations may be of use to you in considering your place in the confusing debate now under way, and in your new-found and hard-fought era of freedom. I hope also that you will look on yourselves as professionals — specifically as professionals teaching amateurs. I mean by this not that you are paid good money for training incompetents, but rather that you are competent musicians teaching others to be, hopefully, knowledgeable and skilled lovers of music.

My piece is new music and its place in the curriculum. Incidentally, the slogan of this meeting "Put Today in Your Classroom" is not, in my view, a baby-with-the-bathwater idea.

Culture is cumulative: today incorporates yesterday, it does not replace it. I want to try and deal quickly with *what* new music you might teach, *how* you might go about teaching it, and *why* I feel it is important to do so. (The other three "honest serving men" of the Kipling poem — who, where, and when — we can leave to another day).

The repertoire under discussion is referred to by various terms — we speak of contemporary music, 20th-Century music, modern music, new music, and avant-garde music. Of these the weakest term is "contemporary." The strongest are "new" and "modern", but even these have to be understood neither too broadly nor too narrowly.

"New" music

"New" was used by avant-garde musicians as a battle cry in the 14th, 17th and early 20th Centuries. A propaganda word (one thinks of "new Crest" for your teeth, or the delightful case a few years ago of "new Old Dutch Cleanser", or even the "New Democratic Party"), it is nonetheless useful to indicate for the arts that an important departure and break in the thinking took place starting with a number of major figures born in the 1870s and '80s — Picasso, Klee, Frank Lloyd Wright, Joyce, Kafka, as well as Schoenberg, Ives, Stravinsky. Their thinking about sound, and the climate of that thinking, form one big factor in new music.

I mention this because I think you could pick your "teaching repertoire" in order to show what it means. Don't avoid the founding works of new music any more than you would those of new literature or new painting. Don't avoid them because you think they are too hard, too sophisticated, too advanced for your students — because the result of that will be that the next generation will continue to think of them that way. There are pieces by Schoenberg, Webern, Ives, Stravinsky, of which school-age students can and should have practical acquaintance — and these are not always the most tonal, the shortest, or the merely amusing pieces.

Your program of new music should, I suggest, go back that far. For students now, Debussy and Mahler are harder, because they are in the category of historical music. Schoenberg, Webern, Bartok, Stravinsky, are only a little later in time but worlds later in concept: the kids can relate more easily to them, but they simply haven't played them enough. They deserve higher priority. I don't mean to *exclude* Debussy and Mahler by this, which is why I speak of "priority". In fact there is not very much I *would* exclude from the over-all repertoire for students: the latest publisher's novelty and the latest movie-title hit might, however, be bumped to make room for your Webern experiment, if you feel the repertoire's getting altogether too vast.

So, my first suggestion as to "what" to play is: play at least some of the real classics of new music. Other suggestions are these:

Include pop music

Play some serious-sized pieces which show a genuinely new diction. Avoid the kind of watered-down or academic modernism that is represented in a few bars of parallel perfect fourths or some switches of metre from 5/4 to 7/4 and back again.

Don't just deal with Cage and Varèse and Weinzwieg as if in a holy display-case. *Play* them, use them, first hand. Go on, don't be afraid. The scores themselves are more vital and useful and effective by far than recordings or program-notes, which tend to be *second-hand*.

Don't avoid pop and entertainment music: you can't anyway, even if you try. Try, however, to indicate by your attitude and by your choice which of the current pieces you feel are really



John Beckwith

worthwhile: this entails making up your own mind, rather than letting the publishers or the communications media do so for you.

Moving from the "What" to the "How" is moving from repertoire to speak of technique. Your "how" formula, I suggest, may include not only techniques to afford your student discovery and scope for original invention, but also techniques to develop knowledge and skill.

"How" formula

Improvisation is a difficult skill to acquire. Chart pieces are of value here as a stimulus, as well as for their own interest. I mean the freely co-ordinated, collage-like pieces of Morton Feldman or Henry Brant or **R. MURRAY SCHAFER**. George Self's *New Sounds in Class*, which no doubt many of you know, shows methods of applying one chart procedure in original compositions by the students, for which models are given. The meaning of charting symbols used in popular music and jazz can usefully tie in as well.

Not enough has been done in basic aural skills related to the new music. Since much of even the far-out repertoire is based on the Western twelve-semitone scale and its derivative intervals, these intervals need constant hearing in as many different contexts as possible. I feel personally that the removal of them from the particular major-minor context does no harm to that context while it does benefit earlier and later music immensely; and this is why I favour a fixed — above a moveable — doh system of learning, even though I know it's educationally unfashionable to say so.

Some applied aural exercises are the following: (1) transcribing, from recordings, single-line pieces from non-Western repertoires; (2) finding a gap in a held tone-cluster and filling it; (3) recognizing harmonies containing more than four different notes. This last area can be quite important; starting with Debussy, who in his late works treated the whole-tone scale as a six-note chord, and going on to the generating 6- and 7-note chords in Stravinsky, the more "dissonant" chords in Webern, Milhaud's polytonal mixtures, Scriabine's piled-up perfect fourths, and many more. I see no valid reason why teen-aged music students have to be protected from knowing these things and recognizing them. Recognizing the "blue" chord with its simultaneous major and minor thirds and distinguishing between black-note and white-note clusters on the piano are easy and familiar places to begin this particular study.

In rhythm, it will enormously aid his assimilation of new music if the student can be brought to appreciate the difference between, on the one hand, metred rhythm, with and without rubato, and, on the other, the quantitative rhythms of irregular groupings but steady small-unit pulse that are so prevalent not only in new music but also in much music of oriental cultures, in early plainchant, in jazz. The difference is similar to that discovered by scansion of poetry as opposed to prose. Rhythmic dictations from speech are a good exercise, therefore. Other exercises and analyses can use rhythmic procedures of passages from, for example, Stravinsky and Messiaen. Have your students ever tried to notate, from their listening, the rhythms of a jazz solo?

In sight singing, non-tonal and non-Western examples should be mixed up with other more conventional ones, and, for the reasons noted, a fixed-doh system (provided by our notation already) should be used. The moveable-doh systems of Curwen-Kodaly and Orff are greatly useful, of course, but have this major limitation, that they inhibit assimilation of even the vague tonal ambiguity of an early Webern song, and therefore place a block between the student and the new-music repertoire. The repertoire isn't all that difficult to sing at sight, but is *made* difficult if you try to relate it to a tonic which it doesn't have.

Lawnmower sounds

Aural explorations can also lead into experimentation and a discovery of elementary principles of musical acoustics. Music students involved in this particular study will be in a good position to appreciate the dangers of sound pollution in the modern world. Evaluating the sounds of their environment acoustically, from the freezer or lawnmower motor to the jet plane to the discothèque to Muzak, they will soon recognize which ones are menacing. Let them read R. Murray Schafer's *The Book of Noise* along the way.

Finally, the answers to "Why" — "why teach new music?" — should be obvious. On the other hand perhaps the obvious answers to the question are not the best ones. The answer, "because it's our duty" substitutes chauvinism for musical awareness. The answer, "because it's the music of here-and-now" suggests a doubtful logic. I would rather say one wants to develop a sense that in every generation there are various attempts by gifted people to re-define music *through* music. This is our real new/modern repertoire. I urge you to keep an open ear for it and to get your students to do the same. ♣

Western's music facilities among most progressive in Canada

by Donald A. McKellar

London, Ontario, is a city with a quarter of a million population, situated between the Great Lakes in South-western Ontario. The popular image of London is that of a country-club city, prosperous and beautiful.

What is not commonly realized is that London is a city of extraordinary activity in the arts. It is the home of a thriving group of painters, sculptors and film makers. It is very active in both professional and amateur theatre and there is a musical life that is dynamic and exciting.

The University of Western Ontario reflects this environment and is, within itself, a university that promotes the arts and stimulates arts' activities in theatre, fine art and music.

The Faculty of Music at the University of Western Ontario symbolizes the interest of the university in the arts. Over the past ten years, the faculty has grown, under the leadership of Dean Clifford von Kuster, from a small, almost defunct Music Teachers' College to a full Faculty of Music servicing more than 400 undergraduates and several dozen graduate students. It employs a young and vigorous faculty of 37 full-time teachers and many part-time instructors.

The faculty offers Bachelor of Music programs in Performance, Theory and Composition, Music History and Music Education. It offers Bachelor of Arts degrees at both the honors and general level and a Bachelor of Musical Arts degree in Elementary School Music Education.

The faculty offers graduate degrees in Performance, Theory, Composition, Music History and Music Education at the master's level and is presently designing a doctoral program for implementation in 1975.

The Faculty of Music has just moved into a new multi-million-dollar music building that is perhaps the most complete university music facility in Canada. The new building includes approximately 100 practise rooms, 45 individual teaching studios, a 240-seat recital hall, an orchestral-band rehearsal hall, a choral rehearsal hall, string classrooms, four organ studios, a large library area, numerous classrooms, including an electronic piano classroom, and a complete electronic music studio.

The building is now equipped with a large number of new Steinway, Bösendorfer, and other grand and upright pianos. One of the outstanding additions to the new building is a magnificent Casavant three-manual, mechanical-action organ designed for Master teaching and artist recitals. The faculty also possesses a complete collection of

Renaissance instruments, several harpsichords, and numerous conventional musical instruments for class instruction.

All Western's music programs are designed to thoroughly prepare the prospective professional musician for his career. Along with professional work, all courses include plentiful opportunity for the student to explore interests in music



Roy Kumano Studio

Donald A. McKellar

that he may have in all the areas of music as well as the humanities, social science, or even natural science if necessary. A student may work in both music and the other creative arts, such as theatre, fine art and film.

The faculty has always stressed a high level of performance for all students and thus performance is an integral part of every program at the school. Many of the performance teachers are very active recitalists and chamber music performers who have established a reputation in Canada and internationally. Tsuyoshi Tsutsumi, cellist, is well known for his recordings and concerts throughout the world.

The Music History Department includes a faculty equipped to offer in-depth knowledge across all areas of music literature. This department, and

indeed the faculty, is reinforced by an outstanding Music Library that houses more than 100,000 items, including 317 periodical subscriptions, and is serviced by an independent staff of ten librarians and assistants. The assessment of this library holding by Dr. Paul-Henry Lang of Columbia was the basis on which the graduate offerings have been developed.

The school was founded on its music education program and this has remained a strong area of interest. The Music Education Department has built an outstanding choral program augmented by specialists from Hungary for systematic offerings in the Kodaly approach to music teaching. A specialist teacher in Suzuki string techniques rounds out a Music Education Department representing many years of experience in the Canadian school field.

The Music Theory and Composition Department includes a number of very active composers. Peter Clements, **ARSENIO GIRON**, Kenneth Bray, Jean Anderson, Michael Longton, and Robert Shallenberg are composers now beginning to have an impact on the Canadian music scene. One of the chief resources of this department is the excellent electronic music studio. This studio contains three synthesizers, several tape recorders, and a new 12-track mixing console. The equipment is used for both composition and concert recording.

Musicians at Western have access to six auditoriums and the Alumni Association brings in the world's great artists, including the Cleveland Symphony, Elisabeth Schwarzkopf and Van Cliburn.

The Faculty of Music itself offers literally dozens of programs each year ranging from recitals to any one of a number of ensembles in performance. The student ensembles comprise an outstanding student symphony orchestra, numerous choirs, several bands, countless chamber groups and an opera workshop.

Along with these performing groups, the faculty brings in outstanding Canadian and world artists both for recitals and in lecture series. These have included Stockhausen, Pierre Boulez and the Manitoba Consort.

The new building at the University of Western Ontario represents the growth of this faculty over the past ten years. The recent appointment, effective next July, of Hugh McLean, well known Canadian organist and scholar, as Dean of the faculty, points the way to the next decade at Western. ♣

Professor McKellar, Associate Dean of the Faculty of Music, was the founding head of the Music Education Department and founding conductor of many of the student performing ensembles.

The Canadian Music Centre: New publications in progress

by Keith MacMillan
Executive Secretary

It's no secret within the trade that the Canadian Music Centre for some months has been developing a project which will add a substantial contribution to the existing, and all too scarce, body of literature on Canadian composers and their music.

Since 1963, of course, the publication of the centre's catalogues (orchestral music, 1963; chamber music, 1966; choral music, 1966; vocal music, 1967; keyboard music, 1971), some with thumbnail composer biographies, has provided a basic reference source on the work of our outstanding Canadian composers. But further reference literature remains sparse, at best. Therefore a couple of years ago the centre decided to institute an ongoing series of books, extensive

monographs, on Canadian composers, plus an overall reference handbook on composers in Canada.

It can now be announced that to date six of the monographs have been commissioned and will have as their subjects **SERGE GARANT** (to be written by **UDO KASEMETS**), **JEAN PAPINEAU-COUTURE** (Louise Bail-Milot), **BARBARA PENTLAND** (Sheila Eastman Loosley), the late **PIERRE MERCURE** (Lyse Richer-Lortie), **HARRY SOMERS (BRIAN CHERNEY)** and John Weinzweig (Richard Henninger.)

Each of these 100-page monographs will be published simultaneously in English and French and will constitute a detailed study of the life and creative output of the composer and will include analyses of principal works, a complete bibliography, discography, photographs, examples of the composer's autograph scores etc. Each will be, therefore, in

the nature of a permanent study, intended not only for the serious professional musician but also for the interested non-musician.

The centre intends to continue production of these monographs as a permanent project, commissioning and publishing new ones at the rate of three per year.

Not only is there too little "in depth" literature on our Canadian composers, but there is also a great need for a more comprehensive reference volume encompassing a much wider range of composers in Canada. Accordingly during the past year and a half the centre has had a team of research workers compiling minutely detailed listings of works, biographical detail and bibliographical references concerning some 145 Canadian composers of our own time and of recent times past. Although the precise title has not yet been decided, the volume will be in the nature of a handbook on composers in Canada and will be published simultaneously in English and French, it is hoped in 1974.

With the advent of these publications, along with the two-volume *Creative Canada* series (U of T Press), *Aspects of Music In Canada* (U of T Press), expanded Canadian coverage in new editions of *Grove's*, *Larousse* and other international music encyclopedias, several books (including *Soundprints* by Peter Such, just published by Clarke Irwin) on Canadian composers and their music, no longer will Canadian composers and their music suffer the neglect in print of the years past. The Canadian painter, writer and sculptor have not suffered this neglect. The composer in Canada is now about to have his due. ♣

New works accepted into the Library of the Canadian Music Centre from November 1 to December 1, 1972.

UNPUBLISHED WORKS/OEUVRES INEDITES

Orchestra/Orchestre

- AITKEN, Robert
Nekula (1971)
KLEIN, Lothar
Symphonic Etudes (Symphony No. 3) (1972)
LIDOV, David
Symphony (1964)
SCHUDEL, Thomas
Symphony No. 1 (1971)

Orchestra with soloist(s)/Orchestre avec soliste

- GLICK, Sruel Irving
Lamentations (Sinfonia Concertante No. 2) (1972)
string quartet, orchestra
TURNER, Robert
Johann's Gift to Christmas (1972)
narrator, orchestra

Chamber Music/Musique de Chambre

- BARNES, Milton
Amber Garden (Dance Suite) (1972)
flute, oboe, clarinet, bassoon, horn, piano,
string quartet or small string orchestra
Three-Sided Room (1972)
violin, clarinet, piano, cello
FIALA, George
Sonata Breve (1972)
clarinet, harp
LIDOV, David
Sonatina
violin, piano
Viola Fantasy (1964)
Sonatina (1969)
trumpet, piano
Trio (1969)
violin, cello, piano
Prelude (1970)
violin, piano
ZUCKERT, León
Elegiac Improvisation (1972)
flute, piano

Chorus/Choeur

- BISSELL, Keith
From Heaven on High (Vom Himmel Hoch)
(Cantata) (1972)
chorus, soloists, organ, 2 violins, cello
The Gracious Time (1972)
SATB choir, flute, viola, cello, piano
LIDOV, David
The Lamb (1970)
SATB chorus, organ
The Vision of Louis Riel (1970)
SATB chorus, piano

Voice/Voix

- COULTHARD, Jean
Songs from The Distaff Muse (1972)
soprano, alto, cello
HETU, Jacques
Les Clartés de la Nuit, Op. 20 (1972)
voix, piano

- LIDOV, David
Crazy Jane's Songs (1967—revised 1970)
voice, piano
I Have no Life but This (1970)
tenor, piano
PENTLAND, Barbara
Sung Songs Nos. 4 & 5 (1971)
medium voice, piano

PUBLISHED WORKS/OEUVRES EDITEES

Orchestra/Orchestre

- GELLMAN, Steven
**Symphony in Two Movements* (1970-1971)
Ricordi

Chamber Music/Musique de Chambre

- JONES, Kelsey
**Sonata da Camera* (1957) Edition Peters
flute, oboe, harpsichord
WUENSCH, Gerhard
Alberta Set, Op. 55 (1972)
accordion Boosey and Hawkes

Chorus/Choeur

- ARCHER, Violet
Christmas Chanteclair
SSA, oboe and harp (or piano)
ARCHER, Violet (cont'd.)
The Mater Admirabilis Chapel Chanteclair
SSA, oboe and harp (or piano)
WHITEHEAD, Alfred
Alleluia! Sing to Jesus Arthur P. Schmidt Co.
SATB, organ
Almighty God, Whose Glory
SATB Arthur P. Schmidt Co.
Benedicite, Omnia Opera H. W. Gray Co.
SATB, organ
Bread of the World Oliver Ditson Co.
SATB
Challenge to Free Men Galaxy Music Corp.
SATB unison, organ
The Eagle (arr.) Carl Fischer Inc.
SSA, piano
Early One Morning (arr.) Arthur P. Schmidt Co.
SSA, piano (optional)
Four Christmas Carols (arr.) Oliver Ditson Co.
1. *All You In This House*
2. *The Hillside Carol*
3. *Sweet Baby, Sleep*
4. *Come, Follow Me*
SATB
WILSON, Charles
**Dona Nobis Pacem* G. V. Thompson
SATB, brass or organ

Piano

- BLOMFIELD-HOLT, Patricia
Two Piano Pieces Harmuse Publications
1. *Skating*
2. *The Farmer's in the Dell*

*MS score in CMC library previously/MS partition à la bibliothèque du CMC auparavant.

HELBIG — Cont'd from page 7

the 1950s when establishing himself meant the concert and bar circuit — jazzmen such as Jimmy Rushing and Jack Teagarden.

But Club 22 is his home. "It's one of the few clubs I like to play in. I can play the way I like to play with no one to interfere with me."

The club is one of those drink-and-talk places popular in the early evening. "But that doesn't bother me at all. People don't come here to hear a concert. They're here to relax and talk. If I happen to catch someone's attention then I find it often spreads about the room. It's a challenge."

Always a challenge. And Helbig doesn't have to go beyond Canada, even Ontario, to find his challenges. It may mean his name is never on everyone's lips, but his music may be flowing into a lot of ears. ♣

Bruce Kirkland is a journalist with The Toronto Star and freelance writer on musical subjects.

AUDIENCE PARTICIPATION IMPORTANT INGREDIENT IN CHILDREN'S MUSICALS

One thing sure about **PAT PATTERSON** — children are the key to her plans. She seems to believe that if she can reach them young enough, she can involve them for a lifetime as musical participants.

The attractive, vivacious writer has written musical fantasies for radio and television productions for longer than she cares to remember. With **DODI ROBB** she has co-authored three popular and long-running children's musicals — "The Dandy Lion", "Red Riding Hood" and "The Popcorn Man".

Pat Patterson, TV and radio pioneer, includes writing musicals in busy career

As a scriptwriter, narrator, playwright, composer, singer, actress, storyteller, interviewer and emcee, **PAT PATTERSON** has been involved in every aspect of show business you can name.

During her long association with the CBC she's chalked up several firsts: she was the first woman to have a network radio program (*Pat's Music Room*), and she appeared on the inaugural program when CBC-TV was launched in 1952. She was heard weekdays as host of afternoon *Matinee* until the program was discontinued.

"The Dandy Lion" was produced first in 1965 by Susan Rubes of Toronto's Young People's Theatre. During the Christmas season she produced it for the third time, at the St. Lawrence Centre Town Hall, while productions also ran in St. Catharines by Brock University's Thistle Theatre; in London, Ontario, by Theatre London and in Kingston by the Collins Bay Penitentiary Drama Group.

The play has been produced by Neptune Theatre, Halifax; Manitoba Theatre Centre; Playhouse Holiday, Vancouver; Bastion Theatre, Victoria, with numerous theatres in between. In the United States, it has been done at the Alley Theatre in Houston, Texas, the Arizona Civic Theatre and the Long Wharf Theatre in New Haven, among others. In Britain it had a long run at the Nottingham Playhouse. There is production scheduled for Edinburgh, Scotland, by the Young Lyceum Company of the Royal Lyceum Company.

"The Popcorn Man," first produced in 1970, recently completed an extensive tour of British Columbia, produced by Playhouse Holiday, the children's theatre wing of the Vancouver Playhouse. Two songs from the musical—"The Other Fellow's Shoes" and "The Popcorn Man"—have been included on The Travellers' latest album.

Pat and **DODI ROBB** have collaborated on these two children's musicals along with a third, "Red Riding Hood." Dodi and Pat work on the book and lyrics together, while Pat, who has her LRSM in violin and voice, writes the music. The two have written for a number of years and collaborated on the theme and background music for *The Polka Dot Door*, a preschooler television production by the Ontario Educational Communications Authority. The program is shown daily on Toronto's Channel 19 and CBC's Ontario network.

Recently the duo's children's musicals were released in book form by the New Press. Pat and Dodi are currently working on a musical for adults that takes place in a large Canadian city at the turn of the century.—L.LeB.

I think the first and most lasting thing one carries away from a Patterson-Robb musical is a general good feeling. Their plays are worlds of adventure, mystery and good fun. Each has a fine sense of style: salty wit, down-to-earth humor, flexibility and crystal-clear warmth.

The thing that draws people back to the musicals again and again is the variety of characters spotlighted; from sharp-tongued Winnie in "The Dandy Lion" (the world's oldest bareback rider), an offbeat, kooky and sentimental circus trouper, to cranky Superintendent Snipe

in "The Popcorn Man" who has no appreciation of fun, laughter, flowers, music, or the joy of running barefoot in the park. There's a certain glittering magic in these characters and you can't help thinking how they're worked to be perfect fun for small children.

"I think we're so conditioned, so tuned into the fact we're writing for children," reflects Pat, "we have to take care. We try to make our plays good influences. If not in a moral sense at least in a getting-along sort of sense."

Patterson-Robb characters assume that the audience will join them in their musical crusade. The children are treated as equals and invited to take sides with the cast. Children love to share in a mad, carefree performance and will invent innumerable ways to participate. They'll clap, bounce up and down, bang their feet, hiss at the hard, unyielding villain and shout instructions to the actors. Some will get up and dance.

"We try to leave room in all our plays for a modest amount of participation," Pat says, "not just to make children feel a part of the show but also to give them an opportunity to let off steam. Children are great wigglers and squirmers. That's how you'll find a scene where they're asked for their opinion of how somebody should be dealt with. That's why you'll find a song very obviously constructed to allow them to clap along or join in a repetitive refrain."

One characteristic of children: it doesn't matter what has gone before or what will go on afterwards, children love it when somebody falls. Pratfall routines that have amused audiences for decades always work.

Pat agrees: "Particularly if it's an adult who gets his comeuppance by means of the pratfall. Kids just adore that. We always add a certain amount of that innocent knock-about violence to our plays."

Dodi and Pat sketch their musicals in a definite pattern. Each play has been mapped out carefully until it resembles a graph of dialogue and song and dance numbers. Scenes are outlined to contain a certain tempo.

"I always write the music last," she says. "Dodi and I collaborate very directly on the book and lyrics. While the music may be discussed as to the type of thing we're after, I go away and do the actual music afterwards."

"The music has to be in the toe-tapping variety. It has to be strong rhyth-



Pat Patterson

MUSIC IN CANADA

At press time "You Girl," recorded by Lighthouse for GRT and written by **SKIP PROKOP**, promised to be a solid follow-up to the group's hit, "Sunny Days." The band spent most of January and February touring Ontario, then on to Montreal and Quebec City before an extensive tour of the four Atlantic provinces.

More than 15,000 attended a Lighthouse concert at Maple Leaf Gardens New Year's Eve. The concert marked the last appearance with Lighthouse of co-founder **PAUL HOFFERT**. Paul will concentrate on publishing, recording and promoting other Lighthouse artists.

KLAVIC MUSIC writers are keeping a frenzied pace. Moffat Award winner **VALDY** has a new single, "Good Song," culled from his debut album on Haida Records. A & M Records in the United States are re-servicing the singer-composer's Canadian hit "Rock and Roll Song" to U.S. programmers. Valdy spent the latter part of January and all of February touring Canada.

Stallion Thumrock makes its recording debut with the Haida album "Mayday". Group members are **Brett Wade** (vocal, lead guitar), **Dick Whetstone** (vocal, drum), **BASIL WATSON** (keyboard), Joel Wade (bass) and **GARRY BELL** (vocal and rhythm guitar). The band has made an extensive tour across the country to promote the package.

CLAIRE LAWRENCE has completed his first solo album at A & M's studio in Los Angeles. Featured on the album are Jim Gordon, Ronnie Tutt, Clarence McDonald, Max Bennett, Dean Parks and Larry Carleton. Lawrence plans to put together a tour band and perform at concerts.

Merv Buchanan of Music Media in Surrey, B.C., aside from his record producing, publishing, etc., is currently managing ten groups and booking them into clubs on the West Coast. Included are Sebastian, Joy and Mountain City.

Merv has also become interested in a West Coast writer who also happens to be an inmate at Matsqui Institution, a medium-security federal prison. The collaboration between the writer, who uses the name **B. J. ROBERTS**, and the producer, Buchanan, began when Roberts wrote to Buchanan, later forwarding some of his country folk songs. The relationship resulted in the release of the single "The Ballad of Fred Quilt," written by Roberts, published by **PAN CANADA MUSIC**, and recorded by Big Billy and Sebastian. Buchanan produced the single and it was recorded at Mountain City Records, an arm of Music Media. The flip side is "Goin' Home" by **NORM ROTH**.

"JOHN MILLS-COCKELL has surrounded it all with his magic Moog melodies," wrote Urjo Kareda in *The Toronto Star* after the premiere in December of Sheldon Rosen's "The Stag King" at the Tarragon Theatre in Toronto.

Rosen freely adapted an 18th-Century Italian comedy by Carlo Gozzi and John Mills-Cockell composed the score. Kareda called the score "superlative."

John Mills-Cockell has added his voice to his space-age musical sounds. He has been working on his own since the break-up of Syrinx last summer. John plays the ARP 2500 synthesizer, organ, piano and pianette and works under the name JMC Heartbeat. Following the release of a single titled "Instant Replay" backed with "C-Stop Shuffle," JFC Heartbeat will go on tour in Canada. He will be backed by a female vocal trio and rhythm section.

John has written scores for ballet, theme music for television and scores for both short and feature-length films. Beside his work in Canada, he will go to England for six months in April where he will record his next album.

NEVILLE WELLS of Ottawa went into the studio in February to cut his second single for Arpeggio Records. "Polliwogs In a Jar" by **BILL MISENER** should be released any day and follows Wells' earlier single, "If You Will See Me Through," a Wells' original, backed by "The Song Writer," co-written by **TERRY CARISSE** and **BRUCE RAWLINS** of Ottawa.

There's always plenty going on around **DAVID WARRACK**. Having just finished two musicals, one titled *Bearcat Barber*, a take-off of the operetta *The Barber of Seville*, and the other on the life of Henry Hudson, he is presently writing a rock musical about Moses, and has plans for another one-man revue. David is also considering a new, modern setting of the Lord's Prayer, to be performed by a choir and orchestra.

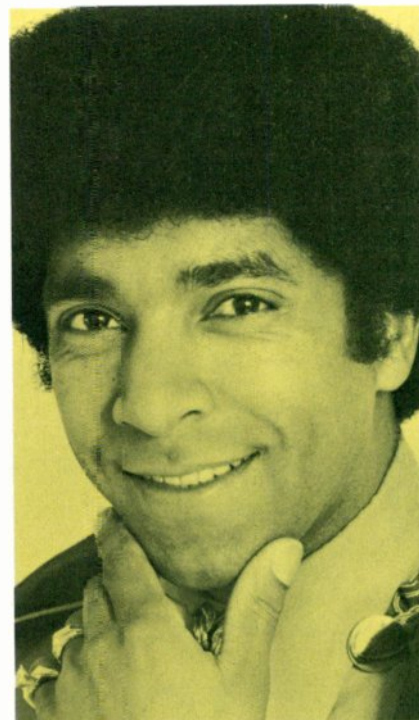
His musical for children, *A Snowflake for Elmo*, toured Ontario and Quebec at the beginning of this year with a view to possible production in Toronto next Christmas, and *Oops*, his highly successful revue seen at Toronto's Theatre in the Dell last year, was performed in Hamilton during Grey Cup week, and will be produced in Montreal at the Saidye Bronfman Theatre this spring. A CBC special, arranged and produced by David, on last summer's Charlottetown Festival production *Ballade*, will be shown on *The Entertainers* in the near future.

JOE MENDELSON's latest album is due out in March, titled "Mr. Middle of the Road," it will be released by GRT on his own label, Nobody Records. The entire album was written, performed and produced by Joe. Three singles due to be released from the album are: "Canada Song," "Oh Travene" and "Growing Pain." In January Joe played the Riverboat coffee house in Toronto and then was off to the United States to obtain distribution rights for his record label in that country.

BRUCE COCKBURN and **DAVID WIFFEN** went into the Thunder Sound studios in Toronto in January, Bruce to produce and David to record his first album for United Artists in California.

Bruce has had an album released in England and his material is making the Radio Luxembourg pop charts. This venture into record production is a first.

David had a successful earlier album released by Fantasy and his material has been recorded by Ian & Sylvia, Anne Murray and Tom Rush.



Brent Williams

BRENT WILLIAMS' latest single for Boot Records, "Till I Can't Take It Any More," was getting good airplay at press time. Brent wrote the flip side, "It Rained the Day After." He told *The Music Scene* in December he is starting his own record label, J-Bash Records, and was in the midst of forming his own band for touring.

Williams began in the business 13 years ago and has been heard widely in live performances across Canada as well as on the CBC and CTV networks. Recently he taped shows with the Family Brown for viewing on Ontario television stations later this year.

Two years in a row **ROBERT PAQUETTE** has been awarded second place in the author-composer category of the Festival de la Chanson de Granby. First place winner was Claudette Gagnon. This year organizers of the Granby Festival hope to sponsor an international competition with five European countries participating.

It's been close to a year since Chilliwack has been heard from.

Their first A & M album, a fanciful and individualistic double set, gave the band a best-selling album and single "Lonesome Mary," which was written by **BILL HENDERSON**.

A lot has happened since then. **CLAIRE LAWRENCE** departed to work out a solo career. **GLENN MILLER**, who had not performed on the A & M disc, rejoined the group.

The band's new album, "All Over You," recorded at Can-Base studio in Vancouver, is a full-blast rock album that offers a different perspective to the band's music. The overall feeling of the new record, produced and arranged by Henderson and **ROSS TURNEY**, is one of zestful rejuvenation.

"It does feel like a beginning," notes Turney. "We're excited about it. We've taken control of our own project. I think we've done some good things that people will get a lot of enjoyment from."

The bulk of the tunes on "All Over You" were written by Henderson while "Hot Winds," "Good Night," and "Me and You," were co-written with Ross Turney. "Groundhog," released as a single, is a traditional song arranged and adapted by the two.

Upcoming for the trio is a national tour of major Canadian cities in March.

A Columbia album by **DICK DAMRON** will be released any day, following the release of a single late last year. "Going Home to the Country" backed by "Walk a Country Mile" were both written by Dick. The album will include his earlier hit "Countryfied" and "The Long Green Line," along with a number of new songs.

Damron has produced a Quality Records' album for **HANK SMITH** at Korl Sound Studios in Edmonton. Included on the album are "Take Me Home," a Damron tune well known to Canadian country fans, "Countryfied" and Smith's own effort, "But Tomorrow There's Another Day".

Guitarist **JOHN PERRONE** is the Canadian Talent Library's best-selling artist. His third album was released in time for Christmas and includes two Perrone originals, "Viva Pierpontus" and the title tune, "Vaya Con Juan."

Upcoming CTL albums include one with pianist **JOHN ARPIN** and Gordon Lightfoot. All 10 tracks are Canadian compositions. An album with **BOBBY CURTOLA** was recorded in December. The Laurie Bower Singers did the backup vocals.

After concentrating on his songwriting for the past three years, **GORDON PENDLETON** has released his first single on the Boot label, titled "So Glad You Came Around."

The Saskatoon singer-composer has been involved in music for the past 10 years, the early part spent with various rock bands. Today, he concentrates on the 'soft rock' field and his first record has already picked up a considerable following across the country.

Edmonton composer and folk singer **BOB RUZICKA** composed and performed an original song, "The Mackenzie Road" in the documentary by the same name as part of CBC-TV's Tuesday Night series. The program studied the \$100-million project to determine whether or not the road is economically and environmentally practical. The program was shown in November.

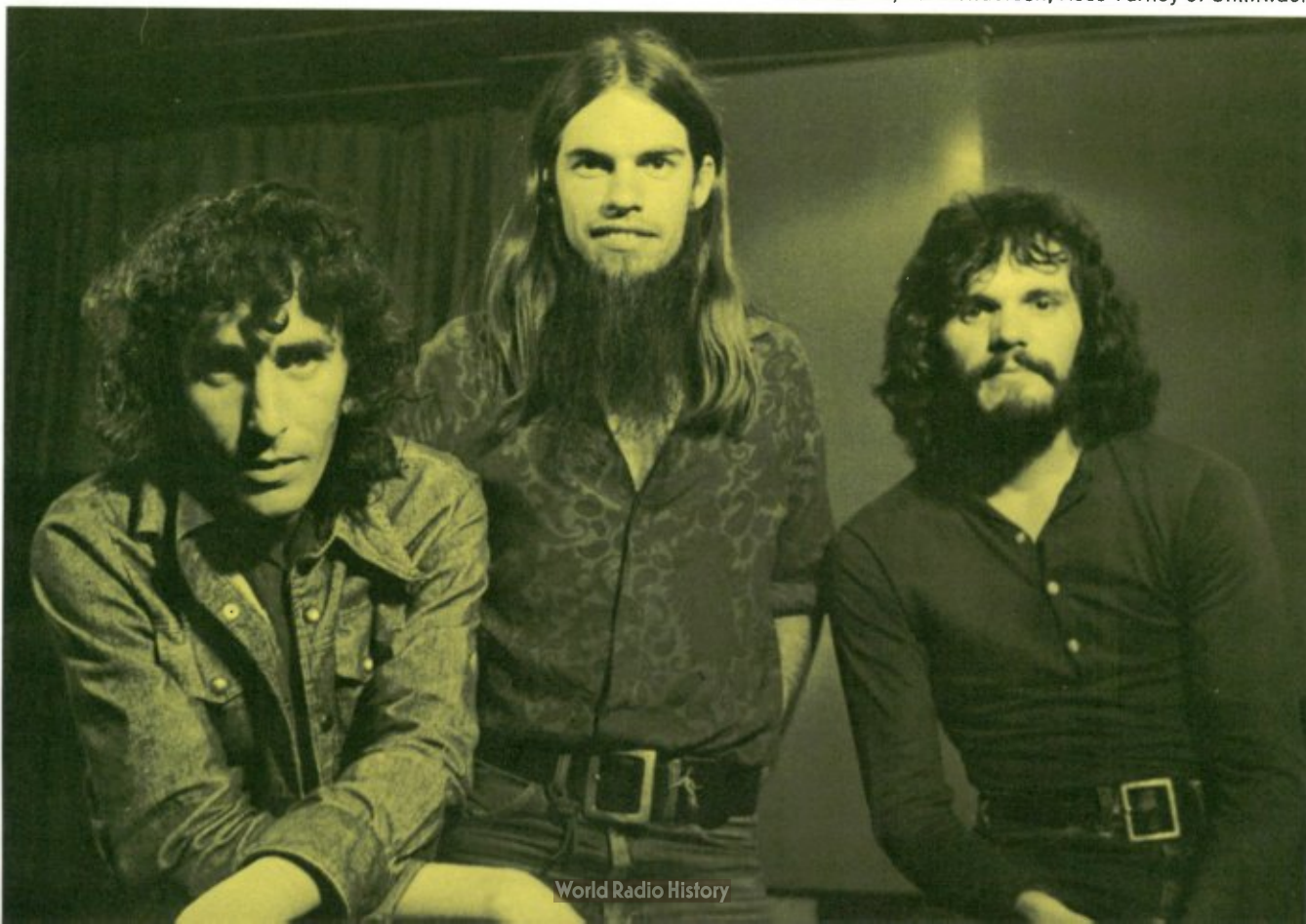
ALAN THICKE was signed earlier this year to write the Bobby Darin Show for the NBC Network. The series began January 19.

Alan's wife, **GLORIA LORING**, appeared in the Bob Hope Special in December and the Guy Lombardo New Year's Eve Special. She was booked for CBC's *Bandwagon* in January.

ALLAN RAE was musical director for the National Arts Centre production of "Oh What a Lovely War" that opened in Ottawa January 15 for two weeks. The show was part of the Theatre-from-Coast-to-Coast subscription series and was directed by Jean Roberts, artistic head of the NAC's Theatre Department.

Rae is with the Electronic Studio at the Royal Conservatory of Music in Toronto and is currently on a Canada Council grant to assist him while composing a ballet. The Calgary-born musician has written several musicals, among them, "You Two Stay Here, the Rest Come with Me," "Where Are you When we Need you Simon Fraser" and more recently the rock music for "Charles Manson A.K.A. Jesus Christ" for Theatre Passe Muraille in Toronto.

Glenn Miller, Bill Henderson, Ross Turney of Chilliwack





Atkinson, Danko and Ford with Brockie and Hilton, rear

Richard, the group that backs Anne Murray, was signed by Capitol Records before year-end and its initial single was "Dracula's Coming to Town," a satirical arrangement of "Santa Claus is Coming to Town." Flip side was **DON THOMPSON'S** "So Long My Friend."

Richard includes **SKIP BECKWITH**, Pat Riccio Jr., **MILES WILKINSON**, **LENNY BREAU**, Thompson and Andy Cree. A first album will contain material written by the group.

Releases on Quality labels have introduced two new Canadian artists and the revival of a 1965 hit by **SKIP EVANS**. Skip's "Freckles, Freckles" made it big in the mid-'60s and was released for the second time by Quality.

"That's all I want from You" was written and recorded by **ANN BRIDGE-FORTH**, formerly vocalist with Fat Chance. "Sittin' By the River" was written and performed by **JASON MCKENZIE** and released on the Celebration label.

Mariposa Summer Folk Festival will be held July 6, 7 and 8 this year. The programming committee is currently picking artists and new artists interested in participating should submit the following to Mariposa Office, 329 St. George Street, Suite 4, Toronto 5: a tape representative of your repertoire without extra backing if this is not the way you normally perform, a biography and photo. The material will not be returned unless this is specifically arranged with the Mariposa office.

FRANK MOORE took the leading role in *Leaving Home*, the very successful stage play by Canadian playwright David French, which was seen on CBC-TV last November. The story concerns the breakup of a Newfoundland family living in Toronto in the mid '50s.

"We Travel Together" is a collection of semi-religious songs with a country and western flavour put together by **ROB LIDDELL** and the King James Version on the Word label. Four of the songs are by Liddell, who also plays piano and organ.

BOBBY CURTOLA's first album for the Canadian Talent Library was released this year. Prior to release a press reception was held in Las Vegas to introduce the album. Bobby has been appearing steadily at the Lounge of The Sands Hotel there.

Late last year the Canadian rock music paper *Rainbow* mailed to radio programme directors across Canada a recording containing Save the Seals public service announcements by prominent Canadian and U.S. recording artists. The announcements are appeals to the public to contact their parliamentary representatives to curb the slaughtering of seals and establish a seal nursery within the boundaries of a proposed Magdalen Islands national park. Those making the announcements include **DON TROIANO**, George Hamilton IV, **MOE KOFFMAN**, **HUGH LEGGAT** of a Foot in Cold Water, Susan and **TERRY JACKS** and Neil Sedaka.

"Right On," written by **DWAYNE FORD** and recorded for Columbia by Atkinson, Danko and Ford with Brockie and Hilton (Hugh Brockie and Brian Hilton), has been easing up the RPM singles chart since its first appearance in early December. The group's initial album was released in December with three cuts written by **JIM ATKINSON**, one co-written with **TERRY DANKO**, two solely written by Danko and four by Ford.

The releases were the first after the trio signed a contract with Columbia that guarantees simultaneous releases in the United States and England.

Country artist **MERV SMITH** has a new Quality single, "Come Along When I Go," which was produced in Nashville. The tune, written by Smith was produced by Travis Turk, with backup assistance by The Smith Brothers. The song is copyrighted by **PRETTY PICTURE PUBLISHING CO.**

"I Have Seen the Rain" on the London label marks the debut of **BRUCE THOMPSON** as a country singer-songwriter. Thompson, who heads **LAPELLE MUSIC PUBLISHING**, has produced a number of singles and albums for the Big Chief label in Lethbridge.

BOBBY HALES, known across Canada for his music for CBC dramas, is musical director for *In the Round*, produced weekly in Vancouver for CBUT, Channel 2. The program began January 5 and host for the late-night variety series is singer Georges La Fleche. The aim of the show is to introduce talent to the television medium.

CONCERT

"A memorable and atmospheric experience," Max Wyman of the *Vancouver Sun* commented after hearing the premiere of "Johann's Gift to Christmas." The Christmas music piece was written by *Sun* features editor Jack Richards with music composed by **ROBERT TURNER**. Narrator for the first performance December 18 in the Queen Elizabeth Theatre in Vancouver was actor Eddie Albert and Kazuyoshi Akiyama conducted the Vancouver Symphony Orchestra.

Richards has taken as a base for his tale the true story of how "Silent Night" came to be written. According to the Vancouver version, a music loving mouse had chewed through the leather on the bellows of an organ and Christmas music had to be composed for guitar.

"Johann's Gift to Christmas" is "more mood than action, and told in a lovely, tender way that has been marvellously matched by Turner," wrote Wyman. "He draws us a sound picture of the Austria of 150 years ago that parallels and enhances the word picture that Richards has drawn. There is a quite exquisite little ländler tune, and some burly country music, and mountain river music, and a bit for the flutes that sounds 'like a thousand birds in the forest'. And everything that Turner does neatly epitomizes the feel of the tale in the same gentle way that the words do."

The performance came as the climax of last year's *Sun* Family Pops series with the Vancouver Symphony Orchestra.

Helmut Kallmann, chief of the music division of the National Library of Canada, has been named research editor for the first French- and English-language Encyclopedias of Music in Canada, expected to be published in three years. Gilles Potvin, music consultant for Radio Canada International, will edit the French version.

The compilation of the reference work was announced by Michael M. Koerner, chairman of the board of governors which is directing the publication. Other board members include **JOHN BECKWITH** and **JEAN PAPINEAU-COUTURE**. It is estimated that total pre-publication costs will be \$200,000.

The male voices of St. Simon's Church Choir in Toronto premiered a newly commissioned work by **KEITH BISSELL** during the Christmas season. "The Gracious Time" received its first performance December 18 in the church. The composition is a musical setting of words by Shakespeare, Milton and Vaughan for choir, flute, viola, cello and piano.

"Le Sifflement des vents porteurs de l'amour" by **GILLES TREMBLAY** received its first Montreal performance December 8 during a concert by the Société de Musique Contemporaine du Québec. The work was written in 1971 and taking part in the performance were **ROBERT AITKEN**, flute, and **JOHN WYRE**, percussion. The piece had an oriental theme as did Aitken's "Kebayar," also on the program.

STEVEN GELLMAN's "Symphony No. 2" for large orchestra, a CBC commission, received its first performance December 2 as part of the CBC winter series of concerts taped for later broadcasting. The CBC Festival Orchestra, conducted by Boris Brott, performed the work in Eaton Auditorium in Toronto.

Critics called the work "very accessible and for the most part clearly scored" and "skillfully written". The composer himself says: "In a sense, 'Symphony 2' is a Romantic work; however, it is a new Romanticism: an expression of love and faith in the nobility of mankind by a young composer in the 1970s." In two movements, Gellman hopes eventually to write a third and perhaps a fourth movement.

"Symphony No. 1" by **THOMAS SCHUDEL** won the 11th City of Trieste International Competition for Symphonic Compositions last year. The work was performed in Trieste, Italy, October 20, 1972, for the first time. Dr. Schudel lives in Regina.

FILMS

CBC last November telecast a short play called *The Ninth Summer*, by **GEORGE RYGA**. It describes one summer in the life of an 18-year-old Ukrainian girl in a Prairie farming community. She is pursued by two suitors, both of whom are more concerned with making an impression on her parents than winning the affections of the girl.

A 90-minute film about carnival people and the lives they lead, co-produced by the CBC and Trans-Media, is due to be seen on CBC-TV this spring. Titled *Carnivals*, it is semi-documentary in nature and follows the progress of carnivals across North America. The score for the film was composed by **JOHN MILLS-COCKELL**, using synthesizer and electric piano, and also a string quartet.

Contemporary Showcase '72, the Toronto music festival held during Canada Music Week last year, issued a syllabus of contemporary music, both Canadian and foreign, for teaching purposes. Works cover most instruments and voices, music for school choirs, orchestras and bands. The pieces are graded and in most cases arranged in groups for performance as well as study. The syllabus constitutes a most valuable and helpful document and *The Music Scene* recommends it highly for use by private or school music teachers. A copy may be obtained by forwarding \$1.00 to Marilyn Carter, 290 St. Clements Avenue, Toronto 12, Ontario.

Composition competitions announced through the Canadian Music Centre include: the International Composers' Competition, for quintet, deadline April 30, 1973, c/o I.C. Secretary, Lenton, Houndscroft, Stroud, Glos. GL5 5DG, England; "Mario Castelnuovo-Tedesco" guitar composition contest, June 30, 1973, c/o Edizioni Bèrben, Via Redipuglia 65, 60100 Ancona, Italy; Canada Music Week composition contest, July 1, 1973, c/o Mrs. A. R. Dahlstrom, 1432 Bay Avenue, Trail, B.C.; Concours International de Composition Opéra et Ballet, September 1, 1973, c/o Maison de la Radio, CH-1211 Genève 8, Switzerland; Inter-American Music Awards Sigma Alpha Iota, September 1, 1973, Eugenie L. Dengel, 165 West 82nd Street, New York, N.Y. 10024.

In the spring of 1972 the Toronto Dance Theatre travelled to London, England for a very successful start to their European tour. With them went a film crew who recorded their stay in London in an interesting and unusual way by filming informal performances of five works from their repertoire, all but two taking place in the open air. The locations included London streets, a park, an art gallery, a theatre, a garden and Stonehenge.

In January the film was shown as a 60-minute special on CBC-TV. The five works performed were: *Hot and Cold Heroes* with music by **ANN SOUTHAM**, **Jimi Hendrix** and the Rolling Stones; *Untitled Solo*, scored by Ann Southam and accompanied by excerpts of poetry by Sean O'Huigin; *Dark of Moon*, with music by **ROBERT DAIGNEAULT**; *Starscape*, with music by Syrinx and *Rhapsody in the Late Afternoon* with music by Milton Barnes based on a Shostakovich string quartet.

Two compositions by folksinger **VALDY** were used in the recently released film, *Getaway*, which starred Steve McQueen and Ali MacGraw. The soundtrack, scored by **Quincy Jones**, includes Valdy's songs "A Good Song" and "Country Man."

Canadian Broadcasting Corporation recordings, originally produced by the CBC for broadcast on its own networks in Canada and abroad and engineered to meet exacting radio transmission standards, are now available to the public through the CBC Publications Department, Box 500, Station A, Toronto.

The Canadian Collection catalogue lists recordings of Canadian artists and many works by Canadian composers. The catalogue is divided into two sections: the first lists records produced by the Music Department of the CBC's English Services Division and the second lists those produced by Radio Canada International, the CBC's external service.

Composers represented on the recordings include **JOHN BECKWITH, JEAN PAPINEAU-COUTURE, HARRY SOMERS, VIOLET ARCHER, MAURICE DELA, HEALEY WILLAN, ROBERT TURNER, DEREK HEALEY, BARBARA PENTLAND, GILLES TREMBLAY, ANDRE PREVOST, GEORGE FIALA, FRANCOIS MOREL, OTTO JOACHIM, JACQUES HETU, ISTVAN ANHALT, CLAUDE CHAMPAGNE, SERGE GARANT, R. MURRAY SCHAFFER, UDO KASEMETS** and **JEAN COULTHARD**.



GILLES TREMBLAY has returned from a four-month trip to Indonesia, principally to Bali, where he studied the native music and dance forms. The purpose of his trip was "to hear the music, to play it myself and enjoy it solely as a musical experience, rather than to make a scientific study."

Balinese music is performed by a "gamelan", an orchestra composed mainly of metal percussion instruments with the occasional stringed instrument. Each gamelan varies in tone according to the instrument maker, who will use his own choice of sounds when tuning the instruments. The traditions surrounding the music vary also from one village to the next, so that each community may be unfamiliar with another's music.

The well-known Balinese troupe, the Dancers and Musicians of Bali, performed in Montreal in January.



Two hundred delegates from North America and Europe attended the annual meeting of the Society for Ethnomusicology at the University of Toronto late last year. Presented to the public and delegates alike was a concert subtitled "Contemporary Music Based on Non-Western Idioms" performed by the University of Toronto Symphony Orchestra conducted by Victor Feldbrill. Included on the program were "Dahomey Suite" for oboe and piano by **MIECZYSLAW KOLINSKI**, "Miniwanka" for mixed chorus by **R. MURRAY SCHAFFER** and **HARRY SOMERS'** "Si j'avais le bateau" from his "Five Songs of the Newfoundland Outports" for mixed chorus and piano.



Scene from "The Dandy Lion"

MUSICALS — *Cont'd from page 12*

mically and has to have a certain amount of repetition. For pace within the body of a show, of course, you do occasionally have to put in, if not a serious song, at least a slower song. You still need pace.

"We're always lucky that our plays have been in Toronto and Young People's believe in having a dress rehearsal for an audience of 100 children. If something just lies there, you change it, cut it, sharpen it up or make some other adjustment."

Their musicals are designed primarily for children but are equally enjoyable for adults. The two have recognized the im-

portance of a visit to the theatre being an event, a date to do something different for both the child and parent.

"Dodi and I have a pet phrase, 'crumbs for the moms'", smiled Pat. "I think sometimes we've gone overboard but we feel that parents who take their children to the theatre deserve to have a few little jokes just for them, provided they don't in any way cheat the child. Also, we feel parents have a right to expect they will approve of judgements that are made by the characters in the play. The sort of thing they're glad they took their kids to because they can all agree. Maybe the category for our plays is 'family show', provided the family includes some very small children."—L.LeB.

NEWSLETTER

GREETINGS—

There is a tremendous growth of talent in all of the many fields of music in Canada.

The growth in Canadian music is both numerical and qualitative as more and better compositions flow from the creativity of writers in our country.

As in all things, music tends to find its acceptance with those who have become aware of it and it is most successful with those who know it best.

Quality, as always, is most important. It usually follows that the better the product the better it will serve those who use it and in the final accounting it is more profitable for its creator.

In the music world performers need the best possible compositions if they are to be successful in their careers. Songs or compositions that can't compete can only retard the progress of any performer and any good artist knows that bad material will impede his progress and could be a factor in killing him professionally. Therefore every performer rightfully looks for the best material possible before risking his future launching new compositions. Likewise, good publishers offer their best compositions to those who can best perform them.

It follows that there is also a great responsibility on composers and songwriters to bring forth their best product if they truly want to succeed. Anything less than the best is bound to remain an "also ran". It will not warrant the time and effort of even the most sympathetic of publishers and it could hinder the careers of the very artists whom the writers need most to get their music to the ears of the listeners.

Quality is all important all the time and those who realize it are bound to be most successful in their chosen field of music.

Cordially,

A handwritten signature in cursive script that reads "Wm. Harold Moon". The signature is written in dark ink and includes a horizontal line at the end.

Wm. Harold Moon,
MANAGING DIRECTOR

WELCOME TO OUR NEW AFFILIATES

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